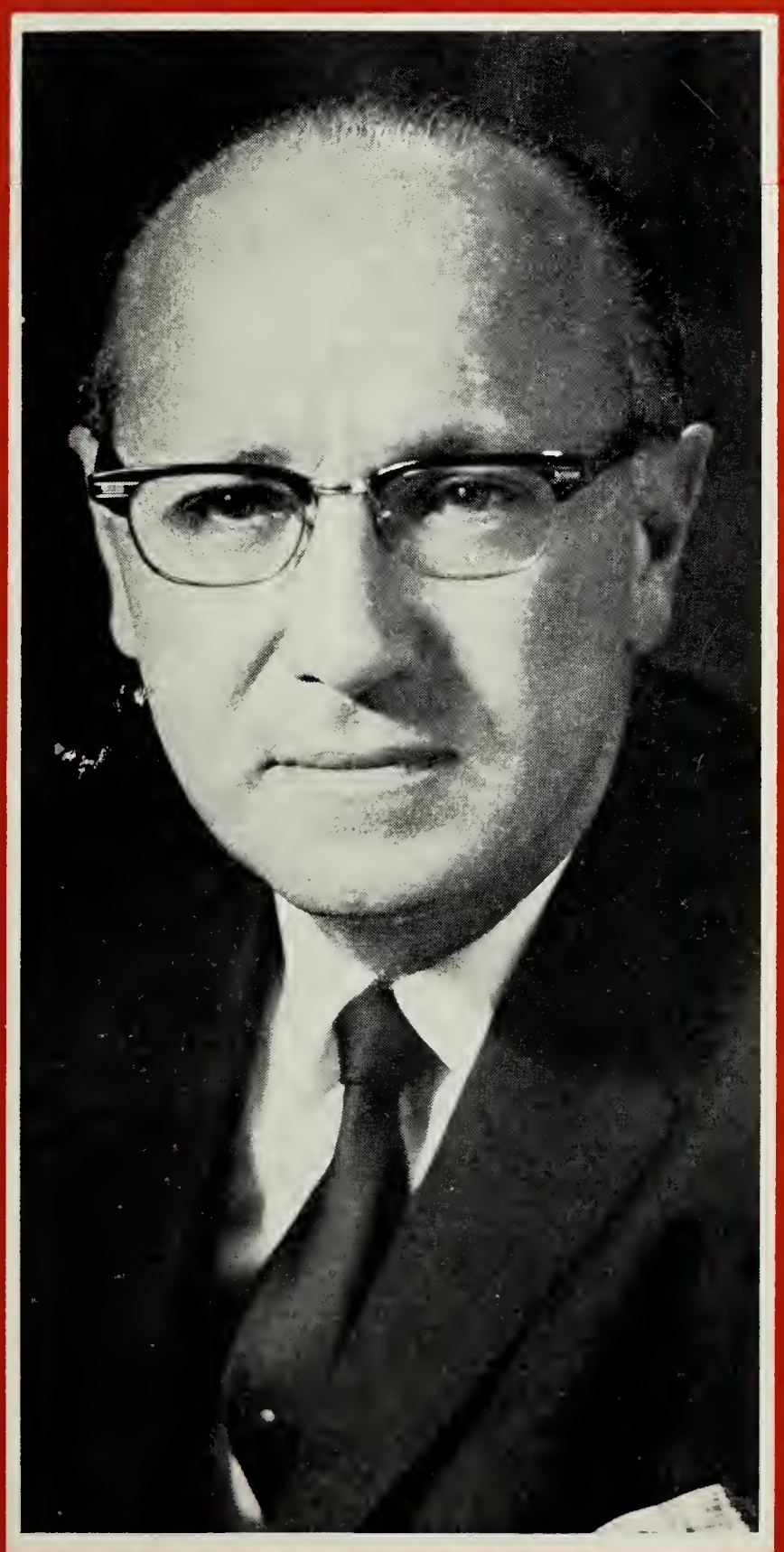
MOTION PICTURE

EXHIBITOR

NOVEMBER 3, 1965 Volume 74 Number 14

IN THREE SECTIONS • THIS IS SECTION ONE



Papas Named Head Of Alliance Circuit

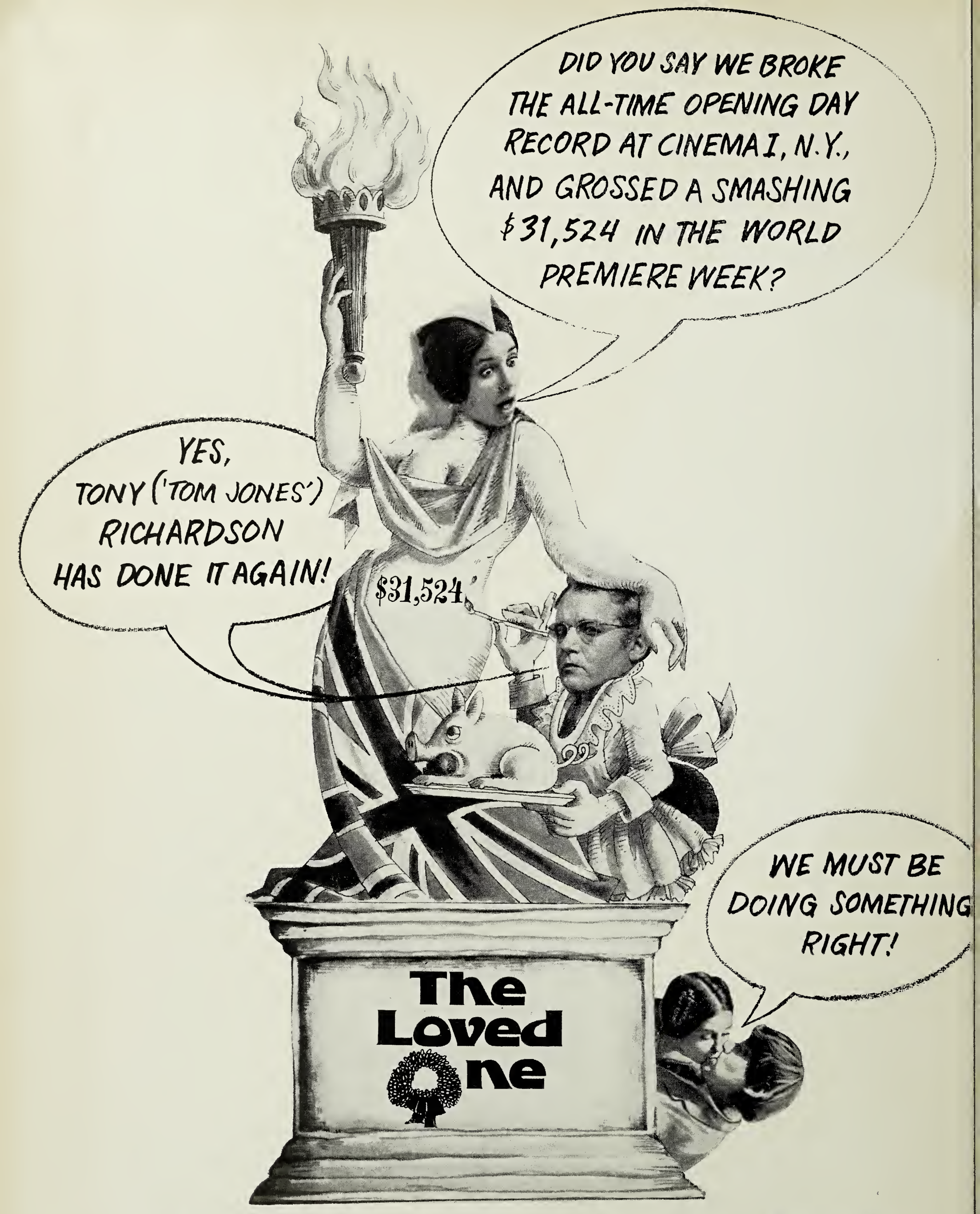
(See page 6)

MPAA Kit Helps Spread PR Word

(See page 11)

Sherrill C. Corwin, president of Metropolitan Theatres, Los Angeles, served as general chairman of the 1965 TOA Convention and delivered the keynote address. (See story on page 5).

GUESS WHERE WE'RE SCREENING . . . see editorial—page 3



A Martin Ransohoff Production from M-G-M for the Christmas and New Year's Holidays!

The Trade Paper Read by Choice–Not by Chance

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November 3, 1965 Our 47th Year

MOTION PICTURE EXHIBITOR NOV. 3, 1965 — FEB. 21, 1966 VOL. 74

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another exchange ce n a situation of this nature, an exhibitor, through no fault of his own, will frequently miss his one chance to see a film he will be expected to assess intelligently when the bid letter arrives. Even if he has been advised of the screening in advance by letter, he may be needed at his own theatre at that time.

Many would say that it's a shame, but it's not the distributor's fault. After all, he had the screening. They would be right if the problem ended there, but it doesn't. Another gimmick is to hold a screening in some out-of-the-way theatre under the guise of "getting public reaction." We have attended more than a few of these "trade" screenings, and you can count the exhibitors or their representatives present on your fingers.

In most cases, the theatre is half-filled with ladies out to kill a few hours and their friends. Generally, they got their invitation because they are related to or know an exhibitor who just can't get to the screening himself.

This is not a new problem. The consent decree made it mandatory to screen all films for theatremen and to advertise those screenings in advance in trade papers. This was done for several years, but the protection of the decree does not exist any longer. In effect, we are right back where we started.

Despite the poor exhibitor attendance and the fact that screening films in out-of-the-way spots works to the detriment of the small independent operator who must devote full time to his own theatre, the practice persists.

The Department of Justice knows all about these conditions, but they seem to have difficulty in seeing exhibition's side of the argument. They do, of course, appear at many exhibitor conventions and mouth pious pledges of cooperation. Until they follow up their words with meaningful action, we say "baloney."

After more than a half a century in exhibition, we still wince every time somebody tells us that a particular picture can't be screened in an industry screening room because exhibitors won't appreciate it unless they see it in a theatre. The argument may hold true as far as the public is concerned, but we feel quite strongly that exhibitors should be shown every film at a place they can get to and at a time that is convenient for them. Generally, exhibitor attendance in such screening rooms is far better than when films are shown in theatres all over town.

If they can't judge a film intelligently after seeing it in a projection room with other exhibitors, they may well be in the wrong business anyway.

A GIFT FROM "DYNAMITE" JOE

Joseph E. Levine, producer of some of our top grossing features and president of Embassy Pictures, acts while others talk. His seemingly endless energy makes such a profound impact because he gets things done. When Levine announces plans to produce a film or a play, he accompanies it with the kind of excitement that generates headlines all around the world. Some other producers make the same kind of noises, but past experience has shown newsmen, who are inclined to doubt the validity of much that comes across their desks, that Levine delivers what he promises.

Recently, Levine presented seven of his films to New York's Museum of Modern Art, enhancing that organization's film library considerably. It was an expansive gesture and a magnificent gift, typical of the film dynamo's method of doing things. All these films have been artistically acclaimed and commercially successful.

Museum officials hope that Levine's action will prompt other movie-makers and distributors to donate their own works to the library while they are fresh enough to generate public enthusiasm. Certainly, films have come to be a vital educational and informational tool, as well as an exciting art form.

There is a cultural explosion going on, and once again, "Dynamite" Joe Levine is making the most noise.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrival

Annette Funicello (Mrs. Jack Gilardi) gave birth to a six pound, 12 ounces, baby girl named **Gina Luree**. Gilardi is Annette's agent.

Gold Bands

Milton Kirschenberg, treasurer, Paramount International Films, was married to **Linda Salzberger** at the Hotel Roosevelt, New York. Prior to her marriage, Mrs. Kirshenberg was photo editor in the Paramount Pictures ad-publicity department.

Obituaries

Roland F. Crockett, 82, who owned and operated the Fairyland, first motion picture theatre in Rockport, Me., in the early 1920's, died after a brief illness.

Sam Giammarco, 63, former Columbus, Ohio, theatre orchestra member and leader, died at his home in Columbus of an apparent heart attack. In the early 1930's he was a member of orchestras at the RKO Palace, Loew's Ohio, and the Hartman, and in 1938 organized his own orchestra. In recent years, he operated a music school and store in Columbus.

Leon B. Jurgrau, 58, treasurer of Associated Independent Theatres and senior member of the accounting firm of Butwin, Jurgrau and Butwin Company, died at Columbia Presbyterian Medical Center, New York. He is survived by his wife, two daughters, two grandchildren, and his mother.

Morris G. Sechtman, 74, for many years pianist at the now demolished Harris Brothers' State, Hartford, Conn., died at his West Hartford home.

Harry Sobol, 74, former member of Warner Brothers' police department, who was with the studio for 20 years, died of leukemia. He had retired in 1961. He is survived by his wife, a brother, and a sister.

New Honors To O'Brien

NEW YORK—The 11th annual Boys Town in Jerusalem dinner on Nov. 16 at the Hotel Pierre will honor Robert H. O'Brien, president and chief executive officer, MGM. Ed Sullivan will be master of ceremonies, and the dinner committee numbers Ira Guilden, general chairman, and Harry Brandt, Simon H. Fabian, Leonard Goldenson, Elliott Hyman, Leo Jaffe, Seymour Poe, and Max E. Youngstein.

Boston Fetes Lapidus

BOSTON—The Boston Cinema Lodge, B'nai B'rith, will honor Larry Lapidus, recently appointed executive assistant to Bernie Myerson, executive vice-president of Loew's Theatres, with a luncheon at the Statler-Hilton Hotel on Nov. 30.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., NOV. 1

TOA Enjoys Colorful "Convention With Everything"

By Bill Schary, West Coast Editor

LOS ANGELES—Off to a roaring, blaring opening and closing with a star-studded banquet, the 1965 TOA-NAC-TESMA convention must be titled "the convention that had everything." From Sherrill Corwin's keynote address to the closing formalities, this was the most active convention this reporter has ever covered—and also the best.

Exhibitor enthusiasm, attendance at meetings, response to film product trailers, and attention to speakers were always at a high pitch and gave the impression of a forward-moving industry, successful and confident.

Exhibitors learned about the problems of producers, and producers and distributors heard about exhibitor problems. If many of the approaches discussed are translated into action, we could be well on the road to solution of many aggravating problems.

Theatre equipment and refreshment suppliers were on hand in force at the trade show, which filled three huge banquet rooms with the newest and best in theatre equipment. Indications of continuing exhibitor interest in the new construction and remodeling boom were evident by the huge and enthusiastic attendance whenever the trade show was open.

The Universal City Studio tour and dinner for 1,815 guests was a masterful piece of showmanship and was thoroughly enjoyed by every theatreman who attended. The look behind the scenes at the immense warehouses, sets, equipment, and sound stages, and the complexity of studio operations brought a realization that producing motion pictures is an involved and expensive business.

Joe Levine and Paramount also hosted close to two thousand guests at a giant cocktail party and outdoor beefsteak dinner on the massive western town set of "Nevada Smith." Joe and his lovely wife, Rosalie; Howard Koch, Paramount production chief; stars and members of the Paramount staff were on hand to greet and dine with exhibitor guests, who were replendent in western fashions supplied by the hosts.

Certainly not planned, although at first many thought otherwise, and certainly spectacular was the blazing fire that erupted behind the "Nevada Smith" set. It sent flames and embers roaring 100 feet in the air. The fire cut short the festivities in Levine-like excitement, and guests were requested to leave. Eventually, the blaze was brought under control by Paramount and Los Angeles firefighters.

BROADWAY GROSSES

Extra Shows Boost Hard Tickets

NEW YORK—The hard ticket shows benefitted from extra Election Day Shows; and newcomers boosted the action in the Broadway first runs.

"THE GREAT RACE" (Warners). Radio City Music Hall, with usual stage show, did $75,000 on Thursday through Sunday, with the seventh and final week sure to tally $122,000.

"THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES" (20th-Fox). DeMille stated the 20th week was $20,000.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli claimed $46,000 for the 35th week.

"THE CINCINNATI KID" (MGM). Loew's Capitol opened big with $39,000 reported for the initial week.

"THE AGONY AND THE ECSTASY" (20th-Fox). Loew's State on hard ticket policy did $56,000 on the fourth week.

"A RAGE TO LIVE" (UA). Astor stated the second, and final week was $9,500.

"KING RAT" (Columbia). Victoria announced the first week was $23,500.

"THE GREATEST STORY EVER TOLD" (UA). Warner Cinerama claimed $10,663 for the 37th week.

"MY FAIR LADY" (Warners). Criterion, with road show policy, reported $39,000 for the 54th week.

"Never Too Late"

In our lead editorial in this issue, we question the validity of that school of industry thought which contends that no comedy can be properly appreciated in a screening room as viewed by a relatively small audience.

Recently, we were privileged to see Warner Bros. **"NEVER TOO LATE"** under just these circumstances, and this wonderfully entertaining comedy fractured everybody present. Most couldn't remember ever enjoying a comedy more, and we predict that audiences everywhere will feel the same way.

It was a hit play, and now it is an even better motion picture. Paul Ford and Maureen O'Sullivan recreate their stage roles, and they are magnificently entertaining. The supporting cast, particularly talented youngsters Connie Stevens and Jim Hutton, join wholeheartedly in the inspired fun. Production and direction are just right.

There is nothing like the glow one gets from a fine motion picture, and the glow from this one will light up boxoffices everywhere.

In a projection room—in a theatre—anywhere, a really entertaining film gets its happy message across to viewers. **"NEVER TOO LATE"** is that kind of a picture. See it, even if you don't play it.

JAY EMANUEL

IF YOUR ADDRESS CHANGES . . . .

Please give us two weeks advance notice and include both old and new address. If possible, return the address label from your copy of the magazine. Otherwise, service will be interrupted since the post office will not forward magazines from your old address without postage being PAID IN ADVANCE by you. MOTION PICTURE EXHIBITOR, Circulation Department, 317 N. Broad St., Phila., Pa. 19107

Full House For Last TOA Meeting

Callow Rejoins U.S.A. As Ad-Publicity V-P

NEW YORK—Sidney Cooper, vice-president in charge of national sales for United Screen Arts, announced the appointment of Everett C. Callow as vice-president in charge of U.S.A.'s advertising and publicity.

Callow for the past six months has been director of advertising and publicity for National Screen Service in New York.



CALLOW

Prior to his National Screen Service assignment, Callow was director of advertising and publicity for United Screen Arts and before that was worldwide ad vertising and publicity director for Cinerama for 11 years. A veteran of 37 years in the film industry, he had been associated with Warner Brothers and the Stanley Warner company since 1928.

His return to Dale Robertson's producing and distribution company comes at a time when U.S.A. is moving its headquarters to New York, where Callow will have his office, as part of an expansion program that will see the firm add several new branch sales offices throughout the nation.

Cooper also announced the appointment of Milton Klein, New York, as comptroller of the corporation.

In private practice since 1947, Klein is well known in financial circles as a consultant and analyst and a director in several real estate firms throughout the country.

In a move to greatly expand its film production and distribution system, U.S.A. announced a major move of its business offices from Studio City to New York City, with production remaining in Hollywood and the booking, acounting, billing, advertising, and publicity departments shifting to Manhattan.

Dale Robertson, president, expressed his regret at Harry Koplan's decision to resign as a principal member of the company, but said that he plans on utilizing Koplan's services on a consultant basis.

Koplan announced that he would leave United Screen Arts because of the firm's plans to move its headquarters from Studio City to New York. Rather than move his family to the east, Koplan elected to resign as secretary of the corporation and director of production and advertising.

Cooper later announced the appointment of John O'Neil, Los Angeles, as assistant to Harry Gaffney in handling western sales for the distribution company. O'Neil has been associated with Allied Artists for the past 15 years, first as booker, then as city salesman in Los Angeles, and currently has been branch manager for the greater Los Angeles area.

Weltman To Leave Loew's

NEW YORK—Archie Weltman, secretary and general counsel of Loew's Theatres, Inc., after 40 years of service with the company, will retire on Dec. 31.

Stevens Sues To Prevent "Place In Sun" TV Cuts

HOLLYWOOD—George Stevens, producer, "A Place In The Sun" for Paramount in 1946, filed suit against Paramount and National Broadcasting Company to prevent "mutilation" of the picture for television purposes.

An injunction is asked to prevent NBC from cutting or editing the picture and inserting commercials. The producer claims his contracts with Paramount and all concerned with the picture give him perpetual right over its protections against any form of exhibition unapproved by him. The complaint asks damages of $1,000,000 if defendants cut the picture and insert commercials, plus a like amount as exemplary damages.

Otto Preminger recently brought a similar case seeking to prevent cutting of "Anatomy Of A Murder" and the insertions of commercials by ABC-TV. In this case, the court held that the picture could be shown with commercials on tv but could not be cut.

Two Loew's Houses Okayed

NEW YORK—Judge Edmund L. Palmieri of the Federal Court in Manhattan approved the acquisition by Loew's Theatres, Inc., of a new 1,400-seat theatre located in the Richmond Mall Shopping Center. The new center, located in the northeastern section of Cleveland, will be one of the largest and most beautiful shopping complexes in the entire Metropolitan Cleveland area.

Two of the major assets of Loew's new Richmond Mall Theatre will be a 4,000-car free parking area and a loge section unequalled in any Cleveland theatre to date.

At the same hearing, Judge Palmieri approved acquisition by Loew's of a 1,200-seat theatre in the Southtown Shopping Center in the Islip-Bay Shore Long Island, area. A major Macy's branch is the key operation in the center.

Indie Maps 13 Films

BEVERLY HILLS, CALIF.—Formation of a major independent motion picture production company, Cinema Productions International, was announced in Hollywood by Harold Goldman, president of the newly-formed organization.

Following Goldman's recent six weeks tour of European production centers, and conferences last week in Mexico, Cinema Productions International has scheduled the filming of 13 features during the first 12 months of its operation.

Total budget of the initial 13 pictures will be in excess of $5 million. All of the pictures will be shot in color and are in the action-adventure category.

La.-Miss. Meet Set

NEW ORLEANS—C. Clare Woods, president of Louisiana Association of Theatre Owners, and Lloyd Royal, Jr., president of Mississippi Theatre Owners Association, announce the dates of June 19-20-21, 1966, for the joint LATO-MTOA convention at the Broadwater Beach Hotel, Biloxi, Miss.

New Attitudes Called Key To Industry Advancement; Record Turnout Prefaces New Deal For Exhibition

LOS ANGELES—Theatre Owners of America, national association of motion picture exhibitors representing 15,000 theatres, opened its 18th and last annual convention at the Ambassador Hotel amidst Hollywood fanfare, with leading filmland personalities and top-ranking theatre men addressing an audience of 1,500, largest gathering of its kind in motion picture industry annals. As of Jan. 1, TOA and Allied States Association will merge and become the National Association of Theatre Owners.

Convention chairman Sherrill C. Corwin, introduced Mayor Samuel W. Yorty, who formally welcomed the delegates and dais guests. The 1965 Tournament of Roses Band and Santa Monica City College's national champion chorus provided a musical curtain-raiser for the conclave.

Featured speakers on the dais included chairman Corwin, who delivered the keynote address; Sumner M. Redstone, president of Theatre Owners of America; film star Janet Leigh; George Sidney, president of the Directors Guild of America; Louis Edelman, president of the Screen Producers Guild; film star Walter Pidgeon, vice-president of the Screen Actors Guild; and motion picture producer Martin Rackin.

A special award was presented to Arthur Freed, president of the Academy of Motion Picture Arts and Sciences, for his "long and meaningful contributions to the Academy and the entire film industry."

Corwin Urges Liaison Between Distribs, Theatres

In his keynote address, Sherrill C. Corwin, chairman, 18th annual convention of the Theatre Owners of America, at the Ambassador Hotel, Los Angeles, said:

"We have emerged in 1965 stronger, more respected, more determined and more optimistic than at any time in the history of exhibition . . . In the typical American way, we are working our problems out methodically and legally, so that the strange and sometimes unreasonable practices that are indigenous to our trade may be corrected constructively, free from litigation and in an atmosphere of mutual trust.

"This is the last time we shall get together under the trade name of Theater Owners of America . . . The boards of directors of the two last great exhibitor organizations have finally and irrevocably joined hands to achieve the goal so many of us have striven for throughout the years—the establishment of one great trade organization—the National Association of Theatre Owners."

In connection with the present theatre building boom, Corwin said, "Runaway construction in exhibtion is raising eyebrows

(*Continued on page 7*)

Papas Named Alliance President; Firm Continues Expansion Program

CHICAGO—The Alliance Amusement Company celebrated the 30th annual summer drive results in a two day convention at the Sheraton-Chicago Hotel.

All managers were invited for a cocktail party, with 120 in attendance, and a full-day business session was attended by a group of 100, consisting of home office personnel and theatre managers.

The drive, which was for 15 weeks, May 23 to Sept. 4, was a big success, surpassing the results of any previous drive. The cash prizes to the managers were greater than any previous year, with $15,000 in cash distributed.

The winner of the drive was Dan Murray, Embassy, Fort Wayne. The second prize winner was Kenneth Boles, city manager, Kokomo, and the third prize winner was William Houk, North Drive-In, Anderson.

The winner of the overall showmanship for the 15 weeks was Martin Pinkstaff, Terre Haute, Ind.

The top award for concessions for the indoor theatres went to Dick Delaney, Indiana, Marion, and the winner of the outdoor division was Betty Boles, North Drive-In, Anderson.

During the drive, $50,000 in extra revenue was sold by the managers, consisting mostly of intermission clock trailers and sponsored kiddie shows. The best overall job was performed by Ivan Baker, South Drive-In, Kokomo, Ind.

S. J. Gregory, president of Alliance Amusement Company, was the principal speaker, and he stated that with the diversification program that includes 70 indoor and outdoor theatres, 14 McDonald's Drive-In Restaurants, and six CATV systems, the Alliance Amusement Co. could emerge as one of the strongest independently owned companies in the entertainment field.

Gregory stated that after 50 years of dedicated service, he was becoming chairman of the board and unanimously, the board of directors selected S. J. Papas, executive vice-president, to be the new president of the Alliance Amusement Company.

Gregory stated that he felt that, under the leadership of Papas, the company could triple its earnings and assets in the next five years.

Papas, in accepting the presidency, stated that a full scale expansion program would go forward in full force in all three fields of endeavor. Within the next 30 days, new indoor shopping center theatres would be constructed in Ft. Wayne and Kokomo, Ind. At least four new McDonald's Drive-In Restaurants would be constructed in the next 12 months, and the whole organization is feverishly working on the acquisition of new CATV franchises.

As Papas has stated in the past, he believes strongly in community antenna television (CATV) and urges exhibitors not to use blindfolds and fight this new force in the entertainment field.

They should display interest in their local communities with others and participate in a fine business opportunity, instead of allowing outsiders to take over. In brief, exhibitors should not make the same mistake as when tv came along—CATV is here to stay, according to Papas.



At the left is S. J. Gregory, former president and founder of Alliance Amusement Company, who after 50 years of continuous service is now chairman of the board. He is turning over the reins to S. J. Papas, right, new president of the company. The scene is the 30th annual fall meeting of Alliance in Chicago.

Aid Worthwhile Films, MPAA Tells Clubwomen

BANGOR, ME.—Marian Ross, community relations associate, Motion Picture Association of America, addressed the Maine Federation of Women's Clubs fall conference at the invitation of the club's president, Mrs. Dennis J. Lombardi.

Miss Ross, herself a clubwoman for several years, is working with the General Federation of Women's Clubs on the 1966 "Movies And You" projects.

Referring to the motion picture as one of the most creative and changing of communications media, Miss Ross said:

"That is why the General Federation of Women's Clubs and the Motion Picture Association are working together to help you understand the movies better. It is a fact that motion pictures, in addition to being fine entertainment, reflect society; ideas are put into terms of human experience. Therefore, it is well worth the effort to select motion pictures with the same degree of thoughtfulness we use in selecting a book to read, a play to see, or a concert to hear.

"It is well to remember that the boxoffice is the one and only barometer for measuring the popularity of films. Producers, therefore, make more and more of the films that are supported by the greatest number of people. So to get the kinds of movies on the screens in your community that you, your family and friends like, you must take the responsibility for selecting and supporting the type of films you truly want."

With regard to the club's "Movies And You" awards, Miss Ross said:

"The purpose of the awards is to encourage the members of GFWC clubs to become more aware of the importance of motion pictures in today's community life; to become more conversant with ways to improve film entertainment; and better acquainted with the sources of information about movie content which will aid both adults and children in the selection of films."

New Olean, N.Y., Pact Clears Way For CATV

BUFFALO—Ending four years of negotiations and controversy, the city of Olean has signed a 10-year contract with Allband Cablevision, Inc., for the continuance of service there. The new permit assures uninterrupted service to subscribers of the Olean TV Cable Co., whose 10-year contract expires Dec. 13. The two concerns are controlled by the same interests.

The contract permitting the community antenna concern to cross city streets with its lines and to operate under municipal supervision has been signed by Mayor Edward R. Husted and Alfred Stern, president of Television Communications, Inc., New York, parent of Allband. Michael B. Arnold, manager of the concern in Olean, said that installation of a new system which will deliver 12 channels of programming instead of the present five would start immediately. He said the company would spend more than $350,000 in ultra-modern transistorized equipment.

Under the contract, the work must be completed in six months after the Dec. 14 effective date, but Arnold said the concern has set a March 15 target. Olean TV Cable, which will go out of existence when its current contract expires, now serves about 4,000 subscribers in Olean and Allegany. It delivers on a base price of $5.50 a month. The return to the city has been pegged at $1,000 a year.

Alderman Harry F. Beabout said that the new terms call for a fee of four percent of the company's gross receipts or $4,000, which ever is greater. "Considering the new rates and taxes that the company pays, the city will realize upward of $14,000 a year," Beabout said.

Arnold said that the new installation will eliminate complaints that the present service is erratic in signal quality because of the age and condition of the equipment which distributes the signals from a master antenna on Rock City Hill. His company recently invested $40,000 in new antenna equipment, he pointed out.

Under the terms of the agreement, Olean TV Cable must be disbanded and $3,000 in back fees be paid covering the period of the negotiations. The city retains the right to designate a technical expert to check the company's equipment, the cost to be deducted from the $10,000 performance deposit. Arnold said tentative plans call for the addition of WOR-TV and WNEW-TV, New York; CHCH-TV, Hamilton Ontario, Canada; the Rochester station on a full-time basis; and possibly WNED-TV, the Buffalo educational station, and WICU, Erie Pa.

Glen Alden Reports Earnings

NEW YORK—Paul A. Johnston, president of Glen Alden Corporation, reported that net income of the company for the nine months ended Sept. 30 was $5,245,000 or $1.09 per share on 4,804,114 shares outstanding. Included in the net income was $545,000 or 11 cents per share from the gain on sales of properties and investments. Sales and revenues for the period totaled $58,280,000.

For the first nine months of 1964, excluding operations of a division disposed of at the end of 1964, the corporation reported income before special items of $4,934,000 and special income of $6,640,000 (primarily profit on sale of stock of American Hardware Corporation) for a total of $11,574,000 or $2.41 per share on 4,796,909 shares then outstanding. Sales and revenues were $68,597,000.

TOA Convention

(*Continued from page 5*)

among those who see our total product output shrink and shrink while new theatre projects are announced every day . . . Be careful—study your situation and make sure your new theatre is not a new marginal theatre . . .

"There is no reason for 'orderly distribution' to be ignored and dubbed a dirty word. The showcases of America and its millions of movie-goers are entitled to more than a feast or a famine. We urge the producing companies to give serious consideration beyond lip service to releasing product 12 months a year . . .

"I am sure you are familiar with the renaissance of the road show—the 10 show-a-week policy with the reserved seat hard ticket . . . 1966 will bring some unusual new road shows, and I earnestly believe that the policy will grow and expand with extraordinary results . . .

"The art houses, too, even with their tremendous growth, provide still another hope with the myriad of product available to them . . .

"The renaissance of Cinerama—the introduction of D-150, provides those all-purpose theatres with new vistas of important grosses."

Continuing, Corwin stated, "Until we are able to engage experts in the field of research and spend hundreds of thousands of dollars to determine what actually motivates ticket buying, we are going to continue to wonder at the fickleness of our movie-going public. I suggest that our board and our delegates name a standing committee of circuit and independent operators representing every region in our country to act as a sounding board for our friends in production and distribution. Conference calls could be arranged whenever necessary with this five or six man committee and their booker-buyers to explore frankly and openly the questions that vex our films creators when a picture project is being put together. This liaison group could always have geographically appointed alternates so that when advice is needed, it will be readily available."

As to the tax situation Corwin said: "In Washington, we are represented ably by such stalwarts as Julian Brylawski and E. LaMar Sarra, and, of course, by COMPO and Charles McCarthy. But what are you doing on the local and state scene?"

Turning to CATV, Corwin termed its ultimate aim "built-in pay-tv systems-all that has to be added to CATV to make it pay tv is a coin box."

As to the future, Corwin said, "1966 should be for exhibitors the year of the dialogue—the establishment of the big "D" between our distributor friends and ourselves. With the unity that is ours today, the possibility of reaching agreement between us is better than it ever has been, and the time to start that dialogue is now. I recommend to our president the formation of a permanent liaison truth squad to take every major problem that affects distributors and exhibitors on the national level and grapple with it as it happens . . . What limited success we have had in combatting the vicious, unconscionable blind bidding practice has been accomplished by sitting down to talk things over with distribution. And I am confident that the creation of such a working committee to implement this dialogue will establish an atmosphere of rapport that will ultimately replace resentment and distrust."

IGNORING THE LESSONS OF THE PAST

THERE WAS A TIME when men agreed that experience was truly the best teacher. Now, more and more, we see men refusing to learn from the past. Youngsters still not dry behind the ears set themselves up as experts in foreign policy and try to tell the government how to run the war in Vietnam. This is only one sign of a contagion that spreads through personal matters, business procedures, and governmental functions.

It has been said that those people who refuse to learn from the mistakes of the past are doomed to repeat those mistakes. Take for example our own industry. More and more exhibitors keep telling us (and no doubt other trade papers as well) how disgusted and discouraged they are with business methods as practiced today in the motion picture industry.

Bidding abuses and unfair treatment spread like an epidemic. Some operate with the philosophy that all is fair in business. Somewhere along the line, they have abandoned the Golden Rule.

How many of these self-satisfied salesmen (if they can truly be called salesmen) could operate a theatre on the kind of terms currently demanded? As a matter of fact, when these so-called executives lose their jobs, many are compelled to leave the industry entirely. They often leave behind them only bitter memories and a host of enemies.

We recently read a column by a renowned Catholic priest, Rev. Leo J. Trese. He writes, "It is a blessed thing to have an enemy, because an enemy opens up to us a sure path to heaven. If we have an enemy, we have someone whom we can forgive."

Many exhibitors have much to forgive, and the list of abuses continues to grow. How can a branch manager or a salesman have so little knowledge or ability as to demand, for example, $25,000 guarantee for a picture in a non-bidding situation from a theatre that all sides know could not gross that amount in four full weeks. This isn't good business, it is greed and stupidity. Add to this the fact that the same picture didn't even do that kind of business first-run at a $2.50 top, and you realize just how impossible the situation can be for an exhibitor trying to operate his theatre sensibly.

Some theatremen want to know if they are dealing with screwballs—or robbers—or both.

JAY EMANUEL

Talent Guild Representatives Join Exhibitor Discussions

Sidney, Edelman, and Pidgeon, representing Hollywood's talent guilds, discussed the activities of their memberships in relation to the exhibitors.

Janet Leigh was rushed from the stage, where she is co-starring with Jerry Lewis in "3 on a Couch" at Columbia studio, to the convention session. The lovely actress, whom Theatre Owners of America's convention committee cited as typifying the finest in filmland's stardom, declared that the theatre men were the only direct line of contact with the public for Hollywood's performers. She stressed that her co-workers relied upon the exhibitors to represent them in community relations. Miss Leigh said that in a sense, they were partners, and applauded the theatre men's showmanship which helped all of Hollywood.

Producer Rackin's address, "Anatomy of a Movie," detailed a complete exposition of the problems and processes a filmmaker must go through to bring a major motion picture to the screen. Basis of his speech was his recently completed feature, "Stagecoach."

Following the morning session, American International Pictures' executives James Nicholson and Samuel Z. Arkoff hosted a luncheon for the TOA delegates. Toastmaster was Irving H. Levin, executive vice president of National General Corporation (Fox West Coast Theatres); who introduced guest speakers James Careras of London, England, and John F. Wood, president of Cinematograph Exhibitors Association of Great Britain and Ireland.

Highlight of the afternoon and evening was a glamour tour of Universal City Studios, followed by a dinner dance hosted by Universal president Milton R. Rackmil for the entire convention. Universal Pictures' stars, producers, directors, and executives attended the reception.

On Friday, the convention witnessed a screening of advance views of a quarter of a billion dollars worth of upcoming feature pictures, scheduled for release at year's end and during the first half of 1966. William H. Thedford, convention co-chairman, introduced the product previews of eight major companies.

Julie Andrews, who won an Academy Award for Best Performance by an Actress in her first movie, "Mary Poppins," was presented with the "Star-of-the-Year" Award for 1965, climaxing the convention at a gala banquet on Saturday at the Hollywood Palladium.

Also honored at the same proceedings were James Stewart, Rock Hudson, Jerry

(*Continued on page 11*)

"My name is Charles Vi



INTRODUCING TOM ADAMS AS CHARLES VINE ALSO STARRING KAREL STEPANEK · PETER

Screenplay by HOWARD GRIFFITHS and LINDSAY SH

nd I'm the 2nd
best secret agent in
he whole wide world!

Actually–

'm quite as good at killing
nd loving and spying
s that other fellow–but he's
otten all the publicity.

That's why
've joined forces with
hat Embassy Pictures crowd.
They tell me they're No. 1 in
how business. How can I miss?"

JOSEPH E. LEVINE presents



The 2nd BeST SeCReT AGeNT in the whole wide world"

SAMMY DAVIS, JR. Sings the title song by Academy Award Winners Sammy Cahn and James Van Heusen. IT'S ALSO AVAILABLE ON REPRISE RECORDS

ARNATT · FRANCIS DeWOLFF · FELIX FELTON · VERONICA HURST · GEORGE PASTELL

oducer S. J. H. WARD Directed by LINDSAY SHONTEFF **COLOR** Prints by Pathe AN EMBASSY PICTURES RELEASE

Study Guides On Individual Films Aid Movies As Educational Medium

NEW YORK—Thousands of teachers and school children throughout the country get extra pleasure from movies and add to their education, thanks to study guides prepared by motion picture producers. A nationwide survey indicates that school officials increasingly welcome these unique teaching aids.

Almost one million guides on the filmed presentation of La Scala's "La Boheme" were distributed prior to the recent nationwide theatre showings of the Warner Bros. release. Prepared by Dr. Howard L. Hurwitz, a former editor of Scholastic Magazine and a vice-principal of the Jamaica, N.Y., high school, the extensive teaching aid has found wide acceptance among music teachers.

The survey reveals that study guides, inaugurated in the 1920's, have been created by qualified educators and put out by almost every film producer.

For "La Boheme," Dr. Hurwitz researched the life of composer Giacomo Puccini and prepared a succinct summary for students. The story of the opera is stressed, of course, together with noteworthy facts about the musical score. The history of famed La Scala Opera House is detailed, as is its significance in the world of music.

The teaching aid ends with suggested questions and subjects for classroom discussion.

The teachers' guide prepared for "The Sound of Music" exemplifies the careful planning that goes into these aids. Twentieth Century-Fox Films, which is releasing this Robert Wise production of the Rodgers and Hammerstein musical, engaged Richard C. Berg, former director of education, Yonkers (N. Y.), and now director of music education, Kansas City public schools, to prepare a magazine-size, 12 page publication for the use of teachers in their study of this major musical production by Richard Rodgers and Oscar Hammerstein.

The five parts of the guide embody a profile of Rodgers and Hammerstein; the musical score of "The Sound of Music," and the story of the film. In Part 2, there are suggested preparatory discussion questions, places of interest to note while viewing the film, and listening suggestions. Part 3 has further discussion questions as well as suggested follow-up activities. Part 4 discusses "Salzburg—The City of Mozart," the locale of the film; a study of the famed Trapp Family, whose biography is the basis for the film story prior to their world-renown as a singing group; and notes about the cast. Part 5 is devoted to suggested recordings, books, and films for reference and further study.

Two Yale University professors, Dr. John S. Ellsworth and Dr. Alan E. Samuel, jointly prepared the teachers' guide for "Cleopatra," while "My Fair Lady" is the subject of a complete teachers' guide that embodies all of the scholastic materials used in similar aids plus a pink-printed poster, designed for framing, that answers, in the words of Webster's Dictionary, poet Ralph Waldo Emerson, author Charles Kingsley, and playwright George Bernard Shaw, the question: "What is a lady?"

The New York City Board of Education has adopted, as standard operating procedure, the regular announcement, in its news letter addressed to the entire teaching body, of available study guides on motion pictures.

In Cincinnati and in other cities, a Board of Education ruling permitted students to attend matinee performances of a major film such as "La Boheme," and the student was given full credit for school attendance.

Although it is a truism that motion pictures are created primarily to entertain, their importance as a cultural medium is emphasized by the fact that Metro-Goldwyn-Mayer currently is planning a study guide for "Dr. Zhivago"; Paramount Pictures plans a similar school aid for "Is Paris Burning"; Universal is finding wide-spread use for the study guide on "Shenandoah"; and 20th Century-Fox's best-selling biography of Michaelangelo, "The Agony and the Ecstasy," also has an elaborate teaching program in work.

Exhibs Join Bette Davis To Map "Nanny" Promotion

NEW YORK—Bette Davis, star of 20th Century-Fox's "The Nanny," welcomed more than three dozen theatre managers and advertising and publicity directors at the sales and promotion seminar held on behalf of the film, which opens in New York today (Nov. 3).

Miss Davis greeted the theatre executives, representing 25 houses in the New York area, following their meeting with the advertising, publicity, exploitation, and sales departments of 20th-Fox in the company's home office.

Among the merchandising aspects discussed were Miss Davis' promotional activities in New York, the paperback edition of the novel upon which the film is based, window cards, heralds, and the newspaper campaign consisting of both teaser and regulation size ads.

The exhibitors also saw the theatre trailer and various tv spots prepared for the suspense thriller, and heard samples of the radio spots.

Seven Films Presented To Museum By Levine

NEW YORK—Through the courtesy of Joseph E. Levine, president of Embassy Pictures and an internationally active producer and distributor, The Museum of Modern Art Film Library has received a major gift of seven films, which were shown at the Museum last week. The films add to the Museum Collection a large sample of the best of contemporary film making, with special emphasis on the work of today's outstanding Italian directors.

Richard Griffith, curator of the Film Library, says in his foreward to the brochure being published by the Museum describing the gift:

"Mr. Levine's gradual emergence in each of his several roles is the newest instance of something that the film industry has benefited from before—the successful intervention in what is often regarded as an assembly-line process of an individual who has a new view of the medium's possibilities and, even more important, a new view of the audience, actual and potential." Griffith says, "In receiving the gift of these seven films, The Museum of Modern Art has tangible reason to be grateful to Mr. Levine. It is our opinion that film lovers in general have perhaps less tangible but none the less definite reason to be grateful to him for his increasing contributions to the art of the motion picture."

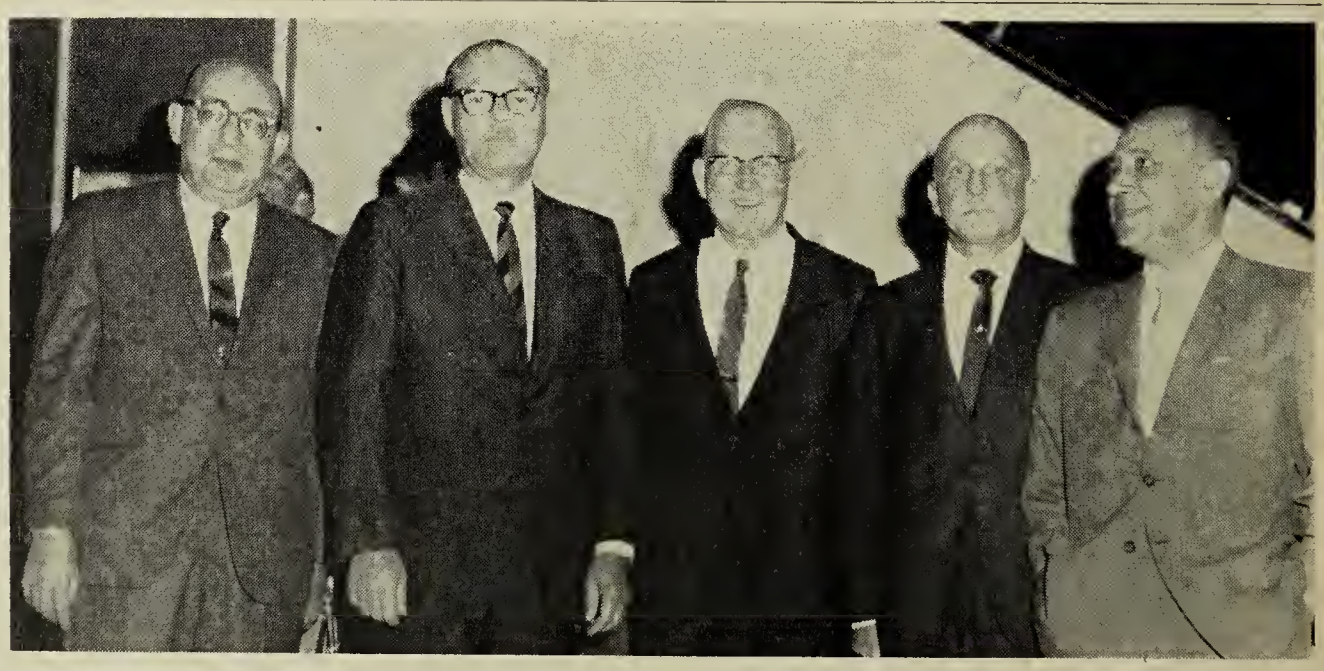
The seven films are "Two Women," "The Sky Above—The Mud Below," "Divorce Italian Style," "Long Day's Journey Into Night," "8½," "Yesterday, Today and Tomorrow," and "Marriage Italian Style."

Olympic Goes Inflight

NEW YORK—Inflight Motion Pictures' big-screen, full color movies and multi-track audio programs will be a highlighted feature of Olympic Airways' forthcoming trans Atlantic flights from New York to Athens, it was announced jointly by David Flexer, president of Inflight, and Thomas Connerty, general manager for North America of Olympic Airways.

Olympic Airways will begin service via Paris and Rome on June 1, 1966, with three Boeing 707-320's, which are due for delivery next year.

Olympic's contract with Inflight Motion Pictures is for a four year period.



Among industries seen at the recent benefit premiere performance of the new Stanley Warner Route Four Theatre, Paramus, N.J., were, left to right, Morey Weinstein, United Artists branch manager; Eugene Picker, United Artists vice-president; John Turner, United Artists district manager; Martin Newman, vice-president and general manager, Century Theatres; and Abe Dickstein, 20th Century-Fox assistant general sales manager.

TOA Convention

(Continued on page 7)

Lewis, John Wayne, and Gregory Peck, former "Stars-of-the-Year," who received new citations.

The presentation to Miss Andrews was made by Sumner Redstone, of Boston, TOA president, John Rowley, of Dallas, Texas, TOA Board chiarman. U.S. Senator George Murphy, life-long member of the motion picture industry, introduced Redstone and Rowley.

Exhib Apathy On Pay-TV Draws Warning From Harling

In his report to the board of directors, Philip F. Harling, chairman of Joint Committee Against Pay-TV, said:

"A year has gone by since the people of California rejected pay tv at the polls . . . The aftermath of that victory, which was accomplished with the cooperation and support of the exhibitors in every state of the Union, has been almost totally ignored for exactly one year. . . .

"An application to the FCC has been made by the Zenith Radio Corporation and Teco, Inc., for a rule-making procedure to authorize nationwide subscription tv . . . The year has boomed a by-product of free tv, a parasitic enterprise known as CATV. . . . Should the FCC rule in favor of the Zenith and TECO applications, the mere pressing of a button will unleash powerful, dangerous and insidious competition that could, almost overnight, pulverize your business—from which the chances of recovery would be dim indeed. . . .

"The complacency and the inertia of exhibition for the last 12 months have been appalling . . . We are engaged in a battle with two giant corporations, Zenith Radio and the General Tire and Rubber Company, having a combined sales gross of over two billion dollars. Collectively, as an industry, we are outmatched. . . .

"Our committee has not deviated one iota from the policy enunciated 14 years ago, and that is the complete elimination of pay tv by national legislative enactment.

"With the exception of the experiment in Hartford, Conn., there is no pay tv in the entire North American Continent. . . .

"We will extend our best efforts towards obtaining a final determination on pay tv no matter where the jurisdiction lies . . . We will continue to appear before the FCC, the Courts, and in Congress to press for laws outlawing the attempt of the proponents of pay tv to harness the airways for their personal gain . . . We will oppose all CATV applications, unless there is a specific prohibition against its use for pay tv purposes.

"This we can only do with your help, and by help I mean money . . . The fate of your business lies in your hands, and we will be guided by what you tell us."

Pollack Joins Loew's

NEW YORK—Laurence Alan Tisch, president of Loew's Theatres, Inc., announced the appointment of Lester Pollack to the post of general counsel. Pollack will join the company on Nov. 15. He has been associated with the National General Corporation and, previously, was a partner in the New York City law firm of Booth, Lipton, and Lipton.

Industry Information Kits Ready To Carry Film News To U.S. Public



Don Hicks, president, Motion Picture Associates Foundation, Philadelphia, is seen signing a contract with William Goldman for the charity benefit showing of 20th-Fox's "The Agony and The Ecstasy" Nov. 12 at the Goldman Theatre. George Beattie, vice-president, William Goldman Theatres, looks on.

NEW YORK—A new 36-page "Information Kit For Motion Picture Spokesmen," was released by the Motion Picture Association of America, according to Ralph Hetzel, acting president.

"The new kit will fill a most important function," said Hetzel, "and will provide factual information about our industry and our films to all those in production, distribution, and exhibition who meet the public."

The pocket-size kit includes 10 folders containing facts on specific aspects of motion pictures and the film industry. It was prepared by Anna M. Rosenberg Associates, public relations counsel to the MPAA.

Hetzel stated the kit includes valuable information for the press. The kit can be used for talks before clubs, church groups, parent-teacher associations, and other groups.

Headings of the ten kit folders are "Motion Pictures—The Language of Our Time," "The Impact of Films," "Film Production and Distribution," "A Billion Dollar Industry," "U.S. Movies Light Up World's Screens," "Freedom for Films," "Film Education," "The Motion Picture Association of America," "Hollywood and the Community," and "Public Service Projects."

Each folder is designed to serve either as a source of facts or as a text which can be quoted verbatim. Sub-headings help users find desired subject matter.

Robert S. Ferguson, vice-president in charge of advertising and publicity for Columbia Pictures Corporation, and chairman of the advertising and publicity directors committee of the MPAA, stated, "Everyone in production, distribution or exhibition should be familiar with the information in this kit.

"I was pleased especially with the fact that the whole story of film censorship, a subject on which there is much heat but little light, is spelled out clearly and completely.

"I liked, too, the way the importance of motion pictures in creating a favorable impression of the U. S. overseas is fully detailed.

"The advertising and publicity directors committee has long believed such a kit was needed and that the public's interest in motion pictures will be considerably increased if they are familiar with the facts supplied in this kit.

"This is particularly true if the public gets these facts from people who work in the industry or allied industries. This is why the new Information Kit For Motion Picture Spokesmen has been produced—so that every one of us can 'Speak Up for The Movies'," Ferguson said.

Last week, 1000 kits were distributed to exhibitors at the annual convention of the Theatre Owners of America in Los Angeles. TOA and Allied States Association of Motion Picture Exhibitors members may request copies from their association or from MPAA. Many exhibitors have asked for data they can use in talks and interviews in their communities, Hetzel said.

Major producing and distributing companies will make distribution to key employees as well as actors going out on tour, Ferguson said. Guilds will be offered kits for their members' use.

Broumas Ups Greenberg To General Manager Post

SILVER SPRING, MD.—John G. Broumas, president of the rapidly expanding Broumas Theatres, announced the promotion of Harold Greenberg, New York zone manager, to general manager of the circuit.

Greenberg began his career working in the booking department of Paramount Publix Theatres in 1926. He attended the Paramount managers' training school in New York City and, after six months there, returned to the booking department of Paramount Theatres, booking for theatres in New Jersey and New York.

In 1934, he moved to Poughkeepsie, where he served as buyer and booker for 13 theatres in the up-state New York area.

In 1940, Greenberg became assistant zone manager for Paramount, and he continued in this capacity for 10 years.

In 1950, Greenberg resigned from Paramount to go into the restaurant business for himself in Poughkeepsie. He operated this business for approximately 10 years.

In 1960, a call to the theatre business came again, when he bought the Colonial, Poughkeepsie.

In 1964, Greenberg joined the Broumas organization as New York state zone manager and held that position until his promotion to general manager of the corporation.

New Production Firm

NEW YORK—Stuart Millar and Arthur Penn announced that they had formed a new production company, Stockbridge Productions, with headquarters in New York.

The company, headed by director Penn and producer Millar, is already preparing two motion picture projects.

Screen rights to "Little Big Man," novel by Thomas Berger, have been acquired by Stockbridge.

In addition, Stockbridge has commissioned Jack Richardson, playwright, to write an original screenplay.

Theatre, Broadcasting Earnings Up As ABC Reports Nine-Month Record

NEW YORK—Nine months and third quarter carnings from operations for American Broadcasting Companies, Inc., were the highest for any such periods in the history of the company, Leonard H. Goldenson, president, reported.

For the first nine months, earnings from operations rose to $11,015,000 or $2.38 a share, an increase of 37 percent over the $8,022,000 or $1.75 a share for the like period of 1964. Net earnings, including capital gains, were $11,290,000 or $2.44 a share, compared with $8,093,000 or $1.77 a share last year.

For the third quarter, earnings from operations rose to $3,350,000 or 72 cents a share, an increase of 29 percent over the $2,589,000 or 56 cents a share for the like period of 1964. Net earnings, including capital gains, were $3,239,000 or 70 cents a share compared with $2,619,000 or 57 cents a share last year.

Earnings from both major divisions of the company, broadcasting and theatres, for the first nine months, were ahead of the like period of last year.

Discussing the new television season, Goldenson said that public acceptance of ABC network programming has been good and, based on audience measurements to date, the network is expected to maintain a strong competitive position. This was the first year all three networks premiered their complete nighttime program schedules during the same week.

Goldenson said that advertising expenditures in the television industry are at an all-time high, and indications are that they will continue to grow. The expansion of color television should also serve to stimulate this growth.

Goldenson also commented on the company's application with the Federal Communications Commission for authorization to own and operate a communication satellite system for domestic transmission of television programs to ABC's owned and affiliated stations throughout the country. Goldenson said that ABC and its scientific consultants, Hughes Aircraft Company, believe the proposal is scientifically and economically feasible and could effect a substantial savings over present transmission costs. He stated that such a satellite would make practical, for the first time in television history, the 24 hour operation of a network and would also be of importance to the public welfare and civil defense of the nation in evcnt of a national emergency.

WOMPI Committees Set

CHARLOTTE—Mrs. Viola Wister, president, Women of the Motion Picture Industry, International, has announced the appointment of the following international committee chairmen for the year 1965-66: membership, Mrs. Anne Dillon, Jacksonville; by-laws, Mrs. Margaret Irby, Memphis; finance, Mrs. Pauline Wrozier, St. Louis; extension, Mrs. Hazel LeNoir, Kansas City; publicity, Mrs. Myrtle Parker, Charlotte; ways and means, Mrs. Elsie Parish, Dallas; industry service, Mrs. Nell Middleton, Atlanta; Will Rogers Memorial Hospital, Mrs. Mary Hayslip, Kansas City; leadership development, Mrs. Gene Barnette, New Orleans; bulletin, Mrs. Amalie Gantt, Charlotte; and historian, Miss Dorothy Reeves, New York.



Seen at the recent premiere of 20th-Fox's "The Agony and The Ecstasy" at Loew's State, New York, are, left to right, Seymour Poe, 20th-Fox executive vice-president; Mrs. Elliot Hyman; Mrs. Poe; and Michael Cacoyannis, producer-director-writer of "Zorba The Greek."

BV Execs At Studio Meet

BURBANK, CALIF.—Buena Vista's sales, advertising, and promotion forces assembled at the Walt Disney Studios here for a sales and product convention marking the 11th anniversary of the Disney distribution subsidiary.

Irving H. Ludwig, BV president and general sales manager, headed the contingent of 66 executive and key sales personnel, including district managers, branch managers, salesmen, and auditors from the company's 26 domestic branch offices.

Conventioneers were welcomed at the studio by Walt Disney; Roy O. Disney, president of Walt Disney Productions; and Card Walker, parent company vice-president of advertising and sales.

The meetings come at the end of the most successful year in the corporate history of the Disney organization, and the biggest year in BV annals.

NFS Meets In Cincy

CINCINNATI—The industry's national physical distribution organization, National Film Service, Inc., will meet here Nov. 3 to Nov. 6, with executives coming from every exchange city in the United States.

Primary aim of N.F.S. is to continue to strive to better serve the distributors and their customers. Meyer Adleman, president of States Film Service, Inc., Cincinnati, will act as host. A tour of States Film's new building will wind up the meetings.

Sinatra Airways Launched

BURBANK, CALIF.—Cal Jet Airways, Inc., an all-jet charter service, latest division of Sinatra Enterprises, goes into full swing operations with the opening of its offices at the Lockheed Air Terminal here.

At the same time, 2,500 brochures detailing the services offered by the all-jet charter plane service arrived in the mail to leading business executives around the country as well as travel, business, and aviation editors of the various media.

DePatie-Freleng Introduce "Inspector" To Cartoon Fans

HOLLYWOOD — DePatie - Freleng Enterprises, Blake Edwards' Geoffrey Productions, and The Mirisch Corporation, producers of the Academy Award-winning "The Pink Panther" short subject series, announced the creation of a new theatrical cartoon character called "The Inspector."

The new animated star will appear in a series of 13 cartoons to be distributed by United Artists. Following the pattern established last year by "The Pink Panther" series, the first of the new cartoons will be released this Christmas.

Creation of the new character is the result of the phenomenal audience and exhibitor acceptance of "The Pink Panther," introduced in the animated credits of Edwards' film thriller-comedy of that name for Mirisch-UA. The skinny and malevolent feline, first new cartoon creation in almost a decade, proved such a hit that he became a star in his own right and revitalized a neglected side of motion picture production. The initial cartoon in the series, "The Pink Phink," won an Oscar last April.

"The Inspector" series will be produced at the DePatie-Freleng Studios in Burbank. They also make "live" action and animated commercials, and other animated entertainment films.

DePatie formerly was vice-president and general manager of the Warner Bros. Commercial Films Company and Warners Cartoon Division until he joined Friz Freleng in 1963 to found their own company. Freleng has been in animated cartoons since 1927 and collected five Oscars while creating such classic cartoon characters as Bugs Bunny and Speedy Gonzales.

Odeon Names Ad Execs

TORONTO—The Odeon Theatres (Canada) Limited will have a director of promotion and publicity, according to an announcement by Frank H. Fisher, vice-president and general manager.

The holder of the newly-created position will be Frank Lawson, former director of advertising and publicity for Rank Film Distributors of Canada, Ltd. His assistant is to be Robert Gardner.

Odeon's director of advertising and publicity, Charles Mason, will relinquish his responsibility for company publicity, and in accord with modern communications practice, will assume a new position of director of advertising and public relations.

William Morland, who has been engaged in the department for a number of years, is leaving the theatre chain to take up a position with Astral Films, Ltd. He will be succeeded by W. C. (Wannie) Tyers, who will move over from the promotion department.

Pacific Shifts Managers

LOS ANGELES—Frank Diaz, Pacific Drive-In Theatres southern California division manager, announced the following changes of personnel:

Hargis Arnett, manager, Lakewood Drive-In, Long Beach, transfers to the Los Altos Drive-In, Long Beach area. Ed Corbett will move from the Circle Drive-In to the Rosecrans Drive-In in the Bellflower area. Both moves are promotions to larger theatres. Dan Wells, presently at the Los Altos Drive-In, and Chuck Depew, presently at the Rosecrans Drive-In, will be promoted to new posts.

Lesser Circuit Building Shopping Center Theatre

PEEKSKILL, N. Y.—The signing of a 42-year lease on a new 600-seat luxury, first-run, family-fare motion picture theatre to be added to the Beach Shopping Center in Peekskill, N.Y., was announced by Louis E. McFadden, owner of the seven-year-old shopping complex.

The new movie house, to be known as the Beach, will be operated by Lesser Enterprises, who also run the Triangle, Yorktown Heights' Triangle Shopping Center; Mount Kisco, Mount Kisco; Spring Valley, Rockland County; and Roslyn, Long Island. In addition, the Lessers are also currently negotiating for several new sites and have another theatre under construction in Orangeburg (Rockland County).

The Beach, which will feature first-run, family-fare motion pictures, has scheduled a summer 1966 opening. The architectural firm of Meyer and Kasindorf, Great Neck, L.I., N.Y., specialists in designing theatres, shopping centers, and office buildings, is now drawing the final plans prior to commencement of construction.

Beach Shopping Center, with parking for over 2,000 cars, is an ideal location for a new theatre, according to the Lessers. Some 35 stores and services now occupy space at Beach, northern Westchester's largest shopping center.

According to preliminary plans, the Beach will utilize the latest in interior decoration and comfort, in addition to the most advanced technological techniques available. Luxury with intimacy will be ensured by a spacious lounge and waiting area, seating spaced so that a patron need not rise to allow another to pass through to his seat, and perfect sight lines from all seats within the auditorium.

The new Beach will put the emphasis on family entertainment. In addition to playing first-run product from all over the world, Saturdays and school holidays will feature children's fare.

"We have seen a resurgence of movies in recent times, the Lessers said. "The film fare which has been released has been of higher quality than ever before, and the public seems anxious to have a night out," they continued. "We certainly intend to give our patrons every opportunity to see the top product available and offer it in the most luxurious surroundings."

Loew's Books Title Fight

NEW YORK—The heavyweight championship fight will be telecast on the large theatre screens of seven Loew's Theatres, Monday night, Nov. 22.

The telecast will feature heavyweight champion Cassius Clay's 15-round title defense against challenger Floyd Patterson, direct from Convention Hall, Las Vegas. There will be no home tv for this event.

Theatres showing the telecast are Loew's Capitol, Broadway, where all seats will be reserved, and Loew's Sheridan and Victoria Theatres, Manhattan; Loew's Kings and Oriental, Brooklyn; Loew's National, Bronx; and Loew's Valencia, Queens.

Para. Votes Dividend

NEW YORK—The board of directors of Paramount Pictures Corporation voted a quarterly dividend of 50 cents per share on the common stock, payable Dec. 13 to holders of record Nov. 26.

The NEW YORK Scene

By Mel Konecoff

HIS BIOGRAPHY SHEET STARTS OUT "JAMES B. HARRIS IS THE ANSWER TO that perennial question of show business, 'Where's the new blood coming from?'" While the Harris brand of blood is not exactly new, it is of recent vintage, and he has a record as a producer, having turned out such films as "The Killing," "Paths of Glory," and "Lolita" in recent years. All made money, according to Harris, except for the classic "Paths of Glory," which is breaking even.

Now, he has made his debut as a director on Columbia's "The Bedford Incident," which he has also co-produced with Richard Widmark, and with this entry has come about a change in attitude. No longer is he battling with the distributors over how the picture should be promoted and sold. Instead, he has bowed to the experience and wisdom of the talent in distribution and is willing to go along with their recommendations. The film maker today, he stated, should work with the financier-distributor as the latter concentrates on the proper selling. The film maker must let go of his baby but not loss interest. Rather, he should become a concerned observer and participant wherever possible.

In the past, Harris was reluctant to let his works out of his hands, wanting to not only supervise the ads but even the playoff to a certain extent, and he admitted that this is the wrong approach. For instance, had the distributor approach been different on "Paths of Glory," this too could have been a money maker.

He lashed out at the vanity of some film makers, who insist on long impressive runs in the L.A. area, for instance, to impress associates, competitors, etc. In many cases, this is wrong. They've thought that multiple engagements were debasing. Not so, claimed Harris. Today, one must go in the direction of reaching for the best gross possible and not waste time and money on prestige moves.

In the past, a world premiere used to be most important in the minds of the film maker. This thinking has also changed. Instead, the money and effort involved in that area should, perhaps, be spent on more advertising and more promotion.

Many films have gotten off to a debt-ridden start because of producer insistence on glamour-type openings in certain situations that are unproductive at the boxoffice.

Harris also hit at the producer device of only seeking out pre-sold properties, which, he said, was motivated by fear. This increases costs unnecessarily because even a guaranteed property can fail finally. The fact that a best seller may have sold 75,000 copies is but a drop in the domestic market and means very little in the foreign area, where over 50 percent of a film's revenue is realized. Better, he opined, producers and companies should seek out and encourage originals from new writers. The cost is not that great, and the potential of a fresh hit is always present. Use the monies that would have been spent on buying a best-seller to promote and advertise the original, and the results may be just as impressive. Newcomers can be paid minimum rates with later bonus arrangements in effect if the effort is successful.

Harris, in his thirties, likes to deal with younger writers because you can talk to them, and the gamble on their efforts can pay off handsomely. He felt the industry as a whole should make a concentrated effort to encourage the new writer instead of relying only on the established, expensive scripter. He believes that Columbia is advancing in the right direction and he's pleased with their efforts on behalf of "The Bedford Incident." He's so pelased, in fact, that he's going through with the second of a two-picture deal.

In case anyone's interested, his biography concludes, "Unmarried, he spends his spare time at various hobbies, baseball, golf, tennis, and skiing."

IT'S A REALLY BIG, BIG SHOW: MICHAEL LINDEN, DIRECTOR OF RESEARCH for the Motion Picture Association of America, has been thinking big of late and in all areas. Linden has discovered that American moviegoing audiences today are bigger physically than their World War II forebears, and as a result, seat designers, architects have had to re-assess their thinking. Males have shown an increase in height of nearly two inches, while women are an average of an inch taller. Thus today, theatre architects plan for auditorium seating running 22 inches wide, as against the 17 to 19 inch width of the pre-WW II days. Aisle width today runs 38 to 40 inches, compared to earlier figures of 31 to 32 inches.

In the words of the famous Al Sherman—here's to bigger boxoffice with bigger bottoms filling bigger seats—and if that's not hitting below the belt, we don't know what is or something.

THE METROPOLITAN SCENE: DARLING TALLULAH BANKHEAD ATTENDED A special screening of "Darling" hosted by Joe Levine . . . Actor Paul Ford is chairman of SPOOF, the Society for Preservation of Overage Fathers, "dedicated to preserving and extending the physical and mental health of men who become fathers at an advanced age." It's probably coincidental that he plays such a role in the forthcoming film, "Never Too Late," at the Radio City Music Hall. . . . The Museum of Modern Art will present 16 films directed by Josef von Sternberg from Nov. 1 through Jan. 1. Silents as well as talkies will be featured. . . . A goodly number of press reps were on hand at the Regency Hotel at a party to wish Marty Allen and Steve Rossi bon voyage as they left for Hollywood and their first film for Paramount, "The Last of the Secret Agents". . . . The corner of 58th street and Third avenue was renamed "Via Fellini," temporarily at least in honor of the director's latest release, "Juliet of the Spirits," opening at the RKO 58th Street. The famed director, his actress-wife, Giulietta Massina, and two actresses featured in the film, Sylva Koscina and Caterina Boratto, arrived in town for promotion activities prior to the premiere.

LONDON Observations

By Jock MacGregor

IN COMMON WITH THOSE WHO HAVE TWO BUSINESSES—THE MOVIES AND their own—I suspect that many theatremen feel that they could make better films than most they handle. Whether Leonard Lightstone had such thoughts when involved in exhibition I do not know, but he certainly seems to be enjoying producing "The Idol" here for Joseph E. Levine. Daniel Petrie is directing a powerful cast headed by Jennifer Jones, Michael Parks, and John Leyton in this Paramount release about a sex-starved mother who falls for her teenage son's best friend. Leonard is well satisfied with the way it is shaping. He has reached the wrapping up stage on schedule and under budget but is uncertain if he will continue producing. Joe's activities are ever increasing and so complex that he cannot be away from New York for long.

THE NEW GREATER LONDON COUNCIL, WHICH REPLACES THE LONDON County Council and bordering authorities, has eased some cinema regulations without apparent trade approach. First, the Sunday rule of no films before 4:30 p.m. was relaxed but few theatres have taken real advantage of it. The 414-seat Prince Charles recently taken over by the Enterprising Eckarts, starts at 1:30 p.m., and others open at varying times during the afternoon. However, the bulk have not changed. (If they did, I do not know when some publicists would get those queue photos for trade paper ads!) Now it is adapting what would seem to be more lenient rules for pictures which have not been passed by the British Board of Film Censors. A spokesman has suggested that while there will be no less vigilance, a film will not be censored solely because a council member considered it offensive for himself or others. He added they might deplore a film but would not necessarily prohibit its presentation and that it must not be assumed that if they passed a film, they necessarily approved of its contents. This could ease matters for "fast buck" movies and be a blow to those cinema clubs which charge membership for the privilege (?) of seeing such pictures uncensored.

WHILE THE TRADE MAY NOT TAKE MUCH NOTICE OF THE BREAKAWAY Association of Independent Cinema—a membership list might help—its president, Hugh Orr, certainly has an ear in official circles. Catching the imagination is their plan for a $2,800,000 government sponsored Cinema Finance Corporation to provide loans for improving and re-equipping theatres. Repayment would be over a maximum of seven years, with interest of 2½ per cent above bank rate.

FURTHER EVIDENCE OF THE WAY IN WHICH CIRCUITS AND INDEPENDENTS manage to live together combining competition and cooperation here, which so impressed Jay Emanuel during his visit, is reflected in many remarks endorsing the nomination of ABC's Harry Roelich as Cinema Exhibitors Association vice-president. Typical are those of Devon and Cornwall branch's Rowland Hill: "Though Roelich is a circuit man, I am sure that this would not make the slightest difference to his attitude to independent exhibitors. He is dedicated to the industry."

TONY TENSER CALLED A DROP-EVERYTHING, INCONVENIENTLY TIMED PRESS conference to announce one of the trade's worst kept secrets—that Alan Kean has been released from his BLC contract to join the Compton Group as a director and general manager. Anyway, it was nice to congratulate Tony and Michael Klinger on their acquisition and wish Alan, an ace salesman and among the most popular and charming in the industry, good luck. Jack Henderson is being promoted to BLC general sales manager. Good luck to him, too. Following Stanley Kramer's "Ship of Fools" press show, a novel lunch was held aboard a Thames pleasure cruiser for critics and columnists to meet Oskar Werner as we sailed down river. He made as big an impression in person as he had on the screen. Police enforced the by-law forbidding publicity matter visible from the bank. Paramount's Russell Hadley hosted a Dorchester reception for authors Larry Collins and Dominique Lapierre, who so pre-sold "Is Paris Burning" with anecdotes about their research that the film is on my "must" list. . . . This week the Eckarts have only acquired all six theatres on the Isle of Wight and placed an unprecedented five color page advert in both British trades for experienced theatre, bingo-casino and catering managers and assistants for their expanding activities. . . . Coinciding with the Eady Fund paying a record 49½ per cent levy on British film rentals, a company has been formed to collect and distribute the levy which is being paid voluntarily on cinema films shown during the forthcoming pay television experiments. . . . That super–ex–RKO–sales chief, Joe Vegoda, has resigned as managing director of Regal, a British Lion subsidiary, to concentrate on production. His next will be a sequel to his yet to be seen in America, "Dr. Who and The Daleks," "The Daleks Invade The Earth." . . . Almost every letter from America is extolling the terrific job that Jim Carreras is doing on his present trip for Variety. Incidentally, Variety has become so much part of life here that constantly on radio and television, speakers describe artists as Variety club award winners, and in discussing horses, talk of their performances at VC race meetings and shows. The same applies with the press. The 1½ million circulation Evening News devoted a pictorial and editorial splash to the ladies committee working on next April's VCI convention in London. . . . The former Circlorama in Piccadilly Circus has been redeveloped as a cartoon theatre by Capitol and Provincial, who control the nearby Eros News Theatre. Pet hate: Movies with different titles in Britain and America. Latest offender—Martin Ransohoff's "13," which will be known here as "Eye of the Devil." . . . Grand National's Maurice and Ronald Wilson are looking justly pleased with themselves. 20th-Fox has paid an "exceptionally large" advance guarantee for the overseas rights for their Freddie and the Dreamer musical, "Cuckoo Patrol.". . . Pan Am have been taking full page ads in national papers announcing the introduction of flight movies. . . . The Daily Mail reported that after 15 boys and two girls passed out watching "This Shocking World" at the Gaumont, Norwich, Ray Cossey had to call police and ambulances and issue smelling salts.

"Zhivago" Theatre Short Highlights Mammoth Set

NEW YORK—"Moscow in Madrid," the first of three special theatrical subjects spotlighting David Lean's film of Boris Pasternak's "Doctor Zhivago," is now being shown for the first time at Loew's Capitol here and the Hollywood Paramount, Los Angeles, the two theatres where the Carlo Ponti MGM production will premiere Dec. 22 and 23, respectively.

The 4½ minute color documentary, which will be shortly distributed to theatres throughout the world, highlights the construction of the mammoth 10-acre Moscow-street site, one of the greatest sets ever designed for a motion picture. Also featured in the subject are scenes depicting driector Lean's techniques in blending the talents of today's most versatile young actors, such as Geraldine Chaplin, Julie Christie, Tom Courtenay, Omar Sharif and Rita Tushingham, with the acclaimed acting of such great artists as Alec Guinness, Siobhan McKenna, Ralph Richardson, and Rod Steiger.

Mention is also made of Lean's former screen classics, "Great Expectations." "The Bridge on the River Kwai," and "Lawrence of Arabia."

NGC Promotes Two

BEVERLY HILLS, CALIF.—Edwin E. Stuart, manager, Centennial Drive-In, Denver, has been promoted to the real estate department of National General Corporation in Beverly Hills, it is announced by Gerald Polone, director of real estate operations. Stuart has managed NGC theatres in Denver, Durango, Colorado, and Salt Lake City, where he joined the company in 1956. He will work on projects related to NGC's theatre expansion program, Polone said.

Phillip Catherall, National General Corporation Fox West Coast theatre manager, has been promoted to a post in the company's southern California booking department headed by Fred Friedman. Catherall was manager of the Fox, Palos Verdes. Promotion announcement was made by John Klee, west coast division manager.



Yvonne Horner, 22-year-old secretary from Surrey, England, winner of the nationwide British contest launched by "Weekend" magazine to find a girl to appear in the Hammer-Seven Arts' "One Million Years B. C.," now shooting in the Canary Isles, is seen with star John Richardson.

BUFFALO

Twenty-three members of Tent 7, Variety Club of Buffalo, have been nominated for the office of director for the coming year, 11 of whom will be chosen at the election on Nov. 8. Those nominated are William Anderhalt, assistant manager, Statler-Hilton; Albert E. Anscombe, Frontier Television and past chief barker; James Arcara, WKBW-radio sales manager; Marvin Atlas, Broadway Drive-in; Peter G. Becker, Dipson Theatres and Tent 7 property master; Harold Bennett, WADV-FM and past chief barker; Harry L. Berkson, B&D Enterprises and second assistant chief barker; Melvyn Berman, Tri-State Refreshments, Inc.; Samuel Dine, Buffalo Evening News; Lewis Fisher, Melody Fair; Joseph Garvey, Granada; Samuel Geffen, former WB salesman; William Gregory, television affiliate; Myron Gross, Co-Operative Theatres and dough guy, Tent 7; Joseph Harmon, Hayman Theatres, Niagara Falls; Michael Klein, WB branch manager; Marc Lippman, ad agency; Pedro Martinez, Buffalo Wrestling Club; Francis Maxwell, Tent 7 canvasman and United Artists; Gasper (Pat) Mendola, Delavan Drive-in; Anthony Mercurio, Paramount; and Albert J. Petrella, first assistant chief barker and councilman-at-large. . . . Mike Klein held an invitational trade preview of the Warner Bros. Technicolor comedy, "Never Too Late," in the Amherst. . . . James Lavorato, manager, Buffalo branch of National Screen Service, already is starting to interest exhibitors in placing orders for new merchandising aids for the holiday season, including "Season's Greetings" plasticals, special Santa standees, Santa and Reindeer standees, and a "Season's Greetings" trailer. Samples of all the Yuletide merchandise is on the way to the Buffalo office, and Jim is hopeful of hitting a new record in sales this year. . . . A motion picture, "Young Cassidy," depicting the life of Sean O'Casey, was shown in the Seneca for the benefit of the St. Patrick Scholarship Fund. The film was the highlight of the sixth annual Irish Feis to be held in the theatre. . . . The Crew of Tent 7, Variety Club of Buffalo, will meet Monday, Nov. 8. On the agenda are the 1966 convention in London, the Sunshine coach and pool, and other important matters. Directors for 1966 also will be elected.... The Elmwood, one of Buffalo's first de luxe community theatres, has been demolished. The house was purchased by the Marine Trust Company which has a branch next door, and the property now is being used as a parking lot. . . . Henry E. Hyman is dead here. Hyman was the brother of Edward L. Hyman, retired vice-president of American Broadcasting Companies, who now is associated with the Small Business Department of the Government. . . . Jack Allen, radio editor of the Buffalo Courier-Express, said in the Oct. 24 edition: "The new season's television programs have all been sampled by the viewers. The public is watching in the same numerical force as ever, and the professional critics seem unanimous in one opinion—that the new entertainment series are the worst ever. Why do they feel this way? Because this season's shows—in their endless cycle of duplication and repetition—are obviously aimed at the lowest common denominator of the mass mind. Television industry executives claim such carping is standard reaction for a critic—that 'nobody loves television but the people.' The people that love it must be children, and the vast tv system the most expensive baby-sitter ever created."

CHICAGO

Representatives of 41 vending firms and Local 761 of the Teamsters Union have agreed on a new contract for machine servicemen. The recent strike involved 300 servicemen at five of the larger firms handling more than 70 percent of the vending business in the area. . . . Autograph seekers, mainly teenagers, enjoyed a session in the lobby of the United Artists where Tim Rooney, Johnny Crawford, and Mike Clifford arrived with pen and pencil in hand. Their appearance helped "boost" the opening of "Village of Giants" at the United Artists. . . . William S. Judkins, chairman of Coca-Cola Bottling Co. of Chicago, announced the election of Francis H. Spears as president. . . . Art Institute of Chicago is offering a series of classic foreign films every Thursday night til May 26 of next year. The showings are free to the institute's members, with a 75 cents admission fee charged to non-members. . . . U.S. District Judge Richard B. Austin set Nov. 12 as the hearing date to determine damages due Zenith Radio Corp. in its anti-trust suit against Hazeltine Corp., Great Neck, N.Y. . . . "Mickey One," Chicago-based film exhibited at the Venice and New York Film Festivals, comes home for its first-run opening at the Woods. . . . Ann Marsters, Chicago American movie critic and columnist, said, "Dial MICE-111, you get the headquarters of the Chicago International Film Festival in the St. Clair hotel . . . Better start reserving your tickets for the film festival which begins Nov. 4 and will be making some exciting announcements any day now." . . . Half-day special budgeting session for NCA, sponsored by the association's financial operations committee, was held here at the Conrad Hilton. . . . "Steel and America," a Walt Disney industrial film made for American Iron and Steel Institute, had a press-screening at Kungsholm's Little Opera House. Ann Marsters, movie critic, was so impressed with the film's importance, she is hoping that it will be shown at regular theatres. . . . "My Fair Lady" celebrated its first birthday at the Palace last week. It has been shown to over 750,000 patrons here. . . . B and K recently signed to carry the closed-circuit telecast of Clay-Patterson heavyweight championship fight on Nov. 22 at these theatres: Chicago, Uptown, Varsity, Maryland, and Central Park, Chicago; State, South Bend; Midway, Rockford; and Palace, Peoria, Ill.

CINCINNATI

Interstate Theatre Service, Inc., is booking and buying for CineStage, Columbus, O., and McCook's, Dayton, O., for owner Mrs. Herman Hunt. . . . Tri-State Theatre Services is to book and buy for the new Valley Drive-In, nearing completion at Frankfort, Ky. H. Vaughn Cox is the owner. . . . Dixie Gardens Ice Bowl, Covington, Ky., opened its winter season Oct. 22. The ice skating rink is on the Dixie Gardens Drive-In property and is a very popular place for young people during the winter season. Tom Hill and Bill Macklin, owners, also operate the Madison and Liberty, Covington. The Madison is being extensively refurnished, scheduled for completion by mid-November. . . . A bus load of Variety Tent Three race fans spent Oct. 20 at Keenland Race Track, Lexington, Ky. The track was muddy and everybody got wet, but all had a good time. . . . Henry Wilcoxon was in to promote "The War Lord," which opens the Cincinnati Theatres' new deluxe Princeton Cinema on Nov. 17. . . . Ruth Handyside, National Theatre Supply secretary, won a 23 inch color tv set in a dog-food contest. . . . "La Boheme" set a very fine attendance record at its four performances at the Albee Oct. 21-22. It is anticipated that the film is presented Nov. 3-4 at the Esquire, the attendance record will be a repeat. . . . Warners' "Battle of the Bulge," which opens Christmas day at the Capitol, was given an assist by Barbara Werle, featured star in the film, in appearances on tv and radio stations here, followed by a press cocktail party. . . . "The Great Race" opened at the Valley with a gay parade, giving the fun-packed film a big send-off. . . . "The Pawnbroker," which is making movie history at the Esquire here, opens Nov. 5 in Columbus, O., at the World and the Bexley. . . . Sympathy is extended to A. D. Curfman, Westerville, O., exhibitor, upon the recent death of his wife.

DALLAS

Michael Meyerberg's animated puppet version of "Hansel and Gretel" will return to Dallas as a special Christmas season feature, with two showings on Dec. 4 and 5 in eight local theatres. . . . Earl Podolnick, president of the Trans-Texas Theatres and of the Texas Drive-In Theatre Owners Association, attended the Theatre Owners of America convention in Los Angeles. Others to attend included Al Reynolds, chairman, TDITOA board; Arlie Crites, executive secretary; John Rowley; Edwin Tobolowsky; Bill W. Slaughter; and Harry McCartney. . . . "The Chase," based on the novel of Texas author Horton Foote, which has its action in a small Texas town, will open in Dallas in February. . . . The Chateau has been opened at the Plymouth Park Shopping Center in Irving, Tex. The Chateau, designed with the comfort of the patron in mind, has long been the dream of owner Jerry Meagher. One of the Chateau features is the seating arrangement. The cushioned, tilt-back seats are spaced on 36 inch centers to provide ample "leg room" for patrons. On floor space which could have been arranged for 1,000 seats, only 860 have been placed so that no seat is directly behind another. Gold, blue, and turquoise have been extensively used in the color scheme. The specially woven carpet in the lobby uses all three colors, with blue and gold used in the theatre itself and gold and turquoise used in the hammered satin draperies. The projection equipment is the latest available. The pearlescent screen, 36 feet wide and 16 feet high, is unobstructed from any seat in the theatre. The stage curtain and screen maskings used in converting from conventional to widescreen are controlled from the projection booth. . . . Bob Collingsworth has been named manager of the Fine Arts. He has been assistant manager of the Capri, both operated by Trans-Texas Theatres Circuit. . . . James MacArthur was in on behalf of "The Bedford Incident," which has an all male cast. The film is scheduled to open at the Capri on Nov. 3. Another film in which MacArthur has a role, "The Battle of the Bulge," will open at the Capri as a Cinerama attraction just before Christmas. . . . The theme for the 1966 Texas Drive-In Theatre Owners Association will be "Gold in 1966," according to Harry McCartney, convention chairman. The convention will be held Feb. 1 through 3 at the Statler-Hilton Hotel. McCartney said that 65 percent of the booth space has already been sold. . . . A movie crew producing a film on the Budweiser Clydesdales. ducing a film on the Budweiser Clydesdales, was knocked out of action when a fire broke out in their station wagon. Gordon Bart of Hollywood, a moviemaker, praised Dallas merchants who rushed out with fire extin-

guishers to control the flames until a fire truck arrived. . . . George Sanderson, news cameraman for KRLD-TV, entered the motion picture business in silent film days. He is a former cameraman for Hollywood westerns, Pathe News, and Paramount News. He was presented a medallion and certificate at the 13th annual Southwest Journalism Forum on the campus of Southern Methodist University. . . . Earl Podolnick, president of Trans-Texas Theatres has announced the booking of the new Warner Bros. Cinerama production of "The Battle of the Bulge" as the Christmas attraction. . . . A new theatrical events magazine to be circulated on a bi-weekly basis to local area theatregoers is expected to start publication on Dec. 2. To be called "Spectator," the magazine will feature articles by Bob Jett of WRR, Norma Young of Theatre Center, Paul Baker of the Dallas Theatre Center, Pearl Chappell of the Pearl Chappell Playhouse, and Tom Hughes of the Musicals. Each author will write about his or her field of endeavor. The magazine will be circulated through theatres on a free basis and is expected to reach 20,000 persons each month.

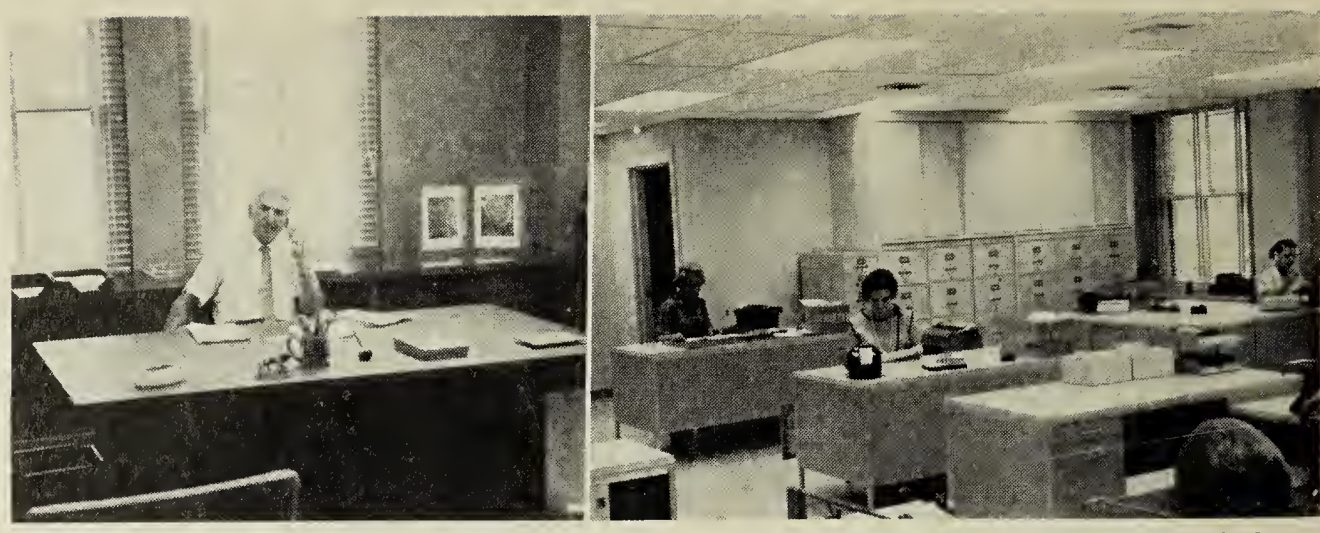
DENVER

Murray Gerson, former Denverite, now a home office executive of American International, was back in the city conferring with branch manager Chick Lloyd. . . . Various meetings with numerous committees were held by Marvin Goldfarb on arrangements for the Showarama to be held here next March 1 to 3 in cooperation with the Rocky Mountain Motion Picture Association. . . . Eugene Klein, president, National General Corp., and other executives including Irving H. Levin, Dan Polier, William Thedford, John Klee, and Joe Vleck were in the city conferring with Jack McGee and others of Fox Intermountain Theatres, at which time announcement of a new 2,000 seat hardtop in the southeast Denver area was made. . . . Norman Pacheco, Atlas Theatres, has returned from a trip to Los Angeles where he saw the World Series. . . . Insufficient business is given as the reason for discontinuing its midweek change by the Grant, Grant, Nebr. . . . Bob Sweeten, managing director, International 70 here, has been covering the radio, tv, and press contacts with Barbara Werle, who visited Denver to promote that theatres' attraction, "The Battle of the Bulge," which opens here on Dec. 22.

DETROIT

What is claimed to be the largest multi-run world premiere ever to take place in the state comes to pass Nov. 10 with the opening of U-I's "The War Lord." Locally it will roll in the Mai Kai, Livonia; Calvin, Dearborn; Main, Royal Oak; and Cinema I, Warren. In addition, it will open simultaneously in over 80 other houses throughout the state. Herman Kass, New Yorn executive for Universal in charge of national exploitation, has arranged a four-day period preceding the premieres for all manners of exploitation. Charlton Heston, Rosemary Forsythe, Guy Stockwell, and Henry Wilcoxon will make numerous personal appearances. There will be a contest for "Miss War Lord," and winning lady will be given a de luxe trip to New York. In addition, Universal will have talent scouts on hand to give her a screen test. National release date, for the film is Thanksgiving week.

"The Agony and the Ecstasy," starring Charlton Heston and Rex Harrison, will be



The Philadelphia Metro Goldwyn Mayer exchange is now ensconced in new offices on the 14th floor of the Fox Building at 1612 Market Street. Branch manager Sid Eckman is seen at his desk, while on the right is a shot of the general office which features bright colors, all-metal furniture, and recessed lighting. George Schur, MGM home office, designed the offices and selected the color schemes.

the holiday attraction at the Cinerama Music Hall. Frank Uton, midwest division manager for Beacon Theatres, announced the date, Dec. 23. This will be a hard ticket showing for 10 performances a week, already available at box office and by mail. "The Best of Cinerama," currently showing will close Dec. 19. The hiatus is occasioned by the time necessary to remove the triple projectors and screen and to install regulation equipment.

HOUSTON

Jack Bryant has been reelected for another term as chief barker of the Houston Tent 34 of Variety Clubs International. . . . Ginny Pace, featured on her own show on KPRC-TV, has returned from a trip to Egypt where she observed the filming of "Khartoum," which stars Charlton Heston and Laurence Olivier. Miss Pace will also appear in the film as an extra. . . . Howard Skelton, manager, Metropolitan, won the American Broadcasting Companies concession contest, taking top prize of $1,000 for himself and $250 for his staff, for increasing sales 50.6 percent per capita. To qualify, each of the 226 theatres participating had to reach a base per capita of its 1964 sales, plus 10 per cent. The 25 theatres that reached their base by the greatest percentage, with shortages under five per cent, made up the qualifying pool. The order of finish was determined by the percentage of increase in gross profit, per capita. . . . The Playhouse Toys, which has six toy stores over the city, sponsored a Saturday toy fun show at 10 a.m. Saturday at Cinema I and II at the Northline, Meyerland, and Gulfgate shopping centers. The youngsters were able to pick up two for one coupons at each of the toy stores. . . . "La Boheme" was shown at four theatres, the Windsor, Gulfgate Cinema I, Oak Village, and the Bellaire, with two showings each of the two days. . . . Barry Sides was elected by readers of the Houston Post as the handsomest University of Houston football player and as a result received an all expense paid date with film star Carol Lynley, here on an advance promotion trip for her new film, "Bunny Lake Is Missing." . . . Interstate Theatres Circuit reported that attendance was good at the two day showing of "An Evening with the Royal Ballet."

JACKSONVILLE

John Tomlinson, president, Motion Picture Charity Club, said that all members of the group are invited to participate in the annual MPCC golf tounament at Jacksonville Beach on Nov. 11 regardless of their golfing skill or ability. Prizes will be awarded for high scores as well as for low scores, Tomlinson added. Robert Farber, Stein Theatres executive, is tourney chairman. . . . Louis J. Finske, president, Florida State Theatres, and Fred H. Kent, president, Kent Theatres, were both reelected to annual terms as directors of the Florida National Bank. Kent and Mrs. Kent are currently on an extensive tour of several Arabic countries in the Near East following an enjoyable visit to the French Riviera. Their return to Jacksonville is scheduled for the evening of Nov. 6. . . . The Fine Arts Cinema is the new name of the former State, Cocoa, a unit of Kent Theatres. It was closed during the summer for remodeling and reseating, and it reopened with a new policy of exhibiting foreign art films instead of commercial films. . . . Robert Pollard, Florida salesman for Buena Vista, has moved into a new office on the sixth floor of the Florida Theatre Bldg. . . . Also in new offices in the same building are Marvin Skinner, Skinner Booking Agency, and Dave Roper, Enterprise Booking Service. . . . Robert Capps, MGM manager, and Mrs. Capps (Jackie), WOMPI member, hosted a going-away party in honor of Max Stepkin, who recently resigned from the MGM office staff after many years of service. . . . Walter Powell, executive of Kent Theatres, went into Baptist Hospital for minor surgery. . . . Mrs. John Hart (Mary), widely-known WOMPI leader, returned to her desk in the FST home office after spending several days as a patient in St. Vincent's Hospital. . . . Richard Garland, member of the FST warehouse staff, went under the knife for a hernia operation at Baptist Hospital. . . . Each year while serving as midway ticket takers at the Jacksonville Agricultural and Industrial Fair, members of the male Motion Picture Charity Club and Women of the Motion Picture Industry perform an industry service aimed at drawing the public's attention to a forthcoming motion picture release. This year, the industry men and women are wearing eye-catching Italian mouse buttons to advertise Columbia's "The World of Topo Gigio." . . . Vivian Ganas, Florida State Theatres booker, had the thrill of winning the first prize of a $100 U. S. Savings Bond when Charley King, manager, American International Pictures of Jacksonville, conducted another of his popular drawings for the exhibition bookers of Florida. Anne Dillon, international vice-president of WOMPI, served as referee of the drawing, assisted by Leonard Adams, AIP booker, and Paulette Hiener and Renee Eckert, AIP secretaries. Bookers for Floyd Theatres won the second and third prizes. Diane Beasley came out of the contest richer by $75 and her co-worker, Claude Browning, fielded the $50 gift from AIP. The cellar prize of $25

went to Dick Eason, Leesburg, booker for MCM Theatres. . . . Local drive-in operators now offer weekend programs which vary from two features to seven. The Oceanway outdoorer—charging $1 per carload—schedules programs which begin at 6:45 p.m. and end at 6:00 a.m. the next morning, with seven features, a cartoon, and one chapter of a serial on the screen. . . . Sheldon Mandell, co-owner, suburban Five Points, has finally announced a tentative termination date for his exclusive north Florida showing of "The Sound of Music," which opened here April 7. He reported that 139,000 patrons had seen the musical by Oct. 21 in his 620-seat house, and that the long run would be closed on Nov. 10 after a run of more than seven months. . . . Sneak previews were Warner Bros.' "Never Too Late" at the Five Points and Paramount's G"Boeing, Boeing" at the Center. . . . Harry Botwick, Florida State Theatres' south Florida supervisor, announced a number of recent managerial changes in his district. Hal Cummings moved from the Palms, West Palm Beach, to the Lake, Lake Worth, succeeding Joe Harris. . . . Les Pollack has gone from Lauderdale, taking the place of Harry Margolesky, former temporary manager who will work out of Mr. Botwick's Miami office on special assignments. . . . Pierce Parkhurst has taken Wes Brown's place as manager, Florida, Ft. Lauderdale. . . . Joe DiCarlo, former assistant manager, Sheridan, Miami Beach, is now managing the Boulevard, Miami. . . . New assistant at the Sheridan, Miami Beach, is John McCormick, transferred from West Palm Beach. . . . Carroll Ogburn, Warner Bros. manager, has invited exhibitors and a group of local VIPs to a special advance screening of "Never Too Late" at Sheldon Mandell's Five Points Theatre. . . . Ralph Bailey has closed for an indefinite period Pug's Drive-In, Monticello. He continues to operate the Eagle, Blountstown.

MIAMI, FLA.

The Miami Herald Business and finance page recently presented almost a full-page narrative on "Miami: New Film Capital?" Don Bedwell, Herald business writer, interviewed the top men in the local film scene, Ivan Tors and Ben Chapman, president of Ivan Tors Studios; Walter Resce, whose Rainbow Pictures, Inc., pioneered the modern movie industry in greater Miami back in 1948; Ted Sack, Reela Films; and Sam Segal and Dave and Ray Brady, Capitol Film Laboratories. These men are all hopeful of a bright future. Tor's studio is wrapping up a sizeable expansion. Reela Films has completed preliminary plans for a new plant. Capitol is erecting film processing labs on the grounds of Studio City, a planned moviemaking complex. Ben Chapman figures his company's commitment in the Miami area this year will climb close to $10 million, counting land, construction, salaries, and producton expenditures. Resce anticipates $350,000 worth of business this coming year. Reela's new $500,000 building will probably handle a half million dollar's worth of business. Capital expects to open its $350,000 lab early next year. In addition to feature motion pictures, industrial and promotional films, educational movies, military training films, and commercials all play a part in the local industry. Chapman estimates that his production costs are 20-30 per cent lower than in California because employees' time is seldom wasted waiting around for skies to clear. Pay scales, according to Chapman, are



Bernard N. "Buddy" Golden, former Universal sales manager in Cleveland, is the new Philadelphia branch manager for the company.

commensurate with the west coast, although somewhat lower than in Chicago or New York. The other men pointed out that even where pay may be comparable, areas outside the major moviemaking centers are in a strong bargaining position because they are free of featherbedding practices forced by powerful theatrical unions in the traditional film capitals. "Unequivocally, I believe the industry is headed up," said Ted Sack, Reela. "There's been a lack of knowledgeable people in the area, but the technical and professional community is attracting more competent people, which in turn brings in more moviemakers. It's sort of a self-cycling snowball." About their ambitious Studio City complex, the Brady brothers say, "We wouldn't invest this much money on a gamble."

MEMPHIS

Connie Richards in her column "Intermission" in the Commercial Appeal, commented upon the lean fall film harvest. Wrote Miss Richards: "The studios gang up on the holiday releases. They shower their riches on the public with mighty trumpeting about movies being better than ever. It is comforting to see that the doldrums are coming to an end." The editor commented that a local exhibitor, studying the current movie calendar one week recently, commented without enthusiasms that the "only outstanding movies in town were the long runs." Miss Richards also commented without enthusiasm that "there have been so many foreign titles on downtown marquees that Main street was beginning to look like art-house row . . . this is not the ideal suituation for first-run movie houses whose preference in pictures does not run to dubbed imports . . . they just take what they can get and early autumn is a lean season." . . . Since 1947 the local Tent has maintained a program of motion picture screening for shut-ins. John Federicci is chairman, and he is asking for volunteers for the work. Presently, the shows are being given at two homes for the aged; a maternity home; and a home for incurables. . . . William L. Carpenter announces that Jacksonville Drive-In, Jacksonville, Ark., closed. . . . Collection for the Will Rogers Memorial Hospital has resumed in Memphis' larger theatres. Mrs. Mae Carper, Columbia, continues in charge of the collections.

NEW HAVEN-HARTFORD

The Friedman Bros., owners of the 738-seat Lenox, have leased the long-shuttered theatre to Rohele Pasue, Inc., for undisclosed terms. Pasue, Hartford-based, is changing the theatre's name to the Apollo and will concentrate on Friday-through-Sunday "live" stage shows. Bandleader Bill Robbins is general manager of Pasue. . . . E. M. Loew, president, E. M. Loew's Theatres, visited George E. Landers, E. M. Loew's Downtown, and Hector Frascadore, Farmington Drive-in. . . . The Hartford Chapter of National Multiple Sclerosis Society sponsored a showing of "My Fair Lady" at the Lockwood & Gordon Cine Webb. . . . Attorney Steve Perakos, Perakos Theatre Associates, and his wife went to the Concord Hotel, Kiamesha Lake, N. Y., on a recent West Hartford Rotary Club weekend trip. . . . Governor Dempsey has asserted that a state income tax for Connecticut will never be considered, even as a remote possibility, while he is chief executive. . . . Springfield, Mass., notes: The Stanley Warner Capitol hosted exclusive western Massachusetts premiere of 20th-Fox's "Those Magnificent Men in Their Flying Machines." The film is being screened on a road-show basis, with only two performances daily. Chet Stoddard, president, New England Theatres, Inc., the regional American Broadcasting Companies affiliate, visited John R. Patno, Jr., manager, Paramount. . . . Murray Lipson, general manager, Community Theatres, Inc., has sold the Connecticut Valley Region of American Overseas Rehabilitation Through Training on opening night sponsorship of the Connecticut premiere of Warners' "The Great Race" at the Central, West Hartford, Nov. 3. . . . Larry Germaine has left the Stanley Warner Theatres New England zone booking department after 30 years with SW and its predecessor organization, Warner Bros. Theatres. He is to announce a new affiliation. . . . Connecticut friends welcomed Carl Reardon back to New England climes. The one-time Universal Connecticut branch manager, more recently Philadelphia U manager, has joined General Cinema Corporation in a booking capacity. . . . In New Britain, Conn., Peter G. Perakos, Jr., office manager, Perakos Theatre Associates, was a candidate in the election for City Treasurer on the Republican ticket. . . . RKO General, Inc., owner of WHCT-TV, America's sole on-the-air subscription tv experiment, has launched an advertising campaign in metropolitan Hartford dailies, seeking sales personnel, both male and female, to help the station complete applications for 5,000 additional subscribers.

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PHILADELPHIA

The Motion Picture Associates Foundation will hold a testimonial dinner on Nov. 15 at the Bellevue-Stratford Hotel in honor of Carl Reardon, who has resigned as branch manager of Universal to accept an executive post with General Cinema Corporation, Boston . . . . An appeal has been filed in the U.S. Court of Appeals by the Viking Theatre Corporation in the Paramount Film Distributing Corporation, et. al. case . . . . Martin Ellis, head, Ellis Theatre Circuit, was on a trip around the world which will take him to his interests in Israel. . . . Bill Kanefsky, SW Stanton, got a lot of attention with his 'Make A "T" cut-out puzzle heralds on "The Bedford Incident". He also distributed coasters to bars and tap rooms in the vicinity of the theatre in a tieup with a Scotch dealer who helped create a drink named after Warner's "Marriage On The Rocks."

PORTLAND

After a highly successful 46 weeks at the Paramount here, Warner Brothers' "My Fair Lady" left the screen and was replaced by Walt Disney's "Mary Poppins." M. M. Mesher, Paramount manager, reported a gross of "well over $500,000" for the run. "It was like losing an old friend," Mesher commented, in discussing the rush of "Mary Poppins" fans that crowded the 3000-plus seat Paramount in a manner reminiscent of the best of the pre-television years. Mesher expects a long run. . . . "The Hallelujah Trail," after a 10 week run, gave way to Warner Brothers' "The Great Race." . . . Another road show, "The Sound of Music," holds fine after 25 weeks at the Fox. This picture continues to build boxoffice, says Alton Robbins, manager. . . . Egan Rank, Seattle, representing Seven Arts Pictures for the northwest, brought a New York cutie here to help promote the opening of "The Face of Fu Manchu" at the 104th St. Drive-In. Introduced as an expert on Sax Rohmer's legendary character Fu Manchu and Oriental art was Mei-Mei Quong, a Chinese American girl with the unlovely title of special merchandising consultant and exhibitors' liaison officer." Miss Quong, on a coast to coast visit, was introduced to the press at a special luncheon. Fortunately, Rank picked a non-Chinese restaurant. Miss Quong, it turns out, has been entertained in Oriental restaurants in virtually every stop on her cross-country trip. Unfortunately, Chinese cuisine in most restaurants isn't on her list of favorite things. Rank picked the Highlander Scottish restaurant with a Swiss chef. What did Mei-Mei order? A kosher-styled corned beef sandwich. What else?



On a cross-country promotion tour for Warners-Cinerama's "Battle of the Bulge" in which she co-stars, Barbara Werle recently visited the Capitol, Cincinnati, where she was welcomed by manager Beman Richey and staff members Marsha Burns and Jack Nordman. ....

SAN ANTONIO

A special Halloween show was booked at the Alameda by Ignacio Torres, manager. . . . James Bond's 007 Aston-Martin car will appear at the Joe Freeman Coliseum on Nov. 26 in conjunction with an appearance of the Royal Marines Tattoo. . . . The Majestic stage was the scene for the Teen Texas Contest and Fashion Show, with free admission and special stage show. . . . Lynda Livingston, ticket taker at the Aztec, Interstate operation, is saluted for her courtesy to patrons and congeniality. . . . "The Redeemer," a high budget color film on the last three days of Christ, is due in at the Laurel on Nov. 4. Color is Deluxe, with sound by Todd-AO and music by David Raksin. A special discount coupon is appearing in local dailies which when presented at the Laurel box office will entitle the bearer to a special discount on admission to see the film. The adult price will be $1.50, and with coupon only $1; for students, the regular price will be $1, with the coupon only 50 cents; and children, regular price will be 50 cents; but with the coupon only 25 cents. . . . "The Sound of Music" was in its 29th week at the Cinema II, holding up the showing of "Those Magnificent Men in Their Flying Machines," next film slated to open. . . . "My Fair Lady" which had a six months run at the suburban Broadway, is scheduled to make its return engagement around Christmas. . . . For its first suburban showing, "In Harm's Way" has been given a multiple opening at eight d-i's in addition to a second feature.

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SECTION TWO NOVEMBER 3, 1965
Vol. 74, No. 14

ALLIED ARTISTS

Escape By Night

MELODRAMA
75M.

Allied Artists
(English-made)

ESTIMATE: Prison break thriler is okay programmer.

CAST: Terence Longdon, Jennifer Jayne, Harry Fowler, Peter Sallis, Alan Wheatley, Vanda Godsell, Arthur Lovegrove, Hilda Fenemore, Mark Dignam, John Arnatt, Richard Carpenter, Stanley Meadows, Robert Brown, Tom Bowman, Ray Amsten. Produced by Maurice J. Wilson; director by Montgomery Tully.

STORY: Six criminals are being transported by bus from one jail to another. Cohorts of Tom Bowman, gang leader, bribe the driver, Arthur Lovegrove, to detour to a deserted barn so they can free Bowman. Guards Robert Brown and Richard Carpenter and the other prisoners are warned they must stay in the barn until the following day to assure Bowman's escape. Paraffin is poured over the thatched roof and the gang threatens to set the barn afire if any of the men try to escape. Brown is killed when he tries to thwart Bowman's escape, leaving Carpenter in charge of the other prisoners. While waiting for the long night to end, the prisoners recall the past incidents that put them behind bars. Terence Longdon was sentenced for manslaughter for killing an intruder who attempted to rape his wife; Harry Fowler is a small-time crook; Alan Wheatley is in for fraud; Peter Sallis is a half-wit sentenced for assault; and Mark Dignam is a lay preacher who is in trouble as a pervert. Longdon and Fowler make a break for Longdon's near-by home, where he and his wife, Jennifer Jayne, are reunited. They had planned to make a complete getaway, but realizing they must return to serve their sentences, they go back to the barn. Meanwhile, Bowman and the gangsters are killed when police pursue their car. Peter Sallis insanely sets fire to the barn and dies in the blaze, although the others are led to safety by the returning Longdon and Fowler as police arrive. Carpenter denies anyone other than Bowman escaped.

X-RAY: This English-made meller based on Rupert Craft-Cooke's novel, "Clash By Night," proves to be thrilling and action-packed. There is a striking reassertion of the old adage, for among the busload of hardened criminals on the loose there turns out to be several double crosses and a great deal of violent resentment. Cast, production, and direction are first rate, and although lacking in names known in America, this should do okay as part of the program.

AD LINES: "Anatomy Of A Double-Cross"; "A Nightmare Of Terror and Searing Suspense."

Mutiny In Outer Space

MELODRAMA
85M.

(6536) Allied Artists
(Woolner Brothers)

ESTIMATE: Routine science fiction meller.

CAST: William Leslie, Dolores Faith, Pamela Curran, Richard Garland, Harold Lloyd, Jr., James Dobson, Glenn Langan, Carl Crow, Gabriel Curtiz, Ron Stokes, Robert Palmer. Produced by Hugo Grimaldi and Arthur C. Pierce; directed by Hugo Grimaldi.

STORY: Astronauts Major William Leslie and Captain Carl Crow have returned to their space ship from an exploratory mission to the ice caves of the moon, and it is soon learned that Crow has been contaminated with a fungus that consumes its victims. He dies. Commander Richard Garland refuses the pleas of doctor James Dobson and biochemist Dolores Faith to notify the earth base. Communications officer Pamela Curran, in love with Garland, refuses to believe the facts. She, together with Major Robert Palmer and Sergeants Harold Lloyd, Jr., and Ron Stokes side with Garland, who orders Leslie restricted to his quarters for mutiny. Dobson and Faith flee the infirmary, denounce Garland, and tell the crew the truth. Garland refuses to turn the control over to Leslie and goes insane. A swarm of meteorites are encountered and nick a hole in an outer wall, allowing the fungus to creep out. Dobson discovers the fungus spread in the light. Leslie has already turned the lights off. Curran manages to get a mesage to earth, and Leslie orders all into survival suits, then turns the temperature in the space-craft to freezing. This kills off the fungus. A cloud is spun around the space station blocking out all heat and light from the sun, and gradually the fungus withers and disappears. Earth advises the space station that a relief ship is on the way, and Leslie takes Faith in his arms and tells the crew that all will be well.

X-RAY: This science fiction meller purports to show what unguessed terrors of outer space, combined with mutiny aboard a space ship, may happen in the future. Production and direction, including miniatures, are okay, as is the acting by the hardly known cast. Suspense is generated although most of the action is aboard the instrument-laden space ship and is fairly static. Things may not be exactly believable, but the film should prove satisfactory for science fiction addicts as part of the program. This is from a screenplay by Arthur C. Pierce.

AD LINES: "Astounding Adventure From The Center Of The Moon"; "A Hideous Monstrous Invader Stalked Them."

Racing Fever

MELODRAMA
90M.

(6413) Allied Artists
(Eastman Color)

ESTIMATE: Speed boat racing thriller for program.

CAST: Joe Morrison, Barbara Biggart, Charles G. Martin, Gerry Granahan, Dave Blanchard, Maxine Carroll, Ruth Nadel. Producedf, written, and directed by William Grefe.

STORY: Joe Morrison witnesses the death of his father, Dave Blanchard, as he is run down by a hydroplane piloted by millionaire playboy Charles G. Martin in the International Grand Prix boat race in Miami. His sister, Maxine Carroll, who is Martin's mistress, insists the killing was an accident. Martin's wife, Ruth Nadel, and their daughter, Barbara Biggart, tell Morrison that Martin will never get a divorce and marry Carroll. Biggart and Morrison fall in love, with Martin threatening to break this up. Carroll discovers the faithless Martin in a hotel room with a dancer, confesses she is pregnant, and demands he marry her. He spurns her. Next day, Morrison and Martin are competing in the finals of a race. Morrison rescues Martin when he is thrown overboard. Back on his yacht, Carroll shoots Martin. Morrison and Biggart are reunited after police take Carroll away.

X-RAY: There has not been any boat racing films for a long while and this one fills the bill nicely. It is mainly action all the way. The racing events were filmed at Miami Marine Stadium, Pelican Harbor, Fla. There is a rock 'n' roll sequence also for teen-agers, who will doubtless be attracted to this speed-plus entry. The color is an added asset, as is singer Gerry Granahan, who sings the title song.

AD LINES: "The "Racy" Story Of Fast Boats and Faster Teen-Agers."; "Meet The Aqua-Devils Who Tamed Their Speed Boats By Day and Their Racy Women At Night."

COLUMBIA

King Rat

DRAMA
133M.

(Columbia)

ESTIMATE: Startling probe into survival by POWs.

CAST: George Segal, Tom Courtenay, James Fox, Patrick O'Neal, Denholm Elliot, James Donald, Todd Armstrong, John Mills, Gerald Sim, Leonard Rossiter, John Standing, Alan Webb, John Ronane, Hamilton Dyce, Joseph Turkel. Produced by James Woolf; directed by Brian Forbes; scenario by Brian Forbes, based on a novel by James Clavell.

STORY: By 1945, most of the Allied prisoners of war in the infamous Changi prison at Singapore are physically and mentally wasted. The outstanding exception is American corporal George Segal. Well fed and carefully dressed, he is despised by most of the ragged inmates whom he regards as little more than instruments in the game of survival. An embittered British officer, camp provost Tom Courtenay, plays a cat and mouse game with Segal, trying to catch him in the act of black-marketing contraband or stolen articles. When Segal is caught red-handed with a missing cigarette lighter, he is saved from Courtenay's thirst for vengence by James Fox, an educated RAF officer whose background smacks of upper class British society. Courtenay is contemptuous of Fox's efforts to befriend Segal, but is continually frustrated in his efforts to get something on Segal, as the American has even the camp's senior officers on his payroll. When Fox's arm is crushed on a work detail, Segal offers to get blackmarket drugs not available to the camp doctor to stop a serious gangrene if Fox, who speaks Malaysian, will serve as go-between in illegal tradings with the camp guards. Courtenay is tipped off about a pending sale of a diamond ring and nearly catches Segal, but Fox conceals the cash, part of which Segal uses to buy sulfa drugs, saving Fox's arm. Courtenay is further disillusioned when he discovers the comissary officer has been cheating the men of rations to keep himself and his assistant alive. When Courtenay is offered a "split," he reports the matter to the senior officer, who orders him to remain silent lest the last threads of morale be snapped. As Courtenay, unable to find comfort in stern justice, begins to crumble, the Allied officers are summoned to the Japanese commander's office, where they are told that the war is over.

X-RAY: The metaphor of King Rat, personified by the ease with which an American POW foresakes his fellow man for his own advantage, delves into the depths of human existence under the most adverse conditions. The predatory, voracious rat stops at nothing to accomplish its cardinal end—that of survival—and Segal's performance deftly brings this aspect of human nature to the fore. Fox, as the man who cannot be shaken from his higher beliefs in humanity, emerges as a symbol of the Christian spirit put to the ultimate tests. It is Fox who, unlike Courtenay, can see a man who lives utterly outside of society and attempt to offer him the light of human communication, the warmth of friendship. The central point of the plot, then, is the co-existence of two such opposite philosophies. If Fox and Segal stand at the extremes of man's capabilities, the area between is filled with other POW's, each caught up in the tortured conflict of trying to maintain vestiges of human decency in an environment where all are hours from death. The frantic efforts of Segal to accumulate enough money to pay off the Japanese, who he fears will massacre the POWs should the war end, do not differ substantially from his pre-war scramble for security. As the film closes, you realize with some shock that Segal is, in fact, in much better shape psychologically than his fellow POWs. When a British officer arrives as the vanguard of a liberation party, the survivors of Changi recoil in horror at this messenger from civilization. It is a memorable scene when only Segal is able to respond to the liberator. When the officer looks at his clothes and physique, he repeats the question that opens the film: "Why is it you have so much and the rest so little?" "I took care of myself," is Segal's reply. "Anything wrong with that?" You can not hate him for living in the world he found. His realities are, finally, more immediate than Fox's sense of human promise. Finely executed and highly recommended.

AD LINES: "What Turns A Man Into A Predatory Rat?"; "A Moral Parable That Shows Man At His Fascinating Extremes."

Winter A-Go-Go

COMEDY WITH MUSIC
88M.

Columbia
(Color by Pathe)

ESTIMATE: Okay programmer for teen set.

CAST: James Stacy, William Wellman, Jr., Beverly Adams, Anthony Hayes, Jill Donohue, Tom Nardini, Duke Hobbie, Julie Parrish, Nancy Czar, Linda Rogers, Judy Parker, Bob Kanter, The Nooney Rickett Four With Joni Lyman, and The Reflections. Produced by Reno Carell; directed by Richard Benedict.

STORY: William Wellman, Jr., inherents an old ski lodge at Lake Tarhoe and is determined to make a success of it with the help of James Stacy, a friend who is given the job of promotion director. They hire a bevy of cuties to act as hostesses, waitresses, etc., and business begins to pick up after they open. Walter Maslow holds a mortgage on the lodge and hires toughies Anthony Hayes and Buck Holland to discourage business so that Wellman can't make his first payment. A former girl friend of Hayes, Jill Donohue, shows up as a guest but gives him the brush when she sees his antics. Wellman and Stacy have a showdown with Hayes and Holland, with Hayes turning out to be a nice guy after all when he saves Wellman from falling off a cliff. Maslow gets a punch on the jaw and his first payment; Wellman and Beverly Adams get together for a wedding; and there's a reconciliation between Hayes and Donohue.

X-RAY: Good looking dolls, rock-n-roll numbers, toe-tapping dance routines, bits of comedy, and a smidgin of action are to be found in this entry that should find favor with the teen set as part of the program. The use of color really dresses things up, and the story is moderately interesting. Acting, direction, and production are fair. Bob Kanter wrote the screenplay, based on a story by Reno Carell. Songs include "Winter A-Go-Go," "King of the Mountain," "Ski City," "Hip Square Dance," and "Do The Ski (With Me)."

AD LINES: "Romance And Fun On The Ski Slopes"; "You Haven't Lived Until You Have Rocked And Rolled On Skiis."

You Must Be Joking

COMEDY
100M.

Columbia
(English-made)

ESTIMATE: Amusing import.

CAST: Michael Callan, Lionel Jeffries, Denholm Elliott, Wilfred Hyde-White, Bernard Cribbens, Gabriella Licuci, Patricia Viterbo, Terry-Thomas, Lee Montague, Tracy Reed. Produced by Charles H. Schneer; directed by Michael Winner.

STORY: Major Terry-Thomas, psychological officer in the British Army Medical Corps, prepares a 48-hour initiative test, a sort of scavenger hunt, with contestants from the various branches of the armed forces competing against each other as well as a representative of the American Air Force, Michael Callan. Though they're not supposed to be aided by anyone, they accept assistance where they can find it, especially Denholm Elliott, a rich officer who buys everyone and anything. After they escape from a maze, except for sergeant Bernard Cribbens, who never does get successfully away, each takes off to get the items on a list. Callan gets girl friend Gabriella Licuci to help him. During attempts to get a lock of hair from pop singer Patricia Vierbo, Callan and she are thrown together and are attracted to each other. At the showdown, Callan is declared a winner by a narrow margin, after which he resigns from the Air Force, intending to marry Viterbo.

X-RAY: There are some cute and comic complications to be found in this import with a nonsensical plot and slapstick galore. It could amuse most viewers at least part of the time. The acting, direction, and production are efficient, and the entry should make up well as part of the show. The screenplay is by Alan Hackney based on a story by Hackney and Michael Winner.

AD LINES: "A Fun-Filled Frolic"; "The Comic Contest That Turned London Inside-Out."

EMBASSY

Italiano Brava Gente

DRAMA
156M.

Embassy
(Filmed abroad)
(English titles)

ESTIMATE: Good World War II drama.

CAST: Arthur Kennedy, Peter Falk, Tatyana Samoilova, Raffaele Pisu, Shanna Prokhorenko, Andrea Checchi, Riccardo Cucciolla, Nino Vingelli, Lev Prygunov, Grigori Mikhailov. Produced by Lionello Santi; directed by Giuseppe De Santis.

STORY: In the summer of 1942, a train rolls through the Ukraine bearing Italian troops to the Eastern front. A stop allows the Italians to stretch their legs and observe the treatment of Russian captives by German soldiers, which is brutal. Riccardo Cucciolla offers one of Russians a piece of bread, which starts a fight between several of the Italians and Germans. Several Russians escape. The Italians continue on their way and eventually engage the enemy at a river and succeed in capturing a town. They are unable to prevent the destruction of some buildings by saboteurs. The Germans catch these, and order the Italians to kill them, including a girl. The firing squad shoots the men, but the girl is left unharmed and runs away. Winter comes, and among the reinforcements is despotic Fascist Major Arthur Kennedy with a crippled hand. Another arrival is doctor Peter Falk, son of a wealthy and influential family. Three Russian partisans ask for a truce and beg Colonel Andrea Checchi for a doctor to save a gangrene-infected leader. A hostage remains while Falk goes to help. He saves the man's life, but he and his partisan companions are ambushed by a German patrol and killed. The others hang the partisan hostage. During a lull in the action, a rabbit appears between the lines and is shot. A Russian and Italian race to get the dead animal and each is killed. The Russians push the Italians back, and Checchi is captured. The Italians march on foot while the Germans ride. Kennedy tries to take over a truck and shoots the Italian driver, whereupon he is beaten to death by the others around him. Two buddies continue on in the bitter cold but eventually separate, and one is killed. The other continues on, but it's only a matter of time until he too succumbs.

X-RAY: That war is hell is proven in detail here as the lengthy import describes a part of World War II as seen from the Italian side. The Italians are seen as reluctant soldiers and unenthusiastic killers generally. Not only are the ups and downs of a division

pictured, but so are a number of incidents involving individuals. These help hold audience interest throughout the lengthy running time. Even so, a bit of trimming might have helped make the film more attractive. The performances by the large cast are quite impressive, as are the direction and the extensive production values. Some may compare this to the famous classic, "All Quiet on the Western Front." Some may not. Students, art house patrons, and others should appreciate the entry, written by Ennio De Concini, Augusto Frassineti, Giandomenico Giagni, Serghei Smirnov, and Giuseppe De Santis, based on a story by De Concini and De Santis.

AD LINES: "One Of The Truly Great War Films Starring Arthur Kennedy and Peter Falk"; "War Is Hell . . . Don't Miss This Expose of History With A Cast of Thousands."

MGM

Harum Scarum

COMEDY MUSICAL
95M.

MGM
(Metrocolor)
(Panavision)

ESTIMATE: Mild Arabian Nights spoof helped by Presley draw.

CAST: Elvis Presley, Mary Ann Mobley, Fran Jeffries, Michael Ansara, Jay Novello, Philip Reed, Theo Marcuse, Billy Barty, Dirk Harvey, Jack Constanzo, Larry Chance, Barbara Werle. A Four Leaf Production; produced by Sam Katzman; directed by Gene Nelson; screenplay by Gerald Drayson Adams.

STORY: Top American singer and movie star Elvis Presley, also a karate expert, premieres one of his films in a small Middle East country. Lured into a trap by lovely Fran Jeffries, he is kidnapped by a gang of assassins, who want him to murder their king so they can take over the land. With the help of lovable thief Jay Novello, Presley escapes. He meets and falls in love with Mary Ann Mobley, the king's daughter. He is recaptured and forced to participate in the murder plot against the king, but he manages to turn the tables on the villains. Novello rounds up the country's thieves, and led by Presley, they wipe out the assassins. Presley returns to the U.S. with Mobley, his bride.

X-RAY: Designed as a spoof on Arabian Nights theme, this suffers from a story that limps badly. Presley, of course, has a definite drawing power and does all he can to stir up excitement. When he is singing, things perk up quite a bit, and the guess is that there is enough music to please dedicated Presley fans. Pretty color and pretty girls provide something to look at for general audiences although they deserve a stronger story line. The film misses primarily because it lacks the lightness of touch that a successful spoof requires. Production values are fine, and director Nelson does about as much as can be expected with the material. Sell Presley hard, and where he has performed well in the past, he will probably perform equally as well this time around. It is far from the best of his vehicles, but it will probably generate better than average returns from his fans.

TIP ON BIDDING: Fair program rates.

AD LINES: "All The Fun And Music Of A Madcap Whirl Through The Arabian Nights"; "Love, Fun And Songs As Elvis Enjoys Life In A Harem."

PARAMOUNT

The Mad Executioners

MELODRAMA
92M.

(Paramount)
(A CCC Production)
(Foreign-made)
(Dubbed in English)

ESTIMATE: Sufficiently ghastly to carry lower half.

CAST: Hansjorg Felmy, Maria Perschy, Deiter Borsche, Wolfgang Preiss, Harry Riebauer, Rudolf Fernau, Jan Hendricks, Alexander Engel, Albert Bessler, Stanislav Ledinek. Other credits not available.

STORY: A mysterious gang of "executioners" has London's Scotland Yard at odds to find out who is behind the secret trial and executions of criminals who have remained beyond the reach of the law. Victims are tried by illegal juries, composed of hooded men, who pass judgment on the suspects and hang them in a public place with a copy of the indictment prepared against them by the mystery court around their necks. Struggling to crack the puzzling case is inspector Hansjorg Felmy, who is anxious to return to another puzzling case—that of a series of sex murders in which the headless bodies of young women are found about London. One of the six victims of the murderer was Felmy's sister. Retired jurist Rudolf Forster and his lovely daughter, Maria Perschy, assist Felmy by offering advice and support. Observant of the tension building in Felmy is police surgeon Harry Riebauer, who is competing with Felmy for Perschy's hand. When Perschy offers to act as bait for the sex murderer, Felmy accepts, but his trap misses the insane surgeon, Dieter Borsche, who has been using the victims in bizarre medical experiments. Perschy is rescued at the last moment, but Borsche disappears enroute to Scotland Yard, the apparent captive of the executioners. Due to the sleuth work of undercover man Cris Howland, the executioners' trial is interrupted and its chief justice shot while trying to escape. When the hood is lifted from his face, it is none other than inspector Felmy, whose thirst for revenge has led him to take the law into his own hands.

X-RAY: Strongly reminiscent of England's many Scotland Yard mysteries, this continental entry is competently produced and contains enough action to hold together as a chiller. The story manages to weave together two divergent elements in its closing moments, when the identity of the executioners is revealed. Felmy and Riebauer are well supported by a seasoned cast. Will fill out the drive-in program or go as part of a horror bill.

AD LINES: "The Ghastliest Horror Of All"; "Girls Menaced—A City Terrorized."

Red Line 7000

MELODRAMA
110M.

(Paramount)
(Technicolor)

ESTIMATE: Auto-race grinder offers kicks for teens, inmature adults.

CAST: Gail Hire, Marianna Hill, Laura Devon, Charlene Holt, James Caan, James Ward, Norman Alden, John Robert Crawford, George Takei, Carol Connors, Diane Strom, Cissy Wellman, Dee Hartford, Anthony Rogers. Produced and directed by Howard Hawks; associated producer, Paul Helmick; based on a story by Howard Hawks.

STORY: Norman Alden owns a stable of fast stock cars, with James Caan and James Ward as regular drivers. When another driver is killed in a crash, Alden is swamped by kids looking for a job. He hires John Crawford, who is attracted to Alden's kid sister, Laura Devon. French girl Marianna Hill, who followed Ward to America after some successful races abroad, is rejected when Ward falls for Gail Hire, girl friend of the dead driver. Hill, in turn, falls for Caan, whose possessiveness makes him jealous of the previous affair between Hill and Ward. Crawford and Devon likewise pair off, and the Alden stable starts its annual round of race tracks. Pressures grow as Caan tries to kill Ward by ramming his car into a wall. Alden is also on the rampage as Crawford deserts his sister as soon as he has made a name for himself. The mixed-up affairs are eventually straightened out, and Alden's cars and drivers get back to winning races.

X-RAY: Auto-race fans will probably dig this souped up meller, with its emphasis on speed and "love." Good color photography of high powered cars buzzing around speedway tracks at speeds over 150 MPH will please the action crowd. New faces, plus contemporary resort interiors and a lot of footage with discotheque action will likewise help sell the young. For the more sophisticated, the clumsy attempts to maneuver from one shallow relationship to another will be as welcome as the monotony of 500 miles of driving in a circle. Some of the crash scenes are spectacular, and, though the film is loosely assembled, it has much to sell.

AD LINES: "Meet The Speed Breed"; "Overnight Fame—And Any Night Girls."

Sands of the Kalahari

DRAMA
119M.

Paramount
(Technicolor)
(Panavision)
(Made in Africa)

ESTIMATE: Effective drama of human savagery in the struggle for survival.

CAST: Stuart Whitman, Stanley Baker, Susannah York, Harry Andrews, Theodore Bikel, Nigel Davenport. Co-produced by Cy Endfield and Stanley Baker; directed and written by Endfield, from a novel by William Mulvihill.

STORY: When their flight to Johannesburg is delayed, five travelers book passage on a private plane piloted by Nigel Davenport. Over the Kalahari Desert, they hit a cloud of locusts and crash. Only the co-pilot is killed, but Stanley Baker, a failure at everything he has tried, is injured. Davenport leads the group of survivors through the sandy wastes to a hill. Sussanah York, only woman in the party, nurses Baker. The others are Stuart Whitman, who managed to save his two fine rifles and who is best suited to survive in the savage desert as he has the hunter's instinct and little regard for his fellow sufferers; Harry Andrews, elderly and kind German; Theodore Bikel, Lebanese gentlemen who tries to help as best he can. They find a cave and a small pool. Loading up with all the water he can carry, Davenport starts across the desert in search of help. York is attracted to Whitman, who takes her wihout hiding his contempt for her weakness and the weakness of the others. Whitman forces Bikel to go off into the desert alone, figuring it will be one less mouth to hunt for. He tries the same thing with Andrews and beats him to death when he refuses to go. This is witnessed by Baker, who finally manages to subdue Whitman,

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ALPHABETICAL GUIDE TO 81 Feature Reviews

This Index covers features reviewed thus far during the 1965-66 season in addition to features of the 1964-65 season, reviewed after the issue of Aug. 18,1965.—Ed.

A

Agony And The Ecstasy, The—140m.—Fox 5326
Apache Gold—91m.—Col. 5321

B

Beach Ball—83m.—Par. 5330
Billie—87m.—UA 5323
Bedford Incident, The—102m.—Col. 5334
Blood and Black Lace—90m.—AA 5333
Breakfast At Tiffany's—115m.—Par.—Re. 5322
Bunny Lake Is Missing—107m.—Col. 5334

C

Caressed—81m.—Fox 5327
Cincinnati Kid, The—113m.—MGM 5335
City of Fear—88m.—AA 5333
Crazy Paradise—95m.—For. 5324
Curse of The Fly, The—86m.—Fox 5322

D

Devils of Darkness—88m.—Fox 5322

E

Escape By Night—75m.—AA 5341

F

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G

Ghidrah, The Three-Headed Monster—85m.—Cont. 5334
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Greed In The Sun—112m.—MGM 5325
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H

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I

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K

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King Rat—133m.—Col. 5341

L

La Boheme—108m.—WB 5337
Life Upside Down—93m.—For. 5339
Little Nuns, The—101m.—Emb 5325
Little Ones, The—66m.—Col. 5325
Living It Up—85m.—Par.—Re. 5322
Love In Four Dimensions—108m.—For. 5339
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M

Mad Executioners, The—92m.—Para. 5343
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Murieta—108m.—WB 5323
Mutiny In Outer Space—85m.—AA 5341

N

Nanny, The—93m.—Fox 5336
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Nobody Waves Goodbye—80m.—Misc. 5323

O

Once A Thief—107m.—MGM 5321

P

Pardners—88m.—Par.—Re. 5322
Paris Secret, 84m.—For. 5328
Pinocchio In Outer Space—71m.—U 5337

R

Racing Fever—90m.—AA 5341
Rage To Live, A—101m.—UA 5327
Railroad Man, The—105m.—Cont. 5339
Red Line 7000—110m.—Para. 5343
Return From The Ashes—105m.—UA 5337
Repulsion—105m.—For. 5332
Revenge Of The Gladiators—100m.—Para. 5326
Reward, The—92m.—Fox 5326
Rope of Flesh—91m.—Misc. 5331

S

Sabrina—113m.—Par.—Re. 5322
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Secret of My Success, The—112m.—MGM 5330
Seven Slaves Against the World—96m.—Par. 5331
Situation Hopeless—But Not Serious—97m.—Par. 5330
Skull, The—83m.—Par. 5322
Sleeping Beauty—70m.—For. 5339
Snow White—74m.—For. 5340
Spaceflight IC-1—65m.—Fox. 5336

T

Taffy And The Jungle Hunter—87m.—AA 5333
That Darn Cat—116m.—BV 5325
Time of Indifference—84m.—Cont. 5335
Treasure of Silver Lake—82m.—Col. 5321

U

Underworld Informers—105m.—Cont. 5335

V

Village of The Giants—80m.—Emb. 5335
Violent And The Damned, The—62m.—For 5328

W

War Lord, The—123m.—U 5331
Who Killed Teddy Bear?—90m.—Misc. 5338
Wild On The Beach—77m.—Fox 5323
Willy McBean and His Magic Machine—94m.—Misc. 5324
Winter A-Go-Go—88m.—Col. 5342

Y

You Must Be Joking—100m.—Col. 5342

Sands Of The Kalahari

(*Continued from page* 5343)

take his gun, and imprison him in a deep pit. Whitman escapes, but before he can attack Baker, a helicopter sent back by Davenport arrives to rescue the group. Whitman refuses to come out from hiding, preferring the wild desert life to standing trial for his crimes. He reverts to savagery, more animal than man, and is finally killed by a tribe of baboons, whom he terrorized throughout his stay in the desert.

X-Ray: Six human beings struggle to survive in a desert hell. The film poses the question of whether they can retain their humanity in such a situation. The desert wasteland is beautifully photographed, and the savage story holds interest throughout. Performances are excellent, and good direction keeps things moving. Whitman, as the man who turns into an animal in his single-minded effort to stay alive, provides a characterization that will grip an audience, although it may also mystify them somewhat because they are told nothing of what he was before the crash. Considered simply as an adventure story, the film should satisfy most general audiences. Considered on another level, it makes the rather obvious point that some men are better able to revert to savagery than others when the circumstances demand it. Because we know so little about what these people were like before they came together, we experience a certain difficulty in identifying with them although we can well appreciate their desperate situation. Based on past experience, we can assume that Joe Levine will back this with a mighty promotional push. It figures to entertain general audiences and intrigue those who look for something different in their film fare.

Tip on Bidding: Better program rates.

Ad Lines: "One Girl . . . Five Men . . . Abandoned In A Desert Waste . . . A Savage Story Of Survival"; "Sun, Sand, Sex . . . A Story As Primitive As The Savage Kalahari Desert Itself."

WARNERS

Never Too Late

Comedy
105M.

Warners
(Technicolor)
(Panavision)

Estimate: Amusing filmization of stage hit.

Cast: Paul Ford, Connie Stevens, Maureen O'Sullivan, Jim Hutton, Jane Wyatt, Henry Jones, Lloyd Nolan. Produced by Norman Lear; directed by Bud Yorkin.

Story: Paul Ford is the middle-aged owner of a lumber company in a small New England town who has his daughter, Connie Stevens, and her husband, Jim Hutton, living at home with him and his wife, Maureen O'Sullivan. Ford doesn't have much confidence in the ability of Hutton, who works with him in the lumber yard. Town Mayor Lloyd Nolan informs Ford that the town is going to build a new stadium and that Ford's firm is in the running to supply the lumber, despite some differences the two have had when Ford ran against Nolan for the office of Mayor. O'Sullivan looks tired to friend Jane Wyatt, and she urges a visit to her husband, Dr. Henry Jones. The latter discovers that O'Sullivan is pregnant. She is shocked and then delighted. The news comes as quite a surprise to Ford and the others, with Hutton and Stevens upset that afer several years of marriage they still are without a child. Heavy concentration by Stevens to the problem merely tires Hutton out with no results. Stevens takes over the household chores, really doing some work for the first time. The townsfolk are surprised, and Ford comes in for much admiration and some ribbing. After a fight, Hutton and Ford get drunk and insult Nolan, who threatens to cancel the contract. O'Sullivan accuses Ford of not wanting the child, and she leaves on a bus for Boston. Ford runs after her and states that he is proud of the forthcoming baby. They have a reconciliation and a holiday in Boston. A phone call home reveals that Hutton has persuaded Nolan to give them the contract, which completes Ford's happiness.

X-Ray: The procreation prowess of an aging New Englander provided legitimate theatre audiences with many a laugh over a considerable period, and there is no reason to believe that it won't do the same for movie audiences on the large screen and in glowing Technicolor. The conversation is sprightly and funny; some of the situations are cute and amusing; the acting is good; and the direction and production are able. It's nice to see Maureen O'Sullivan back in films, and the other veterans as well as newcomers. Stevens and Hutton provide all the proper touches. The screenplay is by Sumner Arthur Long, based on his stage play. Vic Damone sings a song based on the title over the credits.

Ad Lines: "And A Baby Shall Lead Them . . . Into The Funniest Screen Comedy of the Year"; "The Stage Play Was A Big Hit . . . The Screen Version In Technicolor Is Even Funnier."

MOTION PICTURE EXHIBITOR

NOVEMBER 3, 1965 SECTION THREE
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EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna.—19107.

Miss Quong To Promote "The Face Of Fu Manchu"

Miss Mei-Mei (pronounced My-My) Quong, one of the foremost authorities on Fu Manchu in the United States, has been appointed special merchandising consultant and exhibitors liaison for Seven Arts Pictures', "The Face of Fu Manchu." The appointment of Miss Quong was announced by Edward S.

(*Continued on page* EX-714)

"Cincinnati Kid" In New Orleans Has Big Hurricane Benefit Premiere

More than 70,000 enthusiastic citizens lined the Mardi Gras Route of downtown New Orleans for the world premiere of MGM-Filmways' "The Cincinnati Kid" at the Saenger Theatre. The gala event netted $7,260 for the Hurricane Betsy Fund, and grossed a sensational $11,441 on the following

(*Continued on page* EX-716)







The recent world premiere of MGM's "The Cincinnati Kid" at the Saenger, New Orleans, La., featured a colorful 100-unit parade as 70,000 people looked on; and the in person appearance of stars and celebrities. On the upper right are seen Morris E. Lefko, vice-president and general sales manager; star Ann-Margret; and producer Martin Ranshoff; on the bottom row, left to right, are seen Lefko, star Edward G. Robinson, Louis Formato, assistant general sales manager; Louisiana Governor John J. McKeithen addressing the throngs of people gathered in front of the theatre; Herman L. Ripps, MGM assistant general sales manager; star Karl Malden; and Lefko. The premiere was a benefit for the 'Hurricane Betsy' Fund.



Tony Bennett was honored recently with a gala black tie dinner and show by the Riviera Hotel, Las Vegas, celebrating his premiere performance in the Versailles Room and the completion of his straight dramatic role in Joseph E. Levine's Embassy-Paramount picture, "The Oscar." Among those seen were, left to right, Levine, president, Embassy Pictures; Stephen Boyd; Jill St. John; and Bennett.

Miss Quong

(*Continued from page* EX-713)

Feldman, Seven Arts' vice-president in charge of advertising and publicity.

Miss Quong, an expert in oriental culture, has spent many years studying the legends surrounding author Sax Rohmer's famous Chinese despot, Dr. Fu Manchu, a character whom many authorities insist actually did exist.

In her new assignment, Miss Quong began a cross-country tour in which she will visit newspapers and leading exhibitors and will appear on local radio and television outlets heralding the arrival of the Seven Arts attraction.

Miss Quong was schooled in New York and attended City College and New York University, in addition to studying at the School of Oriental Studies in London. A language enthusiast, she also studied the ancient Chinese art of caligraphy at the China Institute.

The engagement of Miss Quong's services is another facet of the elaborate national promotion campaign being placed behind "The Face of Fu Manchu."

Incidentally, the telephone switchboard at the New York City Transit Authority and at Seven Arts Pictures has been extra busy with calls from hundreds of New Yorkers anxious to participate in the campaign to launch Dr. Fu Manchu as Mayor of the city.

The late-starting candidate appeared on the scene when 600 posters were placed on subway platforms throughout the city picturing the sinister face of Dr. Fu with copy reading "Fu Manchu For Mayor—This Advertisement Was Paid For By Citizen's Committee to Elect Fu Manchu For Mayor."

In fact, though, the ad was paid for by Seven Arts Pictures as the kickoff of a month-long teaser campaign for the opening of "The Face of Fu Manchu," starring Christopher Lee, Nigel Green and Tsai Chin.

Created by the Seven Arts advertising and publicity departments, the ads ran until, two days before the election, at which time they will be replaced by the company's regular one-sheets listing cast, credits and featuring four-color art work.

Reaction to the stunt has been spectacular. In addition to calls from the general public, the New York Times featured the teaser ad and an explanation in its advertising column; the New York Post interviewed subway riders and called the idea "the most talked-about publicity stunt of the year" and CBS-TV news brought their cameras underground to report the stunt.

The big problem for Seven Arts ad-pub men now is how to replace the many posters being carefully torn down by over-enthusiastic Fu Manchu fans.



Mei-Mei Quong, special merchandising consultant and exhibitors liaison for Seven Arts' "The Face Of Fu Manchu."

A 2nd Honeymoon In Paris

RKO Theatres and Lerner Shops are co-sponsoing a second honeymoon trip to Paris for two. All Lerner Shops in the New York metropolitan area are offering official entry blanks for the RKO Theatres contest. The Paris trip is the prize being offered to some lucky couple who sends in a 50-words-or-less formula for "How To Keep A Marriage Off The Rocks." This contest is being held in conjunction with RKO's showing of Warners' "Marriage on the Rocks,"

The winning couple will be flown to Paris via Pan-American Jet Clipper, and awarded a week's stay in a Paris hotel.

Complete contest details can be found at all Lerner Shops and in the lobbies of all RKO Theatres.

High School Bands Contest

High School Bands across the country are tuning up their instruments and practicing their precision marches in preparation for the Disneyland Holiday Marching Band Show Contest.

Open only to Senior High School Bands in the United States, the contest offers as its first prize an all-expense paid trip to Disneyland and the Tournament of Roses Parade, for the band members, the director and his immediate family and chaperones.

The winning band will march in the Tournament of Roses Parade on New Year's Day. It will celebrate "Mary Poppins Band Day" at Disneyland Park on December 30 with a full dress parade, a concert and a recording session for the Disneyland-Buena Vista Record Co.

Second prize is $500 worth of concert, marching or stage band music. Third and Fourth prizes are $350 and $150 worth of music, respectively. Twenty-six additional runner-up prizes will be awarded. Winners will be announced on or before Dec. 10, 1965.

Complete contest rules are printed in the "Mary Poppins Marching Band/Show Book" which is published in three parts—Conductor Book, Show Guide and Individual Parts. All three books are published by Hansen Publications, Inc., and are now available through local music stores.

"March Along With Mary Poppins" (DQ-1288), a special recording on the Dsineyland label and now in distribution, is suggested as a guide in preparing the bands for competition. The record features the U.C.L.A. band under the direction of Kelly James.

New Filmack Trailer

Bernie Mack, President of Filmack Trailer Company of Chicago, announced this week, that a NEW SOPHISTICATED REFRESHMENT TRAILER is now available to exhibitors.

He said that many requests from the new Cinema, Art-type and Shopping Center theatres have pointed out the need for a sophisticated type of refreshment trailer to build more concession business.

According to Mack, the new refreshment trailer is unque because it is on a more discriminating and adult level than other concession trailers.

"The Loved One" Gets Provocative

Well over a month in advance of its world premiere engagement on at Cinema I, New York, Metro-Goldwyn-Mayer launched one of the most provocative advertising campaigns ever devised for "The Loved One."



Centered around the tagline "THE MOTION PICTURE WITH SOMETHING TO OFFEND EVERYONE," teaser ads were placed in strategically located sections of newspapers and magazines showing caricatures of famous figures of the past and present with various sour and sullen expressions. David Levine, cartoonist for The New York Review of Books, created these special drawings, with the list headed by Whistler's Mother, Teddy Roosevelt, Queen Victoria, Mona Lisa, John Bull, Alice In Wonderland, Little Bo Peep and two of her trouble sheep, Santa Claus, the Statue of Liberty and Charles DeGaulle.

The drawings were the center of attraction of 50-line rectangular teasers. They appear either emerging from or standing upon a stately tombstone, with "The Loved One" etched in bold black script. Appearing over the characters is "THE MOTION PICTURE WITH SOMETHING TO OFFEND EVERYONE," which MGM feels certain to be remembered among the great movie phrases of all time. The teasers are thematically related to "The Loved One," which depicts the Hollywood way of life and death and presents unusual aspects of other revered institutions.

"Secret Agent" Contest

Embassy Pictures is launching a nationwide essay contest on behalf of Joseph E. Levine's "The 2nd Best Secret Agent in the Whole Wide World," forthcoming spy-thriller spoof in color that introduces Tom Adams as Secret Agent Charles Vine.

The essay, a first-person reminiscence of "the most unforgettable second best secret agent I have known," is limited to 100 words and must be received no later than December 31. Entries are to be addressed to "The 2nd Best Contest Editor," Embassy Pictures, 1301 Avenue of the Americas, New York, N.Y. 10019. Entries will not be returned.

British Showmanship

By Jock MacGregor

With not too many show selling days to Christmas, showmen planning their festive activities may get ideas from campaigns carried out by their British cousins last year. And Christmas to many exhibitors throughout the world means Disney Time. "Snow White and the Seven Dwarfs" was brought out of cold storage for one more release, backed with extensive new advertising and promotion and personal appearances by the famous characters in the principal cities and finished as the most successful re-issue ever. Indeed, it proved one of '65's top box office attractions. It provided a natural for local tieups.

Snow White and the dwarfs arrived by train to support R. T. Evans, Regent, Brighton, and were met by him and the press photographers at the station. Later, they were seen by 17,550 during half time at a football match while the band played "Off To Work We Go" and visited stores and a bingo club. Evans cooperated fully with the Evening Argus' Christmas toy appeal and staged a morning performance when admission was by a toy for the fund. All three papers published "Snow White" contests and this is believed to be a precedent for a movie.

H. P. Knight, Astoria, Old Kent Road, South London, collected toys over three weeks for a children's home and had the foyer decorated with a castle motif. He had cards representing the various characters distributed by cooperating stores and at his Saturday morning children's show and free tickets were offered to those who returned complete sets. With Xmas at hand he issued throwaways in the form of shopping lists and "rail tickets" reading "This is just the ticket—return to Astoria, etc." In the theatre he arranged a peep show and mounted a proclamation "Away foul cares, etc . . ." and way from it he fixed eight window displays and placed "Snow White" contests in two local papers. He further plugged the film and the supporting feature "The Legend of Lobo" at a children's Saturday morning matinee with overprinted balloons and a best kept pets contest on the stage.

Without Snow White but with Disney's "The Incredible Journey" David J. Coe, Odeon, Sevenoaks, staged a handicrafts contest for his children's club members and this was judged by a local columnist. With the cooperation of the Round Table he ran a Christmas Tree appeal in the foyer. He reports that letters to traders produced more gifts than ever and that the tremendous press which resulted could do nothing but good to the theatre's image.

Beverley F. Hayward of the Odeon, Camberwell, South London, organised a free movie show on the morning following Christmas day to which traders and patrons contributed no less than £140. This was spent on candy, etc, and the balance was given to charity. Lyons Maid gave ice cream and Pims popcorn. Disney provided films for free. A really colorful foyer display featuring Disney characters was mounted. Orphans and other children were collected in coaches and the staff, one of whom dresssed as Santa Claus, gave their services. Various artists appeared on the stage and all children received novelties. The Evening News enthusiastically supported the whole promotion.

J. Alexander, Gaumont, Wolverhampton, cared for the old and the young in need. Following foyer collections and displays chicken dinners were delivered through the Women's Voluntary Services' meals on wheels service to the homes of 700 old age pensioners and the full cooperation of TV personality, Jill Beechley. Much of the food was shown in the foyer. A children's party and film show were arranged and gifts were given to orphans attending.

W. Geoghegan, Odeon, Bury, Lancs, arranged for members of his boys and girls club to collect gifts and sing carols and gained useful prestige press through managing to get a TV set for an 82 year old couple. A local mill celebrating its tricententary hired the theatre for a special morning show for its employees' children and paid 14¢ a head for entertainment and 28¢ for ice cream, candy, etc.

In association with the Evening Chronicle C. Docherty, Queens Cinerama, Newcastle on Tyne, staged four special performances of "The Fall of the Roman Empire" for the old folk. There were 10,000 applications for the 4000 tickets.

J. F. Burleigh, Odeon, Brentwood, had a Christmas tree and a Santa Claus kiosk in the foyer to promote his poor children's toy appeal over several weeks. T. E. O. Mitchell, Odeon, Empson, also displayed a tree in the foyer and collected 152 gifts which were distributed at a hospital by "dwarfs" plugging his forthcoming booking of "Snow White and the 7 Dwarfs."

Opposition managers, ABC and independent alike, and the local papers cooperated with Rank's Colin Hunter, at the Odeon, Bolton, when he promoted shows and gifts for both old age pensioners and the young, and received an official visit from the mayor.

Go Spoof Yourself

The formation of SPOOF, the Society for Preservation Of Overage Fathers, was announced by Paul Ford, the noted comedian who played the role of an over-age father in "Never Too Late" on the stage and in the forthcoming Warner Bros. motion picture.

Ford is serving as national chairman of SPOOF, a voluntary association "dedicated to preserving and extending the physical and mental health of men who become fathers at an advanced age." SPOOF national headquarters is in Room 706 at 666 Fifth Avenue, New York, N.Y., 10019.

"Over-age fatherhood, whether by accident or design, may cause severe stress and strain, as anyone knows who has seen or will see 'Never Too Late," says chairman Ford. "SPOOF wants to keep over-age fathers happy and carefree, no matter what aggravation they get from wives like Maureen O'Sullivan, daughters like Connie Stevens and sons-in-law like Jim Hutton."

Aiming to set up chapters throughout the United States and Canada, the organization declares: "SPOOF belongs in your town. In fact, no town is complete without SPOOF."

THE EXHIBITOR'S EXPLOITATION EFFORTS

THE UNITED ARTISTS Showmanship Spotlight this month shines on Bengt Bengtson, Manager in Sweden, and his staff, for their novel approach in publicizing "THE KNACK . . . and how to get it."

Before the film was released, an advertisement was taken in the local press asking readers who owned an old bed, such as that used in the film, to contact UA. The ad, which also served as an excellent teaser for the picture, resulted in a number of responses from which an old, metal frame bed was chosen. Decorated with posters, it was pushed through the streets of Stockholm, arousing wide interest. On opening night, the bed was placed on the sidewalk in front of the theatre with a band sitting on it. They played the title tune from "THE KNACK" as well as a number of other selections during the night's festivities.

The following day, the well-publicised bed was again pushed through the busiest sections of the city by Bengtson, Tom Tiese, Manager of the Ri theatre circuit, and Ove Sjoros, program manager of the circuit. The bed was then "retired" and placed atop the marquee of the Rialto theatre, where it served as a first-class attention-getter.

The film opened very well and maintained an excellent box office, having grossed $10,309 in its first two weeks. Part of the credit must go to this top-flight promotional stunt.

SHOWCASE CINEMAS, Lawrence, Mass., had a big restaurant promotion for National Restaurant Month (October). In a tieup with 10 of the leading restaurants of the area, the promotion involved signs, place signs, and coupons in all of the restaurants. Cards read: "Like a wonderful evening on the town? Win a Showcase Dinnerama. Here today—Two guest tickets to fabulous Showcase Cinemas, New England's most luxurious twin theatres—plus two guest dinners at this Showcase Restaurant. Simply fill out Showcase Dinnerama Card and leave with your waitress. Ten names drawn weekly—Other eight chosen receive guest tickets." The promotion was planned and executed by John P. Lowe, district manager, for Redstone Theatres, and John G. Corbett, managing director, Showcase Cinemas, Lawrence, Mass. The Warrior, Merrimack College newspaper, joined in publicizing the promotion which involved the Holiday Inn, Lawrence; The Village Green, Danvers; The China Sails, Salem; Bishop's Lawrence; The China Sails, Revere; Yankee Doodle, Lawrence; The China Sails, Peabody; Thompson's, Andover; The China Sails, Chestnut Hill; and Andover Inn, Andover.

IN PHILADELPHIA, PA. . . MGM, in connection with the Stanley Warner Theatres and John Wanamaker, ran a major promotion for MGM's "The Hill," SW Boyd, starring Sean Connery. A treasure chest, containing an autographed picture of Connery, was placed on top of the information booth located in the center of the Grand Court in John Wanamakers. Patrons were invited to try their luck in opening the chest with keys distributed at the fifteen Stanley Warner theatres in the Philadelphia area. Although a total of fifteen thousand keys were distributed, each theatre received only one key which would actually open the treasure chest. The contest ended when the winner opened the chest and received, in addition to the signed picture of Connery, a $100 U.S. Savings Bond, and a color television set.

The treasure hunt was accorded "massive" publicity. A specially devised theatrical trailer announced the event to theatre audiences a week ahead of time, radio and television spots for the film included copy mentioning the contest, and color posters in store and theatre lobbies and windows gave additional information.

Typical copy was as follows:

John Wanamaker and the Stanley Warner Theatres invite you to win a $100 U.S. Savings Bond and a color television set as a salute to MGM's "The Hill," starring Sean Connery, which opens at the Boyd Theatre. Anyone visiting a Stanley Warner Theatre in the Philadelphia and suburban areas can ask for a treasure chest key for the treasure chest located at the information booth at John Wanamakers. Contest ends when the treasure chest has been opened. The purchase of a theatre ticket is not necessary to obtain a key. Get Your Key—Be A Winner!



Touring RKO neighborhood theatres in New York recently on behalf of Embassy's "Village Of The Giants" were, left to right, producer-director Bert I. Gordon, dancer Kathy Karr, emcee Murray, The K, and the film's stars, Mike Clifford, Tisha Sterling, Tim Rooney, and Tommy Kirk.

And a Merry Xmas to All

NATIONAL SCREEN SERVICES' colorful new catalogue on Holiday Promotional Material 1965-1966 must have by now reached all exhibitors. Practically everything needed to dress up for the Christmas, New Year's season is featured from king-size seven foot standees in nine radiant colors; to 22-inch miniature cutout standees; to the Season's Greeting trailer featuring Danny Kaye, official ambassador for UNICEF; merchant background trailers; pennants, banners; plasticals; streamer kits; New Year's Eve standees; etc.—not to mention special Gift Ticket Book trailers, bannerettes, etc. to plug the sale of gift ticket books for extra holiday profits.

These should be ordered from your local branch of National Screen Service at once so you will have them on hand in plenty of time.

Beverly Adams On Go

Beverly Adams, star of Columbia's "Winter A-Go-Go," was in New Orleans to participate in promotional activities in behalf of the world premiere engagement of the film-with-music about the "go-go" set.

Miss Adams hosted a dinner party for key press representatives and also made radio and TV appearances in the New Orleans area.

"Cincinnati Kid"

(*Continue from page* EX-713)

three days, bringing the total four day figure to $19,201—the highest in the Saenger's history.

Termed by the local press as the South's largest and most glamorous premiere since Atlanta's "Gone With the Wind," the festivities were proceeded by weeks of newspaper, radio and television publicity. On hand were stars Ann-Margret, Edward G. Robinson, Tuesday Weld and Karl Malden, producer Ransohoff and hair designer Sidney Guilaroff.

The festivities began with an airport welcoming ceremony at noon, featuring a dixieland band, and a delegation headed by Mayor Victor M. Schiro, the President of the Chamber of Commerce, the Executive Director of the Retail Merchant's Association, Kermit Carr, President of Paramount Gulf Theatres, Miss Louisiana, Miss New Orleans and Miss Teen-age America for Louisiana. All newspapermen and other visiting VIP's received Glass Packs (two decks of playing cards in a special container) and a certificate of membership in the Hoyle society.

In the afternoon a Get Acquainted Party was held in the Vieux Carre Room of the Royal Orleans Hotel for the local press, and radio and television representatives. The stars then hosted a cocktail party for the visiting press aboard the Mark Twain, a riverboat that cruised up and down the Mississippi.

The next day there was a gala-pre-premiere buffet hosted by Louisiana Governor John J. McKeithen at the Royal Orleans, which was followed by a parade to the Seanger Theatre. A three hour stage show followed, to entertain the public during the showing. After the premiere, a reception and dance was held at the Royal Orleans for the star-studded first night audience.

Play According To Hoyle

A massive, far-reaching, national tie-in with Hoyle Playing Cards (a division of Stancraft) will be one of the important promotions for MGM-Filmways' Martin Ransohoff Production "The Cincinnati Kid."

Designed to attract the millions of people who frequently use playing cards, Hoyle is arranging to make 100,000 specially created playing card dispensers available to retail outlets in every part of the country. Each dispenser will have at the top an eye-catching cut-out containing a scene from the production plus picture credits.

In addition, the Hoyle organization has a conversation-provoking certificate conferring life membership in the official "Hoyle Society of America," which is being mailed to leading newspaper editors along with "Cincinnati Kid" material. Advertisements keyed to the promotion will appear in PLAYBOY Magazine and other national publications, and Hoyle will also participate in cooperative advertising with local retail outlets.

Advance notice of the tie-in was featured by the Stancraft people at the New York Stationery Show in May, at the trade show of the National Association of Tobacco Distributors in Chicago, and at over 50 drug trade shows held throughout the country. Special mailings have already been sent to key stores.

The entire Hoyle-Stancraft sales force is working along with MGM field representatives on the promotion, which has been set as an integral part of Stancraft's fall sales program.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum words. No cuts or borders. **4 consecutive** insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1. 75-500 combinations. 1, 100-200 combinations. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

EQUIPMENT WANTED

TOP PRICES PAID for soundheads, lamphouses, rectifiers, projectors, lenses and portable projectors. What have you—STAR CINEMA SUPPLY. 621 West 55th St., New York 10019.

NEW EQUIPMENT

INDESTRUCTIBLE MASONITE MARQUEE LETTERS, interchangeable all makes. 4"-50c, 6"-65c, 8"-75c, 10"-90c, 12"-$1.05, 16"-$1.75, 17"-$2.00, 24"-$3.00. Non-sliding spring 10c additional. 10% discount 100 letters assorted or over $60.00 list. Free sample! S.O.S., 387 Park Ave., South, New York 10016.

50% BRIGHTER PICTURES WITH NEW SCREENS—Mattewhite, only 57¢ square foot; Mattewhite Lenticular or Pearglo, 89¢ square foot. SAMPLES FREE! S.O.S., 387 Park Avenue, South, New York 10016.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C & M RECONE COMPANY, 11 Witherspoon Street, Princeton, New Jersey.

THEATRE FOR SALE

DRIVE-IN complete, ground included on highway 75 x 37 one mile from Neodesha. $15,000.00, good equipment, best in southeastern Kansas. JOHN H. MOORE, Self Service Grocery, Neodesha, Kansas.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 262 South St., N. Y. C.

THEATRES WANTED

WILL LEASE your closed theatre—150 mile radius of N.Y.C.—percentage rental. BOX 288, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100-14 x 22-$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila. 23. Pa.

YOUR NEW 1966 BOOKING CALENDAR

will be mailed to you with your copy of next week's M. P. EXHIBITOR. A *limited supply* of calendars will be *available* on a "first request," "first-mailed" basis. *Please send 10¢ per additional calendar requested for postage and handling.*



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in theree consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it. And it is completely FREE!

***A (WO) MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

GENERAL MANAGER wanted for circuit in large midwest city. Must have both indoor and drive-in theatre experience. Send resume, references, recent photo and salary requirements. **BOX B113, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

NEEDED: Assistant managers or trainees for southern Illinois town. Contact **BLOOMER AMUSEMENT CO., 403 E. Main St., Belleville, Ill. (1027)**

PROMOTION MAN-MANAGER, conventional house man with 18 years experience in A-1 theatres, both metropolitan and neighborhood. Married, sober, 43 years old. Would like to relocate. **BOX B1020, c/o M. P. EXHBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PROJECTIONIST, licensed N. Y. C., Connecticut, 20 years experience. Know my booth, theatre business from A-Z. Strong ideas. With the right party only. Married, live in N. Y. C. **BOX C1020, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

VIRGINIA CHAIN needs theatre manager, conventional or drive-in. Send full information and phone number to **BOX D1020, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PROJECTIONIST WANTED: Must be capable of handling all field problems. Send complete resume, stating past experience and salary expected. **ISLANDER DRIVE-IN THEATRE**, Key West, Florida. (1020)

EXPERIENCED THEATRE MANAGER wishes to relocate in or around Detroit, Mich. area. 3 years managerial experience. Married, service completed. 4½ years theatre exprince. 29 years old. **BOX A1020, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

GENUINE SHOWMAN—Manager, district manager, film company exploitation rep. 30 years Roxy, New York; Cinerama, hotel sales and management. Excellent references. Decent salary and conditions. **BOX A1027, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

MANAGER & WIFE for family situation, option to buy. Good county seat town. Small apt. in theatre. Everything first class shape. Owner wishes retire. Come look us over. **ROXY THEATRE, Choteau, Montana. (1027)**

EXPERIENCED MANAGER for southern Illinois town, 1 indoor, 1 drive-in theatre. Send resume your job experience, age, references, salary expected, recent photo, all pertinent personal information. **BLOOMER AMUSEMENT CO., 403 E. Main St., Belleville, Ill. (1027)**

MANAGERS WANTED: Experienced men for large, midwestern city indoor and drive-in theatres. Excellent opportunity in aggressive circuit. Send resume, references, expected salary and recent phota. **BOX A113, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

Address all Correspondence to— ***The A—MAN Corner*** **Matian Picture Exhibitar, 317 N. Broad St., Phila., Pa. 19107**

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

plus

Showmen's Trade Review

TO:

Name .....

Title .....

Address .....

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☐ Enclosed

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO

317 N. Broad St., Phila., Pa. 19107

has developed NEW, EXCITING HOLIDAY MATERIAL for your Theatre!

HOLIDAY DISPLAYS

A Blaze of COLOR and Captivating Charm! Lovely to Look at . . . a Joy to Behold! PACKED with SHOWMANSHIP — PLUS! 9 Scintillating COLORS on HEAVY ROLLBOARD. Standard size to fit Your Standard Frames.

All the Color . . . Gaiety and Spirit of the Holidays are combined in these magnificent Greeting Displays! UNDATED, use them for years to come! Modern overtones and breathless artistry are combined in the 2 40x60's and the 30x40.

They are the PERFECT Background for your Season's Greetings!



40" x 60" . . . HD-65-1 $3.25 each



30" x 40" . . . HD-65-3 $2.75 each



40" x 60" . . . HD-65-2 $3.25 each

ALL 3 FOR ONLY $8.25
ORDER HDT-65

Number TWO in a series of FOUR

This Holiday Season NSS has added many NEW . . . EXCITING . . . COLORFUL Material!

Our Own CREATIVE DEPARTMENT has worked diligently during the summer months . . . to bring you these 'Modern' Displays — HOLIDAY PLASTICALS . . . STANDEES that are e-x-p-a-n-d a-b-l-e, for outside and inside use; NEW Holiday 40x60's and 30x40 . . . and the most Unique, full-color SEASON'S GREETINGS Trailer ever produced . . . as well as ALL-NEW Holiday Trailers for every purpose.

Get your National Screen brochure of HOLIDAY PROMOTIONAL MATERIAL from your Local Branch today— (if you haven't already received it by mail).

NATIONAL SCREEN SERVICE CORPORATION

MOTION PICTURE

EXHIBITOR

NOVEMBER 10, 1965 Volume 74 Number 15

IN TWO SECTIONS • THIS IS SECTION ONE



N.Y. Censors Out; Eye Return In '66

(See Page 7)

Physical Theatre-Extra Profits Dept.

Robert Lee Bostick, vice-president and southern district supervisor of National Theatre Supply Co., is being honored tonight (Nov. 10) at the convention of Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee in Memphis. (See story on page 9).

1966 BOOKING CALENDAR WITH THIS ISSUE





Will it look like a million dollars on the wide screen?

That depends on the films you use, both for shooting and for showing. Use anything with less quality than Eastman films and your million dollars may look like a poor investment. Not that economies shouldn't be made—but savings on other than Eastman films are, in the final accounting, no savings at all.

Look at it this way. Film—both negative and print stock—must provide detailed, full-tonal reproductions and must have consistent speed, uniform processing characteristics, dimensional stability, precision perforations and uniform slit edges. Go with anything less than Eastman quality and you may be in for retakes and headaches, reorders and "out-of-orders"—not to mention audience dissatisfaction.

With Eastman you enjoy the services of the world's finest film engineering and technical facilities. Your total picture quality is backed by Eastman's total quality control. And Eastman's specialists are always at hand to help you get maximum production efficiency.

Everything considered, doesn't it make good sense to use Eastman all the way?

Motion Picture and
Education Markets Division

Eastman Kodak Company

Hollywood, Chicago, New York, Rochester

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 109 Market Place, Baltimore, Md. 21202. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif. 90036. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.: Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

MEMBER AUDIT BUREAU OF CIRCULATIONS



Volume 74 • No. 15 November 10, 1965 Our 47th Year

BATTLING "THE SMUT PEDDLERS"

More and more Americans are understandably concerned these days over the activities of a questionable group commonly called "the smut peddlers." Their activities stretch from the news-stand to the motion picture theatre, and their common interest is the fast buck.

The primary concern of this publication is the well-being of motion picture exhibitors everywhere. We refuse to concede that "the smut peddlers" are members of this industry. There are certain theatre operators who make a policy of showing foreign-made or domestic garbage to a pitiful segment of our population. These operators, happily, are decidedly in the minority, but the stink from their activities elings to decent exhibitors and the motion picture industry as a whole. In any exchange area, it would be difficult to find more than a half-dozen "smut peddlers," but the disturbance they create among the decent citizens of a community can not be ignored by decent exhibitors.

A significant fact in the shameful operations of these men who comprise the lunatic fringe of the film industry is the manner in which they bamboozle their patrons. If new product for their mill of filth is not available, they have no trouble in faking saleable titles on old films and selling the same trash to their clientele over and over again.

With censorship for the most part declared unconstitutional, these greedy grabbers of dirty dollars are having a ball, paying no attention to complaints or criticism. Due to the confusion over the legal question of what is obscene, they openly peddle their dirt. Unfortunately, many of them operate enterprises that are commercially successful. Their audience is faithful, while those "good" citizens who cry the loudest against "smut" stay away from good films in droves.

"The smut peddlers" congratulate themselves for doing a fine job when they append to their advertisements the warnings, "Adults Only" or "Not Recommended For Children." They fool no one. If they were interested in honest advertising, they would state, "Morons Only" or "Not Recommended For Human Beings."

Newspapers have been forced to tone down or refuse their ads. Some newspapers, particularly in areas where they have no competition, go even further. They take upon themselves the task of censoring all movie ads, causing confusion and hardship among theatre owners who refuse to play filth. The activities of "the smut peddlers" hurt the entire motion picture industry in this and other ways, and the industry must join the battle to destroy them.

This is not an easy task. Generally, they are represented by wily lawyers who use every legal trick to place an element of doubt in the mind of a presiding judge at an obscenity trial. Those charged with prosecuting obscenity cases have found that they have far more success in jury trials than in proceedings before a single judge.

We believe that the legitimate forces of exhibition can no longer stay neutral in this war. Exhibition must prove that these "smut peddlers" have no connection with the motion picture industry that has served the public so well through the years with the finest entertainment and educational medium ever devised.

Exhibition should cooperate with law enforcement officials, all of whom are armed with sufficient legal ammunition against obscenity without the passage of new and restrictive censorship laws. In the same way, public apathy must be overcome and the community aroused against the real culprits. Those who stand on the sidelines and berate the motion picture industry as a whole because of the activities of these fringe operators are adding lots of heat, but no light at all. They too are to blame for the situation.

Together, an aroused public and the motion picture industry can rid the scene of "the smut peddlers" and the filth they sell. Let's make room for some fresh air.

BITS AND PIECES

Here are a few editorial jottings from a cluttered desk:

After 47 years of publishing MOTION PICTURE EXHIBITOR, we can finally say that now we have seen everything. The other day, we received a note from a theatreman cancelling his subscription. The following terse comment was added, *"Do not have time to read."* We can't help but feel that our busy friend is in the wrong business. The exhibitor who can't find the time to keep up with what is happening in his industry via his only tool, the trade press, is like the doctor who is too busy to stay abreast of the latest advances in medicine. Neither can do this job properly, and both would be better off in some other line of work.

A manager friend tells us this one: Noticing that the picture on his screen was jumping, he went up to the projection booth. There he found his operator busily engaged in watching a portable television set, totally unaware of the projection problem behind him. This television fan was a bit miffed when the manager told him to remove the tv set from the premises, but we don't think he'll carry the gripe to union headquarters.

IF YOUR ADDRESS CHANGES . . . .

Please give us two weeks advance notice and include both old and new address. If possible, return the address label from your copy of the magazine. Otherwise, service will be interrupted since the post office will not forward magazines from your old address without postage PAID IN ADVANCE by you. MOTION PICTURE EXHIBITOR, Circulation Department, 317 N. Broad St., Phila., Pa. 19107

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A son was born to **Mr. and Mrs. Alan R. Morris** at Lenox Hill Hospital, New York. Mrs. Morris is decorating editor of House and Garden Magazine. Her husband is vice-president in charge of administration for Plautus Productions, a subsidiary of Paramount Pictures.

Obituaries

Christian Edward Brown, 88, a pioneer in the development of talking pictures, died in Bloomfield, Conn., a suburb of Hartford. He assisted **Thomas A. Edison** in the early development of talking pictures.

Joseph Garfink, a former chief barker of Variety Club Tent 19, Baltimore, Md., died recently.

William C. Mason, 64, president and owner of WNC Theatres, Inc., and Macon Enterprises, Inc., Asheville, N.C., whose firms operate the Starlite and West Asheville Drive-Ins, Asheville, N.C., the Garden City Drive-In, Marion, N.C., and the Burger King Self Service Restaurant in Asheville, died. He was a member of the Theatre Owners of America and is survived by his wife, his mother, two sons, two daughters, two brothers, two sisters, and nine grandchildren.

Flynn Stubblefield, 61, district manager for Wometco Theatres in Central Florida, died in Miami. He had been with Wometco since 1937. He is survived by his wife, a son, a daughter, and one grandchild.

Gen. Cinema Dividend Up

BOSTON—The board of directors of General Cinema Corporation declared its 22nd consecutive regular quarterly dividend, 11 cents per share, payable Dec. 10, to shareholders of record on Nov. 26. This is a 10 percent increase over dividends paid last year.

"HEROES OF TELEMARK"

Recently in London, we attended a Rank Organization luncheon, chaired by John Davis, president. A new film, "THE HEROES OF TELEMARK," was being discussed, and it sounded like a exciting production. Mr. Davis really whetted everyone's appetite, and it is a pleasure to report that he was not exaggerating in his lavish praise for the picture.

Here is an exciting adventure in espionage, loaded with suspense and action. Color photography of the rugged Norwegian locale is magnificent. Acting by a fine international cast headed by Kirk Douglas and Richard Harris is excellent, and production and direction are first-rate.

Here is a story that crackles with excitment. We recommend it highly.

JAY EMANUEL

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., NOV. 8

SW Income, Profit Rise To Record Highs Again

NEW YORK—The consolidated operating profit of Stanley Warner Corporation for the fiscal year ended Aug. 28, 1965 was up 37 percent over the profit for the same period one year ago, it was announced by S. H. Fabian, president.

The profit for the 1965 fiscal year was $6,295,100, equivalent to $3.07 per share on the outstanding stock, which compares with $4,589,300 or $2.24 per share earned during the prior year.

In commenting on the outlook for Stanley Warner, Fabian stated: "If our plans for the coming year materialize, as we confidently expect, both our gross income and net profit for the 1966 fiscal year will again be at new record highs."

1965 was the seventh consecutive year in which the gross income of Stanley Warner rose to a new record. Gross income amounted to $191,674,800 as compared with income of $156,601,800 for the 1964 fiscal year. Merchandise sales increased to $150,067,700 from the $115,315,700 reported for one year ago. The operations of Morningstar-Paisley, Inc., acquired in July, 1964, were included in the results for the entire 1965 fiscal year but for only the months of July and August in 1964. Theatre and television revenues for 1965 totalled $40,749,300, which compares with $40,696,600 for the prior year.

During the year, Stanley Warner's theatre division constructed seven new theatres in key areas of growing population and disposed of 38 marginal or losing theatres. Stanley Warner now operates 195 motion picture theatres. In the 1965 fiscal year, there was a direct charge to earned surplus in the amount of $619,300 arising from such dispositions. In 1964, the direct charge to earned surplus for similar theatre dispositions amounted to $970,-500.

Selznick Awards Presented

SAN FRANCISCO—The climax of the ninth annual San Francisco Film Festival was the presentation of David O. Selznick Memorial Laurel Awards at the Masonic Auditorium on Nob Hill.

Top honors went to the English film, "The Girl With The Green Eyes," and its star, Rita Tushingham, accepted the special Gold Trophy.

Silver medals were awarded Canada's "Ginger Coffey"; Italy's "Seduced and Abandoned"; Japan's "Woman In The Dunes"; Italy's "The Organizer"; Canada's "Nobody Waved Goodbye"; and Italy's "Marriage Italian Style."

Roberto Rosselini and Jean Gabin won special Golden Laurel retrospective trophies for their total work.

Jennifer Jones, widow of David O. Selznick, was present at the presentations.

BROADWAY GROSSES

Comedy, Drama Openers For Week

NEW YORK—Warner Brothers' "Never Too Late," light hearted family comedy, and Columbia's "The Bedford Incident," grim suspense chiller, were this week's B'way entries, with both pics passing first test well.

"NEVER TOO LATE" (Warner). Radio City Music Hall, with stage show, did $102,000 Thursday through Sunday in first stanza. Estimate for first week was $155,000.

"THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES" (20th-Fox). DeMille registered 21st week of $18,000.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli claimed $40,000 for 36th week.

"THE CINCINNATI KID" (MGM). Loew's figures for second week of run at the Capitol were $28,000.

"THE AGONY AND THE ECSTASY" (20th-Fox). Loew's State, on hard ticket policy, did $49,000 fifth week.

"THE BEDFORD INCIDENT" (Col.) Astor claimed a first week of $25,000 for controversial chiller.

"KING RAT" (Col.) Victoria set second week total at $22,000.

"THE GREATEST STORY EVER TOLD." (UA). Warner Cinerama claimed $12,719 for 38th week.

"MY FAIR LADY" (Warners). Criterion, on road show policy, reported $33,600 for 55th week of run.

RACKMIL—A BUSY MAN

It has often been said that if you want something accomplished, give the job to a busy man. This seems particularly true in the motion picture industry, which has always been quick to answer the call of any worthy cause.

Milton R. Rackmil is president of Universal Pictures Company and Decca Records, Inc., and vice-chairman of the board of MCA, Inc., and that's enough to keep anyone busy. In recent weeks, however, Mr. Rackmil has been active in other areas as well. He is general chairman for New York Variety Tent 35's annual celebrity ball to be held at the Americana Hotel this Friday evening (Nov. 12).

The proceeds from this gala function go to the Variety Club Foundation which contributes to a number of charities caring for children. Mr. Rackmil also was one of the first contributors of a Sunshine Coach for the use of the New York Tent in its work with handicapped children.

We wish Mr. Rackmil well and are certain that the ball will be a huge success. After all, it takes a busy man to this kind of job right.

JAY EMANUEL

Variety Int. Plans London Agenda

Convention Program Set; City Of London Featured As England Goes All-Out To Greet World's Barkers

LONDON—Variety Clubs International convention chairman David Jones has announced the program for next April's convention here as follows:

Monday, April 18—Special morning service of Thanksgiving at Westminster Abbey, with the Dean of Westminster and the Bishop of Coventry officiating. Evening—"Get-together" dinner dance at Grosvenor House, Park Lane.

Tuesday, April 19—Opening business session at the Savoy Hotel, with Sir Charles Norton, Mayor of Westminster, initiating the proceedings. Men's luncheon at the Savoy with the American ambassador, His Excellency David Bruce, as guest of honor. Ladies' luncheon at Woburn Abbey, stately home of the Duke and Duchess of Bedford, who will greet guests. Evening—City of London night with guests dining at The Guildhall (one of the City's oldest and most picturesque centres), the Mansion House (official residence of the Lord Mayor of London), or the Painted Hall, Greenwich (Royal Naval College).

Wednesday, April 20—Business sessions morning and afternoon. Men's 'Olde Englishe Lunche' at the Savoy Hotel. Ladies' luncheon and fashion show at the Hilton Hotel, Park Lane. Evening to be finalised.

Thursday, April 21—Morning business session. Men's luncheon at the Associated British Picture Corporation's Elstree Studios, Boreham Wood. Ladies' Celebrity Luncheon at the Dorchester Hotel, Park Lane. Evening —Pepsi-Cola banquet at Grosvenor House and Hilton Hotels. This will take the form of a dinner-dance and cabaret.

Friday, April 22—Morning business sessiin. Combined men's and ladies' luncheon at the Dorchester and Hilton hotels, hosted by the Variety Club of Mexico. Evening—Presentation of the Heart and Humanitarian Awards at the Royal Festival Hall, London's greatest concert centre, followed by the Coca-Cola banqeut at Grosvenor House.

In addition to Pepsi-Cola and Coca-Cola, the events and other activities are being sponsored by film producer Joseph E. Levine; industralist Leonard Matchan; holiday camp chief and hotelier Fred Pontin; Johnny Walker Whisky; Metro-Goldwyn-Mayer; 20th Century-Fox Films; the Royal Navy; Max Berman, British Variety's second oldest member and father of Elder Statesman Monty Berman; Jack Klein, managing director of Max Factor in Britain; Associated British Picture Corporation; American-International Pictures; John Lawson, an ex-officio member of the British Crew; Hammer-Seven Arts; industralist Gordon Cotton; Burton E. Robbins, National Screen Service Corporation; Booth's Distilleries; British Variety Elder Statesman Sir Billy Butlin; London florist Joan Palmer; and Donald Davies, a British barker.

The convention committee has been active for more than nine months preparing details, and the indications are that all arrangements will be finalised well in advance of the five-day meeting.

Registrations are complete. with delegates travelling from all parts of the U. S., Canada, Mexico, and Ireland to represent their Tents in London.

Redstone Pledges Action On Problems From NATO

LOS ANGELES—Sumner M. Redstone, president, Theatre Owners of America, has told the production and distribution branches of the industry that he is "prepared for something further" if efforts to end the product shortage and establish the orderly distribution of films throughout the year prove fruitless.

Failing to elaborate on what that "something further" might be, Redstone said that, speaking for himself, he was "prepared to put the resources of the National Association of Theatre Owners on the line, for its resources encompass not only billions of dollars of assets but an untold wealth of talent and wisdom."

It was believed by some observers that Redstone has in mind some new form of production program on the part of exhibitors.

Levine Maps Campaign For Columbia's "Telemark"

NEW YORK—Jerry K. Levine, newly appointed campaign project coordinator for "The Heroes of Telemark," stated that campaign efforts under way will add to the already fabulous publicity on the film and Columbia will back it with one of the most exciting advertising, publicity, and merchandising programs in company history.



LEVINE

Kirk Douglas, star of the film, is scheduled for personnal appearances at the world premiere in London and the royal premiere in Oslo, at which the King of Norway will be present. It is the first such premiere the King has attended.

"The Heroes of Telemark," a high adventure film in the tradition of "The Guns of Navarone," will be released this winter. The film, which stars Kirk Douglas, Richard Harris, Sweden's Ulla Jacobsson, and Sir Michael Redgrave, was produced by S. Benjamin Fisz in color and Panavision and directed by Anthony Mann.

Levine's new duties will be to coordinate all advertising, publicity, and merchandising activities for "The Heroes of Telemark."

Prior to his new assignment, Levine held similar posts with Columbia for "Lord Jim" and "Ship of Fools." He formerly was advertising manager of Paramount Pictures and previously was account executive for Loew's Theatres account at Donahue and Coe advertising agency.

IATSE's Holmden Retires After 50 Years Service

NEW YORK—Approximately 600 leaders of labor and industry in the entertainment field joined forces here at a testimonial dinner for Harland H lmden, who retired as general secretary-treasurer of the I.A.T.S.E.

International President Richard F. Walsh, serving as master of ceremonies at the event at the Americana Hotel, presented Holmden with a plaque in recognition of 50 years of achievement as a union officer. The guest of honor also was installed as general secretary-treasurer emeritus, in which capacity he will continue to take part in I.A. conventions and meetings of the general executive board.

Speakers included William Schnitzler, secretary-treasurer of the AFL-CIO; Joseph D. Keenan, secretary-treasurer of the International Brotherhood of Electrical Workers; Robert H. O'Brien, president of MGM; Charles Boren, industrial relations vice-president of the Association of Motion Picture Producers; William C. Fitts, Jr., labor relations vice-president of CBS; Russell V. Downing, president and managing director of the Radio City Music Hall; Irving Cheskin, secretary of the League of New York Theatres; Harry Brandt, president of the Independent Theatre Owners Association of New York; Arthur McCormack, assistant treasurer of the Radio City Division of the Chase Manhattan Bank; and New York Supreme Court Justice Matthew Levy, who was formerly special counsel for the I.A.T.S.E.

Holmden expressed appreciation for the cooperation he had received from his colleagues on the union's general executive Board, all of whom were present, and also from officers and members of I.A. locals throughout the United States and Canada. And he asked that the same spirit be extended to his successor, John A. Shuff, Akron, Ohio.

In behalf of all Holmden's friends at the dinner, Shuff presented him with the latest model of his favorite camera, and in Holmden's name he presented to Walsh a check for the benefit of the Will Rogers Hospital.

From Thomas H. Fitzgerald, president of New York Stage Employes Local No. 1, Holmden received a gold card of life membership in that local.

Tech. Reports Earnings

BEVERLY HILLS, CALIF.—Technicolor, Inc., and its wholly owned subsidiaries earned $3,684,601 on 3,341,607 shares outstanding for the first 39 weeks of 1965, compared to $3,725,338 on 3,166,675 shares for the same period for 1964, it was announced by Melvin H. Jacobs, President.

Earnings per share were $1.10 for the first 39 weeks of 1965 as compared to $1.18 per share for the same period of 1964. Consolidated net sales for the period were $74,626,368 as compared with $79,874,070 for 1964.

The figures for the first 39 weeks of 1964 have been restated to include the operations for the period of the companies acquired in 1964 and 1965 and accounted for as poolings of interests, and the shares issued to effect these acquisitions.

MPAA Rep Urges Parents To Guide Kids' Filmgoing

NEW YORK—Susan Rice, community relations assistant at the Motion Picture Association of America, addressed the national meeting of the public relations chairmen of United Church Women, at the New York Statler-Hilton Hotel.

Other participants were David Poindexter, assistant director, Broadcasting and Films Commission, National Council of Churches; Mrs. Jesse M. Bader, Protestant Motion Picture Council; and Helen Winston, film producer.

Concerning film censorship and classification, Miss Rice said:

"In a democratic society, we must be free to choose our own authority. Only advisory classification offered by publications such as Parents' Magazine, or by organizations interested in distributing film information to their members, places responsibility where it belongs—squarely in the hands of parents, who are best qualified to guide their children's movie choices. This procedure comes closest to informing rather than compelling, and educating rather than coercing."

With respect to the responsibility of the United Church Women, Miss Rice stated:

"As members of the church, as parents and as leaders, you must be knowledgeable citizens, aware of the role of the motion picture in community life. Here, too, selection is the key word. Help your family and friends to know how to select films by knowing about them yourselves, by familiarzing yourselves with available sources of film information, and by being able to direct others to them.

"Only by accepting these responsibilities will you have the kinds of motion pictures you profess to want in your communities. This is the challenge. I am confident that you will meet it with creativity and intelligence."

Brandt Heads VC Unit

NEW YORK—Jack H. Levin, chief barker, New York Variety Club, Tent 35, announced that Harry Brandt, ex-chief barker of the Tent, has agreed to serve as chairman of the nominating committee, which will select 11 canvasmen. The latter, in turn, will offer recommendations for the 1966 slate of top officials of the Tent.

Meeting with Brandt as members of the nominating committee were Charles Alicoate, Barney Balaban, George Dembow, Ned Depinet, Russell Downing, Leonard Goldenson, Salah Hassanein, Harold Klein, Arthur Krim, Joseph Levine, Harry Mandel, Ira Meinhardt, Robert O'Brien, Milton Rackmil, Burton Robbins, Abe Schneider, Leslie Schwartz, Joseph Seider, Spyros P. Skouras, and Laurence Tisch.

Macy's Sells "Bible" Ducats

NEW YORK—In addition to sponsoring a series of monthly full-page ads in the New York metropolitan newspapers heralding "The Bible," Macy's has also cooperated in the promotion campaign for the big Dino De Laurentiis production by establishing a priority plan for the sale of tickets.

Macy's second full-page ad in the New York Times contained a coupon to be filled out by the reader requesting that his name be placed on a priority list to obtain tickets for "The Bible."

N.Y. Censors Go Out Of Business; Legislator Pledges New Bill In '66

ALBANY—The Motion Picture Division, State Education Department, a center of controversy for some years, officially locked the doors of its offices in New York City when the Board of Regents, meeting here, reaffirmed a September decision that it be discontinued.

Senate Minority Leader Earl W. Brydges, Rep. of Niagara Falls, had sent a telegram to Acting Education Commissioner Ewald B. Nyquist "strongly urging" that the Division's closing be deferred until January. Dr. Nyquist submitted the recommendation to the Regents at their monthly meeting. Budget Commissioner Norman T. Hurd had estimated the retention of "the key professional personnel" in the Division until mid-January would cost $30,000. This could be taken from the Division's 1965-66 budget of $140,000.

Attacking the refusal of the Democratic Senate majority to take remedial action to meet the emergency created by judicial decisions barring film licensing, Senator Brydges said this "calls for immediate action." He added, "Every parent in the state is surely concerned over the closing down of the only legal barrier we have against those who openly exploit sex and depravity for commercial gain.

"I will ask the Legislature to make adoption of new legislation protecting our children from pornographic films as one of the first orders of business at the 1966 session," the Republican senator added. He advocated that the "key" figures be kept on "to develop the necessary constitutional legislation (for film licensing) and to keep an unofficial eye on any invasion of our communities by sex-laden films."

A Regents' statement explained that their Committee of the Whole had given reconsideration to the action taken in September "by which the Motion Picture Division of the Department was discontinued."

It was "the consensus" of the members, according to the statement, "that the action previously taken should not be disturbed until such time as the Legislature provides a statutory basis for the functioning of such a Division of the Department."

"In the event such legislation is enacted, the Regents will take prompt action to reconstitute the Division," the statement concluded.

Chancellor of the Regents Edgar W. Couper, Binghamton, responding to questions at a meeting with representatives of the communication media, declared that "the Division had come to the end of the line, with three-fourths of the staff gone." Since the Court of Appeals had declared invalid the State film licensing law last June—following a directive issued by the U.S. Supreme Court in reversing the former tribunal's 4-3 decision that "A Stranger Knocks" was "obscene" and could not be exhibited unless two sexual scenes were clipped, and the Legislature had "failed" to pass a substitute law, the Regents could not in conscience approve a continuation of the "crippled" Division. It would not be a sound handling of the public's money, remarked Chancellor Couper, a banker.

However, the Regents would promptly obey a "mandate" of the Legislature and reactivate the Division, should the solons enact a new law next year. Any police officer or district attorney could move against any film believed "obscene" under the Penal Law, Dr. Couper stressed at the news session and on the air later.

Dr. Couper expressed "sympathy" with those supporting the Division continuation idea. He pointed out that a "series" of adverse rulings by the Supreme Court, including that on "Stranger Knocks" and in the Freedman Maryland case, had left the long-time "seal" statute with little or no basis for enforcement. The Assembly unanimously adopted a bill by Queens Democrat William J. Ferrall, which the Regents supported and which provided for a new law believed to meet the standards for state "censorship" enumerated by Supreme Court in the Maryland case finding.

This measure never came to a vote in the Senate. Majority Leader Joseph Zaretzki intervened to keep it locked in committee. The Bronx Democrat, an able lawyer, held that Supreme Court decisions had made prior censorship "unconstitutional."

However, the Joint Legislative Commitee on Obscenity, given a new $25,000 appropriation, was authorized to conduct a "comprehensive study" of alleged obscenity in "publications, pictures, motion and still, and in radio and television programs," and of adverse effects these media might have on "the youth of the state." In proposing "remedial legislation," if any, the Committee was to avoid "any infringement" on the liberty of the communication media.

The Committee, now headed by Assemblyman Jules G. Sabbatino, Dem. of Queens, has recently held public hearings in Buffalo and Albany. It will submit recommendations by Dec. 15.

"Stranger Knocks" has been shown this fall at several area drive-ins, apparently without interference by law enforcement agencies.

Senator Brydges' telegram had a political tinge, according to "unofficially" expressed opinions here. It was sent a few days before an election, in which Brydges and other legislators were candidates.

Suit Dismissal Denied

NEW YORK—Federal Court Judge Harold R. Tyler, Jr., denied the motion of Elizabeth Taylor and Richard Burton seeking the dismissal of 20th Century-Fox's $50,000,000 suit charging that during the making of "Cleopatra" they breached their contracts and indulged in conduct that "depreciated" the value of the production. The stars lost two other motions, one asking for "a more definite statement" by the film company and the other requesting that allegations held to be "scurrilous and prejudicial" to them be striken from the plaintiff's complaint.

NGC's Prince Goes East

BEVERLY HILLS, CALIF.—Frank Prince, assistant director of real estate operations at National General Corporation's Beverly Hills home office, has been transferred to New York to head real estate operations connected with the company's expansion program on the east coast, it was announced by Gerald L. Polone, NGC director of real estate operations. Prince will make his headquarters at NGC's Fox Eastern Theatres offices with Roderick (Bob) Smith, recently-appointed division manager of the subsidiary.

CEMENT IN THEIR EARS

AT LAST, a foot in the door. Thank you very much for breaking the ice first with your editorial of Oct. 13 and now of Oct. 27, "BE KIND TO CUSTOMERS" and "WHO WILL HEAR THIS CRY FOR HELP?"

Many times, I have threatened to myself that I would tackle a response to many of your splendid editorials. Then I think, what's the use, we are not heard anyway. Now that's kind of mean to say to someone who has been directly and indirectly fighting for us, but the big-wigs of production and distribution must have cement in their ears.

This may be a longer letter than you care to print, but the thoughts conveyed in the first and second paragraphs of your letter (editorial) of Oct. 27 prompts me to go through with my endeavor, and to hell with repercussions.

It's very easy to ignore small towns and small theatres in many ways. I mean small like mine—town population is 1200; seating capacity is 215; operating schedule Friday and Saturday, one show only, at 8 p.m. each night; admissions are adults, 90¢; students over 12, 75¢; and children up to 12, 40¢.

My show business experience is 48 years, first 15 as motion picture operator. Have handled Guy Bates Post; legit plays like "Linger Longer Letty" with Charlotte Greenwood, "Sinbad the Sailor," Eddie Cantor, "Alice Blue Gown"; all of the "Bringing Up Father" shows; minstrels; Pantages vaudeville, Orpheum Vaudeville; and theatres. It adds up to knowledge from top to bottom and inside out.

Many small town theatre owners have sidelines besides their theatre, of which they have been so proud. Television has not been so troublesome lately, but high film rentals have and are becoming more so.

Every day in the papers we read of the unemployment situation and of the poverty-stricken places. It would really help if a small theatre were to be reactivated for several days per week. The owner would perhaps quit his sideline; an operator would be back to work as would ushers and janitors. But no, small theatres can holler their heads off to the Small Business Bureau and then to the distribution end, but they haven't cleaned the cement from their cars.

We are too damn proud to ask for subsidies from any money lending agencies, so what do we do? Less days per week of showing, less employment, less receipts, less income tax, and less social security to pay. So it's a chain reaction in the other direction—get into a sideline business and beat someone else out of a job.

The loser is not the small town exhibitor. It's the distributor, the producer, and finally the government—state, county, and city via lower income tax receipts.

Several of the distributors quote film terms very willingly, but it is also a very nice polite way of saying, "we don't want to bother with small towns." The allocations quoted are so far out of sight for small towns that we would have to play a picture 182½ days to make our first dollar. Can you imagine a small town playing a picture that way? At 50¢ a day, that would come to 91 bucks, and the gross I have these days sometimes reaches $75. I think I would faint if a gross would ever be $150.

My overhead is $42.50 per day, including film rental, so I can't play a picture at a guarantee of $25 plus 50% or 60%, or for more than two days. So all I can do is stay under $20 for any picture. But a certain company wanted me to play a certain picture for 7 days at a minimum guarantee and 70%. Just what would you tell them?

There is one company that has been my salvation this year, "GOD BLESS THEM," and that company is MGM. I don't want to take any bouquets away from you, but I think I could say as far as my case is concerned, MGM has had the jump on you in "Be Kind to Customers."

Many of us have even written to our representatives in Congress about film tactics. Yet we get "pass the buck" letters and learn of some very good cement there too.

Just a long-time showman in a small town.

J. W. Lehrkind
Strand Theatre
White Sulphur Springs, Montana

P.S. They still wear chaps and spurs when they come to my theatre.

T-L Exec Off To Europe On Big Film Buying Spree

NEW YORK—Trans-Lux Distributing Corporation launched an agressive campaign for feature film acquisition when Sidney Ginsberg, general sales manager, left on a three-week trip to Europe. He said he will return with ". . . no less than five and possibly ten" features for 1966 theatrical release.

Accompanying Ginsberg will be Robert Pik, who joined Trans-Lux several months ago following a long career as an importer of features. Ginsberg estimates that they will see approximately 70 motion pictures, primarily in Paris, Rome, and Copenhagen. Ginsberg said he chose this period for his trip because Europe is comparatively festival-free, a factor which he feels places him in a more advantageous buying position.

During the past year, Ginsberg handled purchasing out of his New York base and guided the hotly controversial Danish import, "A Stranger Knocks," to grosses very nearly equaling Trans-Lux's major entry of past years, "La Strada".

The executive said that he will concentrate on "commercial" product suitable for the larger circuits. But, he added, he will not pass up any good "art" films which heretofore have been a mainstay for Trans-Lux Distributing. In addition, he'll investigate co-production deals, an area Trans-Lux has avoided until now.

Ginsberg noted that this will be the biggest "buying spree" Trans-Lux has ever undertaken for feature films. He said that despite some retrenchment by other independent distributors, Trans-Lux is very optimistic.

"The future for theatrical distribution looks brighter than it has ever been and we're preparing ourselves accordingly," the executive concluded.

NGC Training Program

BEVERLY HILLS, CALIF.—National General Corporation's second manager training program, conducted at the company's Beverly Hills home office, took place last week, with sessions devoted to each department in the company's operation.

The educational program is part of NGC's overall executive development plan. The training program is the first ever undertaken by a theatre circuit in which executives in all phases of operations set forth, step-by-step, the policies, organization and functions of each department in the nationwide company's structure.



Joseph E. Levine, president, Embassy Pictures, recently presented seven outstanding films to Rene d'Harnoncourt, director, New York's Museum of Modern Art, for the museum's film library.

Dullea Set By Kubrick As "Space Odyssey" Star

LONDON—Keir Dullea, who received worldwide acclaim for "David and Lisa" has been selected by Stanley Kubrick for the role of Bowman in the Metro-Goldwyn-Mayer-Cinerama production, "2001: A Space Odyssey."

"2001: A Space Odyssey," Kubrick's first film since his highly acclaimed "Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb," will be filmed in Cinerama and Metrocolor and is an epic story of adventure and exploration encompassing the Earth, planets of our Solar System, and a journey light-years away to another part of the galaxy. The film will be both produced and directed by Kubrick and is based on a novel by Kubrick and master story-teller Arthur C. Clarke, from which they also adapted the screenplay. The story is scientifically based yet is a dramatic attempt to explore the infinite possibilities that space travel now opens to mankind. Technical experts from the U.S. space program have been consulted throughout the script development and will continue to provide guidance during production.

In making the announcement that Dullea had been chosen over at least a dozen other leading men contending for the starring role in "2001: A Space Odyssey," Kubrick pointed out that the genre of the science-fiction film has fallen into disrepute because of the rash of inexpensive exploitation films that had been erroneously labelled science-fiction. It was openly regretted that the term "science-fiction" had to be used at all because it has become misleading. It was stressed that the Kubrick-Clarke story had nothing in common with the monster films that have lately masqueraded as science-fiction.

The film is scheduled to begin production on Jan. 3, 1966, and will be filmed on locations in Britain, Africa, and other areas in both the Eastern and the Western Hemispheres. Top special effects men from several different countries have been brought to the MGM studios outside of London by Kubrick to contribute their individually unique talents to the massive, multi-million dollar project. Release is anticipated for December, 1966, on a reserved-seat, hard-ticket basis.

Pantages Joins BV

NEW YORK—Irving H. Ludwig, president and general sales manager of Buena Vista, announced the appointment of Clayton Pantages to the position of New York metropolitan sales manager for the Walt Disney distribution subsidiary.

Prior to joining Buena Vista, Pantages was with 20th Century-Fox for 10 years, during which time he served in various executive and promotional posts. He was also affiliated with Magna Pictures in a top sales capacity.

Ashley, Para. Part Company

NEW YORK—Stage and screen star Elizabeth Ashley and Paramount Pictures have agreed to a settlement of her lawsuit against Paramount Pictures under which she has been granted a full release from her contract, which had five years to run. This will afford her full free-lance status in the motion picture industry. In turn, Miss Ashley agreed to withdraw her demands against Paramount for monetary damages.

Disney Acquires 30,000 Fla. Acres; May Be Site For Huge Tourist Mecca



Irving Sochin, vice-president, Rizzoli Film Distributors, left, is seen with Italian director Federico Fellini, his actress-wife Guilietta Masina, left-center; and actress Caterina Boratto, right, upon their recent arrival in New York for the premiere of "Juliet Of The Spirits."

MIAMI, FLA.—Months of speculation over one of the largest mystery land deals of recent Florida history have finally resulted in Gov. Haydon Burns announcing that Walt Disney Enterprises of California has bought nearly 30,000 acres of land located near Kissimmee, south of Orlando in central Florida, on Interstate Road 4, and situated in both Orange and Osceola counties.

Gov. Burns, in a speech to a Florida League of Municipalities luncheon at Miami, announced that the land would be used to build a new tourist mecca that would surpass in size and attractiveness the original Disneyland in southern California.

However, representatives of Walt Disney at the same luncheon quickly denied that any plans had been made for the big tract, and the governor retracted that portion of his announcement to newsmen after the luncheon. Retired Gen. William Potter, former vice-president of the New York World's Fair, was named to head the new Disney project. He explained:

"All this announcement today was for was to let people know we've got real estate. We still have many problems to work out."

The first attack on the problem will be made at a meeting between the governor and Disney representatives in Orlando Nov. 15. Although Disney representatives emphasized "no final decision has been made to build the project," Burns left little doubt among his luncheon listeners he felt confident it would be. "This is the most important announcement in the history of the state," the governor said, poining out that the attraction would be near the Cape Kennedy missile center. He added that the Disney deal had been a year and a half (since April, 1964) in the making and that Disney people had told him the site would house the greatest attraction known to the country.

Real estate editors have been speculating for many months on the unknown buyers of the close to 30,000 acres of land for a price of about $5,000,000. It ranks among the largest Florida land deals of recent years. Both the governor and Disney officials at the Miami meeting refused to confirm reports by Orlando newspapers on Oct. 24 that the new Disneyland would cost upward of $30,000,000 and employ 5,000 persons. Another Orlando newspaper report said that the new Disney property would be converted into a "City of Tomorrow," and that construction on the mammoth project would begin early in 1966.

Tri-State Exhib Meeting Honors NTS Exec Bostick

MEMPHIS, TENN.—At the closing banquet of the 56th annual convention of Motion Picture Theatre Owners of Arkansas, Mississippi, and Tennessee, to be held at the Chisca Plaza Motor Hotel here on Nov. 10, Robert Lee Bostick will be given the "Award of Distinction" for the outstanding contribution to the motion picture industry in 1965."

Bostick is vice-president and southern district supervisor of National Theatre Supply Company. A graduate of Georgia Institute of Technology, he began his career with NTS in the Atlanta branch and was transferred to the Memphis branch in 1933, being appointed branch manager in 1937. He was appointed to his present post in 1952.

Active in the Memphis Variety Club, he is presently international ambassador-at-large for Variety Clubs International and has served as international representative since 1957.

MGM To Film "Tycoon"

NEW YORK — Metro-Goldwyn-Mayer will film "The Last Tycoon," the last unfinished work of the celebrated American author, F. Scott Fitzgerald. It will be produced by Lester Cowan, with Irwin Shaw, the distinguished contemporary novelist, playwright, and screenwriter, completing Fitzgerald's unfinished work and adapting the property for the screen. The announcement of the production was made by Robert H. O'Brien, President of MGM.

Admiral Joins Indie Group

BEVERLY HILLS, CALIF.—Edward Small's Admiral Pictures, Inc., is the latest independent producing company to join the Society of Independent Producers, according to a joint announcement by Small and Eugene Arnstein, executive vice-president of the Society. The roster of the Society of Independent Producers, less than one year old, now numbers 21 independent producing companies.

Executive Sets Six Films

HOLLYWOOD — Executive Pictures Corporation, with Bond Blackman and Jack Bartlett at the reins, has set a feature schedule for 1966 of six pictures.

First film, "Big Lavender," with original story by Lory Patrick and Robert Malcolm Young and screenplay by Miss Patrick, will roll in early February. "Run For The Money," by Robert Malcolm Young, goes in April and will be followed by "Teacher, Teacher," written by Blackman and Bartlett, and starring Bob Denver. Scheduled for September production is a Chad and Jeremy property as yet untitled. Following will be "The Love Bug," and final property of the year is "The Young Land," which was written by Clyde Ware.

Public Apathy When Asked To Aid Good Films Scored By Exhib, Editor

MEMPHIS—Don't just stand there—do something about it!

What to do about the frankness of some of the adult movies; the coarse exploitation of sex; and the lack of family movies was the general theme of a recent newspaper article by Elton Holland, manager of the Malco Theatre, Memphis. He was interviewed by Connie Richards, Commercial Appeal amusements editor. Arkin stated:

"Parents are the first people to yell at a bad movie that they don't want their children to see, but we ask them for help and they say it's 'too commercial' to recommend pictures. This Christmas at the Crosstown, we are playing 'The Agony and the Ecstasy.' In Los Angeles this summer, they sold 143,000 student tickets to that movie, which hasn't opened yet, so you can see that it is thought highly of for students. But when we ask the PTA to help us here with the schools, we get nowhere.

"We can give student discounts if we have big groups, but we can't get big groups without someone's cooperation. All we want is permission to work. For instance, we would like all the art, history and drama teachers to see the movie and we would be glad to have a screening for them. If they didn't like it, fine. If they did think it worthwhile, they could recommend it.

"But we can't even get the names of the teachers. I understand that the Board of Education is interested in running the schools, not promoting movies. But the PTA could help us and we would never have to go into the schools at all."

However, Arkin, the incoming chief barker of the local Variety tent, is concerned that many fine pictures do not have support. He added: "Students make up about 70 per cent of the movie-going public and they should see the good movies. They could have done wonders with 'La Boheme' in the schools. Some schools even give credit in special classes for seeing certain movies. It has been our experience that the teachers are for us.

"The only way a Hollywood producer knows what kind of pictures to give us is by the box office figures. If a 'Carpetbaggers' sets the record, there will be more like it. If it's 'The Sound of Music,' then we can hope for more like that. I just think that someone should go to bat for good pictures."

The article concluded with Miss Richards commenting upon the soundness of Arkin's presentation.

"The only problems here is that no one can get interested in going to bat for good pictures, because it is more satisfying to be against something," she wrote. "Let an offensive movie hit town and you will hear from parents who want to picket the theatre, arrest the manager, put beans in the popcorn, and tar and feather the local movie editor. When an excellent film comes along, they are silent."

Weismann To T-L Board

NEW YORK—Walter W. Weismann has been elected a director of Trans-Lux Corporation, it was announced by Percival E. Furber, chairman. Weismann is president and chairman of the Aetna Industrial Corporation, New York.

Sinatra Offers Exhibs Blockbuster Guarantee

HOLLYWOOD—A group of Theatre Owners of America executives were at Paramount Studio visiting the set of "Assault On A Queen," watching director Jack Donohue film scenes with Frank Sinatra, Virna Lisi, Tony Franciosa, Richard Conte, Alf Kjellin, and Errol John.

"I have an idea that would insure blockbuster business to exhibitors all over the country," said Sinatra to the group.

"What's that?," they asked.

"Let the ladies in free," Sinatra deadpanned, "and then charge 'em $2 for each lost glove returned by the management."

Unobskey To Gen. Cinema

BOSTON—The appointment of Sidney R. Unobskey as assistant to the president for property development was announced by Richard A. Smith, president of General Cinema Corporation.

Unobskey comes to the Boston-based company from Food Fair Properties, Inc., Philadelphia, where he was property manager in charge of leasing and management for 40 of the corporation's shopping center operations in nine states. Unobskey came to Food Fair Properties in 1961, joining that organization from Diesel Construction Company of New York City.

General Cinema now operates 87 theatres and will open a minimum of five theatres before the end of this year. Plans call for the opening of 40 or more theatres by the end of 1966.

Dec. 20 Bow For "Maria"

NEW YORK—"Viva Maria," starring Brigitte Bardot and Jeanne Moreau, will have its American premiere at the Astor and the Plaza Theatres, New York, on Monday, Dec. 20. A romantic, adventure comedy set in a fictional south-of-the-border country at the turn of the century, "Viva Maria" was directed by French movie-maker, Louis Malle.

Schine Family Embroiled In $15 Million Court Suit

NEW YORK—Suit has been entered in Federal Court for $15,000,000 against J. Myer Schine and his sons, G. David Schine and C. Richard Schine, by Marta R. Schine, widow of the late Louis W. Schine; her daughter, Mrs. Dorence S. Higier; and son, Donald G. Schine.

The defendants are charged with "fraud" and "deceit" in buying the plaintiffs' 37.6 per cent stock interest in Schine Enterprises, Inc., for $5,330,000.

The plaintiffs complain that the defendants in 1963 entered into a conspiracy to coerce them to sell their stock for a sum less than its true value.

The defendants are accused of failure to disclose to the plaintiffs prior to the final closing on Sept. 1, 1965, of the sale-of-stock agreement that, after having agreed to the sale of the Schine Enterprises assets to Wien and Hemsley for $64,400,000, they concluded an agreement with Realty Equities Corporation for the sale of the same assets for $69,500,000.

The plaintiffs assert that failure to be told of the agreement with Realty Equities also materially affected and influenced their judgment in selling their stock in the Schine Enterprises to defendants for less than they claimed it was worth.

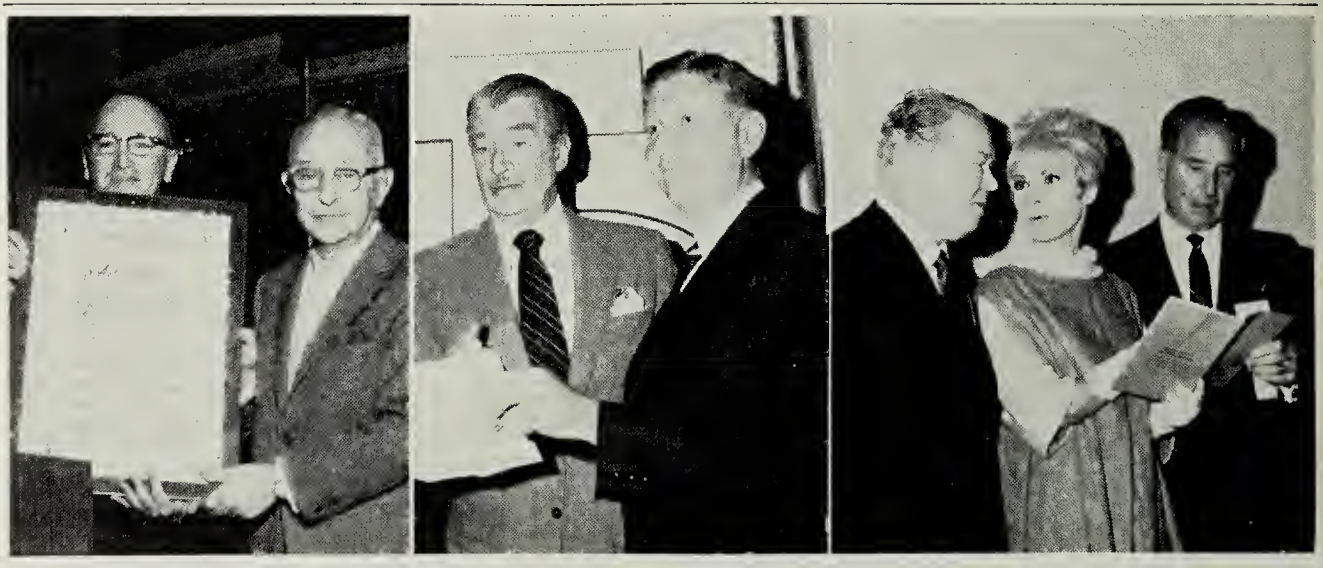
PR Boost For Childhood

NEW YORK—Pat Hurley, Hurley Public Relations Counsel, has been retained by Childhood Productions, Inc., to handle special promotion and exploitation nationally for the company's feature films for the children's matinee market.

Mrs. Hurley, well-known in the motion picture public relations field, has been retained by numerous major companies on such films as "The Sound of Music," "Lilies of the Field," "The Agony and the Ecstasy," and "St. Francis of Assisi." Her firm also handles public relations for St. Vincent's Hospital and the Medical Center of New York, among other clients.

WB Boosts O'Sullivan

NEW YORK—Tom O'Sullivan has been named coordinator of road-show operations for Warner Bros. He has been with the company for 35 years, occupying various posts in both the domestic and foreign fields.



Seen at the recent 18th annual convention of the Theatre Owners of America convention at the Ambassador Hotel, Los Angeles, were convention chairman Sherrill C. Corwin presenting an award to Arthur Freed, president, Academy of Motion Picture Arts and Sciences, for his "long and meaningful contributions to the Academy and the industry"; Walter Pidgeon, vice-president, Screen Actors Guild; Sumner Redstone, president, TOA; William Thedford, convention co-chairman; film star Janet Leigh; and Robert Selig, convention co-chairman.



This is the year of the Lion

1965/1966

The Loved One

...m Tony Richardson, the man who made "Tom Jones."



starring

Robert **Morse**

Jonathan **Winters**

Anjanette **Comer**

Screenplay by
TERRY SOUTHERN and
CHRISTOPHER ISHERWOOD

Based on the novel by
EVELYN WAUGH

Directed by
TONY RICHARDSON

Produced by JOHN CALLEY
and HASKEL WEXLER

A MARTIN RANSOHOFF
PRODUCTION

A Filmways Picture

The Loved One

The Motion Picture with Something To Offend Everyone

Cameo guest stars

Dana Andrews
Milton Berle
James Coburn
John Gielgud
Tab Hunter
Margaret Leighton
Liberace
Roddy McDowall
Robert Morley
Barbara Nichols
Lionel Stander

and Rod **Steiger**
as "Mr. Joyboy"

FALL

IN THE YEAR OF THE LION

The Hill

They went up like men and came down like animals! More excitingly alive than



Sean Conne
starring in
THE Hi

co-starring
Harry Andrews
Ian Bannen
Alfred Lynch
Ossie Davis
Roy Kinnear
Jack Watson

and Ian Hendry
as Sergeant Williams

featuring
Sir Michael Redgrave
as the Medical Officer

A KENNETH HYMAN
PRODUCTION



Directed by SIDNEY LUMET • Screenplay by RAY RIGBY • A SEVEN ARTS PRESENTA

Secret of My Success

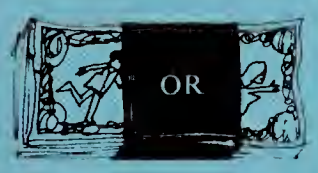
e most delightfully dangerous girls in the world!



starring
rley **Jones**
ella **Stevens**
nor **Blackman**
nes **Booth**
nel **Jefferies**

Written by
DREW L. STONE
Directed by
DREW L. STONE
ced by ANDREW and
RGINIA STONE
PANAVISION® and
METROCOLOR

THE SECRET OF MY SUCCESS



How 3 Beautiful Women Love For Fun And Murder For Profit!





The Cincinnati Kid

He'd take on anyone, at anything, anytime. . . . it was just a matter of who came first!



starring
Steve **McQueen**
Edward G. **Robinson**
Ann-**Margret**
Karl **Malden**
Tuesday **Weld**
co-starring
Joan BLONDELL
Rip TORN
Jack WESTON
Cab CALLOWAY



THE CINCINNATI KID





Screenplay by RING LARDNER, Jr. and TERRY SOUTHERN
Based on the Novel "The Cincinnati Kid" by RICHARD JESSUP
Directed by NORMAN JEWISON • A Filmways-Solar Picture • in METROCOLOR
A MARTIN RANSOHOFF PRODUCTION

is! Elvis! Elvis Presley starring in Harum Scarum

swingin' nights as Elvis brings the big beat to Baghdad in a riotous, rock & rolling adventure spoof!









co-starring
Mary Ann Mobley
Fran Jeffries
Michael Ansara

Written by
GERALD DRAYSON ADAMS
Directed by
GENE NELSON
Produced by
SAM KATZMAN
in METROCOLOR

When The Boys Meet The Girls

The boys . . . the Girls . . . and that wild, way-out, wicked, wonderful beat!





Connie **Francis**
Harve **Presnell**
(The "Molly Brown" Guy)
Louis **Armstrong**
Sam The **Sham**
and The **Pharaohs**
Special Guest **Liberace**
co-starring
Sue Ane Langdon
Fred Clark
Frank Faylen
Joby Baker
also starring
Herman's **Hermits**







Screenplay by ROBERT E. KENT • Produced by SAM KATZMAN • Directed by ALVIN GANZER
in PANAVISION® and METROCOLOR

WINTER

IN THE YEAR OF THE LION

Seven Women For each of the seven sins, there was one of the seven women!







"7 women"

starring
Anne **Bancroft**
Sue **Lyon**
Margaret **Leighton**
Flora **Robson**
Mildred **Dunnock**
Betty **Field**
Anna **Lee**
and
Eddie **Albert**



Screenplay by JANET GREEN and JOHN McCORMICK • Directed by JOHN FORD • Produced by BERNARD SMITH • in PANAVISION® and METROCOLOR

Liquidator He's the Secret Service's Secret Weapon . . . with a license to kill when he has to and love when he wants to!



starring
Rod **Taylor**
Trevor **Howard**
co-starring
Jill **St. John**
Wilfrid **Hyde White**
also-starring
Akim **Tamiroff**
Gabriella **Licudi**
Eric **Sykes**
guest star
David **Tomlinson**



Screenplay by PETER YELDHAM • Based on the best-selling novel by JOHN GARDNER • Directed by JACK CARDIFF
Produced by JON PENNINGTON • A LESLIE ELLIOT PRODUCTION • in PANAVISION® and METROCOLOR

The Money Trap She's so expensive . . .
she comes with a bill that sends you reaching for a gun!



ister Buddwing LOST! his money, his wife,
me, his whole life . . . everything except 4 women looking for quick kicks!



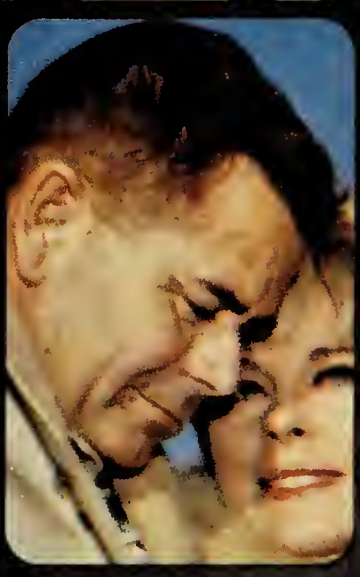


starring
ames **Garner**
Jean **Simmons**
Anne **Pleshette**
and
gela **Lansbury**
co-starring
Katharine ROSS
Screenplay by
DALE WASSERMAN
d on the Novel "Buddwing" by
EVAN HUNTER
ted by DELBERT MANN • Produced by DOUGLAS LAURENCE and DELBERT MANN





starring
Glenn **Ford**
Elke **Sommer**
Rita **Hayworth**
Ricardo **Montalban**
Joseph **Cotten**
Screenplay by
WALTER BERNSTEIN
Directed by
BURT KENNEDY







Produced by MAX E. YOUNGSTEIN and DAVID KARR
in PANAVISION®

Metro-Goldwyn-Mayer
presents A Carlo Ponti Production

David Lean's Film

of Boris Pasternak's

Doctor Zhivago





METRO-GOLDWYN-MAYER PRESENTS
A CARLO PONTI PRODUCTION

David Lean's Film

of Boris Pasternak's

DOCTOR ZHIVAGO

starring

Geraldine **Chaplin**
Julie **Christie**
Tom **Courtenay**
Alec **Guinness**
Siobhan **McKenna**
Ralph **Richardson**
Omar **Sharif** (as Zhivago)
Rod **Steiger**
Rita **Tushingham**

Screenplay by ROBERT BOLT
Music by MAURICE JARRE
in PANAVISION® and METROCOLOR










Ты
нужен
родине







SPRING

IN THE YEAR OF THE LION

A Patch of Blue

A story that goes beyond convention to reflect the miracle of love!







starring
Sidney **Poitier**
Shelley **Winters**
as Rose-Ann
Elizabeth **Hartman**

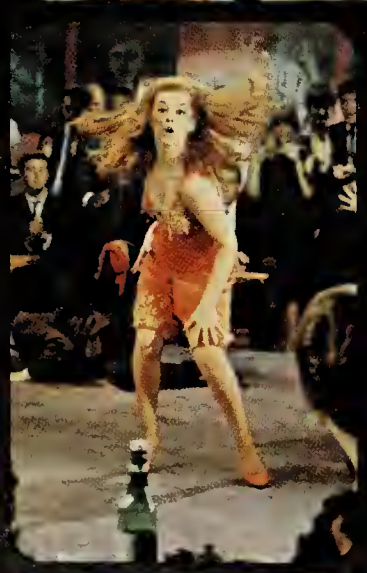


Based on "Be Ready With Bells and Drums" by ELIZABETH KATA
Written for the Screen and Directed by GUY GREEN
Produced by
PANDRO S. BERMAN
in PANAVISION®

Made In Paris

The loveliest things in the world are Made In Paris!





starring
Ann-**Margret**
Louis **Jourdan**
Chad **Everett**
Edie **Adams**
Richard **Crenna**
John **McGiver**
Written by
STANLEY ROBERTS
Directed by BORIS SAGAL
Produced by
JOE PASTERNAK
in PANAVISION® and METROCOLOR





Singing Nun

for the eyes, the ears, and the heart!





starring
Debbie **Reynolds**
Ricardo **Montalban**
Agnes **Moorehead**
Katharine **Ross**
Chad **Everett**
Ed **Sullivan**
Guest star
Greer **Garson**

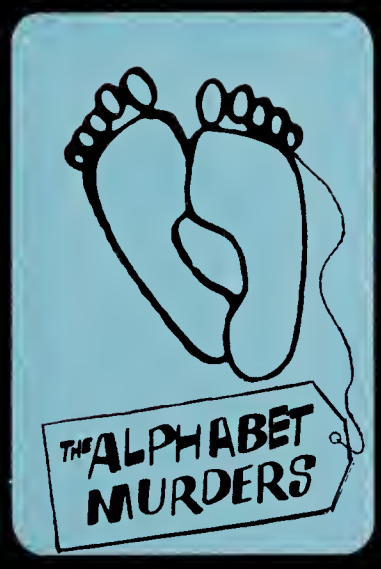




SALLY BENSON and JOHN FURIA, Jr. • Directed by HENRY KOSTER • Produced by JOHN BECK • Co-Produced by HAYES GOETZ

Alphabet Murders Put them all together they spell FUN!







starring
Tony **Randall**
Anita **Ekberg**
Robert **Morley**

by DAVID PURSALL & JACK SEDDON • Based on AGATHA CHRISTIE'S "A.B.C. MURDERS" Directed by FRANK TASHLIN • Produced by LAWRENCE P. BACHMAN

e's No Place Like Space The way-way-way-out entertainment hit that's "in" with everybody!



starring
Herman's **Hermits**
Shelly **Fabares**

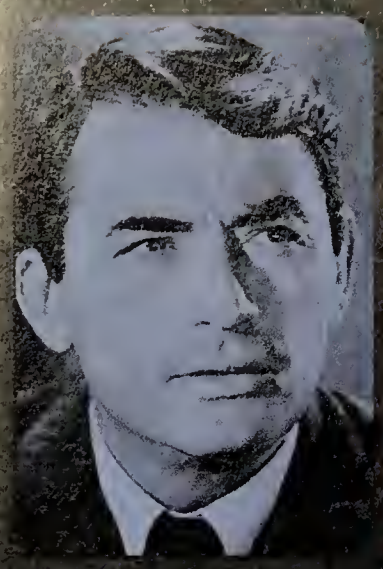
Written by
JAMES B. GORDON
Produced by
SAM KATZMAN
Directed by
ARTHUR LUBIN
in PANAVISION® and
METROCOLOR

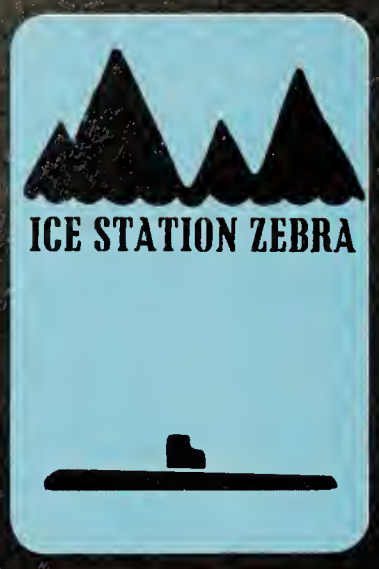




Ice Station Zebra

Based on a best-seller, this tension-packed picture tells the story of an atomic submarine, its crew, and its adventures under the ice.







starring
Gregory **Peck**
David **Niven**
co-starring
George **Segal**

Screenplay by
PADDY CHAYEFSKY
Based on the best-selling
novel by
ALISTAIR MACLEAN
Directed by
JOHN STURGES
in METROCOLOR
A MARTIN RANSOHOFF
PRODUCTION



SUMMER

IN THE YEAR OF THE LION

The Glass Bottom Boat

Who needs pillow talk when you have much more fu



Lady L

If anyone can handle two men . . . it's Loren!





starring
Sophia **Loren**
Paul **Newman**
David **Niven**
co-starring
Dalio
Cecil **Parker**
Phillipe **Noiret**
Michel **Piccoli**
and
Claude **Dauphin**





Screenplay by PETER USTINOV • Based on the Novel by ROMAIN GARY • Directed by PETER USTINOV
A CARLO PONTI PRODUCTION • in PANAVISION® and EASTMAN COLOR

starring
Doris **Day**
Rod **Taylor**
Arthur **Godfrey**
co-starring
John McGIVER
Paul LYNDE
Edward ANDREWS
Eric FLEMING
and Dick MARTIN

Written by
EVERETT FREEMAN
Directed by
FRANK TASHLIN
Produced by
MARTIN MELCHER and
EVERETT FREEMAN







in PANAVISION® and METROCOLOR

nd The World Under The Sea

than the weirdest science fiction — a world of beauty and terror.







starring
Lloyd **Bridges**
Shirley **Eaton**
(The "Goldfinger" Gal)
Brian **Kelly**
(The Man from "Flipper")
David **McCallum**
(The Man from "U.N.C.L.E." Guy)
co-starring
Marshall **Thompson**
Keenan **Wynn**
Gary **Merrill**



ARTHUR WEISS and ART ARTHUR • Produced and Directed by ANDREW MARTON • AN IVAN TORS PRODUCTION • in PANAVISION® and METROCOLOR

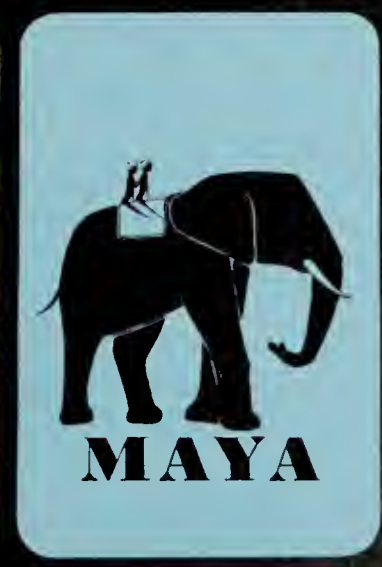
Maya

Two boys protect a sacred elephant from Hindu mobs, and a thousand hidden terrors.









starring
Clint **Walker**
Jay **North**

Screenplay by JOHN FANTE,
Adaptation by
GILBERT WRIGHT
Produced by FRANK and
MAURICE KING
Directed by JOHN BERRY
in PANAVISION® and
TECHNICOLOR®

THE LION ROARS ON





Alfred The Great: The life of a tribal chieftain who becomes one of the greatest of English kings provides the basis for a bold and exciting motion picture.



Armageddon: Leon Uris' best-selling novel about Berlin from the end of World War II through the Airlift of 1949 has been set as a major MGM production.



2001 . . . A Space Odyssey: An epic story of adventure, exploration and a journey beyond the stars to be produced in Cinerama by Stanley Kubrick.



A Wall For San Sebastian: The dramatic and moving story of the first mission built in San Sebastian on the Texas-Mexico border, to be produced by Jacques Bar from a script by James Webb.



Baker Street: Alexander Cohen's big musical adventure about Sherlock Holmes, Mr. Watson and the Baker Street Irregulars will be produced by him for MGM.



The Bells Of Shoreditch: A ruthless financier, who also happens to be a woman, becomes deeply involved with her husband's employer. To be produced by Bernard Smith and James Hill from the novel by James Kennaway.



Caravans: James Michener's widely acclaimed novel of a beautiful American girl's search for her identity in exotic Afghanistan, will be filmed in Cinerama on location.



The Dirty Dozen: Based on the novel by E. M. Nathanson and produced by Kenneth Hyman, this is the story of 12 murderous Army misfits who are trained as a crack commando unit and sent behind enemy lines.



Goodbye Mr. Chips: This cherished novel and world acclaimed motion picture will reach new heights as a musical to be produced by Arthur Jacobs from a script by Terence Rattigan.



Grand Prix: Inspired by Robert Daley's "The Cruel Sport," John Frankenheimer will direct and Edward Lewis will produce this outstanding picture of the world's most dangerous auto race and the men who live it.



Hotel Paradiso: Gina Lollobrigida and Alec Guinness star in a delightfully naughty comedy directed and produced by Peter Glenville.

I Will Try: The story of a 2,500 mile trek across Africa by a young boy in search of an American education. To be filmed by David Wolper.



13: Kim Novak and David Niven star in a motion picture of mounting suspense based on the thrilling mystery novel, "Day of the Arrow," A Martin Ransohoff Production.



The Last Battle: A motion picture dramatizing the fall of Berlin, based on the novel by Cornelius Ryan, the author of "The Longest Day."



The Miracle Of Merriford: To be directed by Academy Award winner John Ford, it is the delightful story of what happens when the U. S. Air Force invades a quiet English village.



Night of the Short Knives: A powerful story of international intrigue and espionage set against SHAPE HEADQUARTERS outside Paris. To be produced by Walter Wanger.



Nobody Loves An Albatross: To be produced by Alexander Cohen who made this story of a TV rogue one of the brightest of Broadway comedy successes.



The Old Man And Me: The provocative love story of a young American girl and a youthfully debonair middle-aged English gentleman. Ronald Lubin will produce.



Penelope: The amusing adventures of a wealthy lady of leisure who becomes a thief to keep from being bored will be produced by Joe Pasternak.



Say It With Music: The songs of Irving Berlin, both old and new, in the great and lavish tradition of MGM musicals to be produced by Arthur Freed, directed by Vincente Minnelli and written by Betty Comden and Adolph Green.



Shoes Of The Fisherman: The fascinating story of a newly elected Pope, based on Morris West's best-selling novel. George Englund will produce with a screen play by John Patrick.



Wild Fire At Midnight: A romantic, adventure story set in the Scottish Highlands, based on a novel by the noted suspense writer, Mary Stewart.



Year Of The Rat: The greatest impersonation of all time. A British spy who takes the place of a German general. An exciting best-seller that will be produced by Martin Ransohoff.



National General Names 26 To Managerial Posts

BEVERLY HILLS, CALIF.—With its nationwide expansion program going into gear, National General Corporation is accelerating its executive development program within the company and has promoted 26 men to managerial posts in theatres across the country during the past six weeks.

Those appointed to the top theatre posts in southern California include Robert J. Siner to Carthay Circle Theatre in Los Angeles; Peter Bobela, Bruin, Westwood; Richard Louis Kates, El Rey, Los Angeles; Richard Allan Steitz, California, Bakersfield; Bill Mauck, Fox, Palos Verdes; Dudley Winscott, Criterion, Santa Monica; Charles M. Mooney, Highland, Los Angeles; Donald Ray Thornbrough, Inglewood, Inglewood; Lewis Decker, Iris, Hollywood; Joe Don Lane, Crest, and Robert Sibley, Fox, El Centro.

New managers in northern California are Jack McDougall, Paramount, Oakland; Harold Berry, Fox, San Jose; Norman Bailey, Tower, Fresno; Robert Reeves, Fox, Stockton; and Robert Hosick, California, Berkeley.

Promotions in the mountain-midwest section went to Lawrence Flesch, Marlow, Helena, Montana; Dick Roslien, Centennial D-I, Littleton, Colorado; Charles E. Call, Fox, Ft. Madison, Iowa; Albert Kenneth Hopkinson, Rialto, Salt Lake City; Bill Burnett, Fairway, Shawnee Mission, Kansas; Robert Hockensmith, Lincoln, Springfield, Ill.; Ray Breen, Strand, West Frankfort, Ill.; Jim Hunter, Granada and Stadium, Mt. Vernon, Ill.; H. M. Burnett, Lincoln, Belleville, Ill.; and H. L. Golladay, Fox East Hills, St. Joseph, Missouri, which opened recently.

COMPO Switches Meet Date

NEW YORK—The annual meeting of members, board of directors and executive committee of the Council of Motion Picture Organizations will be held at 10:00 a.m. Tuesday, Nov. 23, at the Americana Hotel, instead of Thursday, Nov. 18, as previously announced, it was reported by Charles E. McCarthy, COMPO executive vice-president.

McCarthy explained the change was made to accommodate COMPO members planning to attend the Pioneers Dinner Monday evening, Nov. 22.

Chicago Film Festival Features Movies In Variety Of Categories

CHICAGO—Chicago International Film Festival recently concluded five days of preliminary competition in the fields of tv commercials on Nov. 4, shown on WTTW-TV; experimental film competition on Nov. 5; industrial film and short subject competition on Nov. 6; religious and cartoon competition on Nov. 7, along with Film as Entertainment; and educational film and documentary film competition on Nov. 8.

World premiere of "Saturday Night Bath in Apple Valley" and winners in three categories were to be shown at the Carnegie. Tickets for this event cost $10.

On Nov. 10 and 11, the winners—"Across the River," "Lollipop Cover," and "The Mistress"—and winners in other categories will have two showings at 6 and 8 p.m. at the Carneigie at $2 and $2.50; and from 8:30 to 11 p.m. at $3 and $3.50. Best of the Festival selections from various categories will be shown at the Playboy on Nov. 12 at 8 p.m. at $3.75.

Michael J. Kutza, Jr., Chicago film maker and producer, is the producer, director, and organizer of the festival. A total of $10,000 in cash awards have been designated as:

The International Award—$3,000; the Chicago Award—$1,000; the Pioneer Award—$1,000; and other awards and citations will be presented to best of the Festival films in each category and for the outstanding actress, actor and director. The D. W. Griffith Memorial Award will go to the producer or director having made the most outstanding contribution in advancing motion pictures in the last 50 years.

The presentation and awards dinner will be held at the old Essaney studio, known as Wilding, Inc., today, on Nov. 13.

Another festival highlight was Stanley Kramer's presentation of a lecture titled "Film as Entertainment," at Mundelein College Auditorium on Nov. 7.

AIP Adds To Cast Of TV "Goldfoot" Spoof

NEW YORK—Patti Chandler, Salli Sachse, Mary Hughes, Luree Holmes, Sue Hamilton, and Bobbi Shaw have been added to the cast of American International's "The Wild, Weird World of Dr. Goldfoot," a special tv musicomedy starring Vincent Price, Frankie Avalon, Susan Hart, and Aron Kincaid, to be seen in the ABC-TV "Shindig" time slot Thursday, Nov. 18 at 7:30 p. m.

The 30-minute program spoofing secret agents, science fiction, terror movies, and beach-type films is being produced by AIP in association with Selmur Productions. Louis "Deke" Heyward is producer. Heyward and Stan Ross wrote the script.

UA All-Purpose Theatre In Conn. Shopping Center

TRUMBULL, CONN.—A luxury suburban theatre, scheduled for a Christmas opening at Trumbull Shopping Park, will highlight a bustling rental year for the mamoth 77-acre retail center outside of Bridgeport, Conn.

The 950-seat facility will be the first "all-purpose" theatre in Connecticut and the second in the world. Leased by the Trumbull Theatre Corporation, an affiliate of United Artists' Theatres Circuit, Inc., the cinema will be known as the U. A. Trumbull Theatre.

A United Artists' Theatre's spokeman explained that the "all-purpose" theatre is designed to accommodate all existing projection systems without the major conversions and modifications previously required. This is accomplished by use of the new D-150 deeply-curved screen.

"The first installation of the new projection system was successfully put into use at a United Artists' theatre last August in Lefrak City, Queens, New York," the spokesman said.

No Sinatra On "Wednesday"

HOLLYWOOD—Sinatra Enterprises and Warner Bros. Pictures have agreed to cancel plans to have Frank Sinatra appear in the motion picture to be based on the current Broadway hit "Any Wednesday."

Sandy Dennis who starred in the play, was originally set for the picture and, subsequently Frank Sinatra agreed to play the role of John Cleves, opposite Miss Dennis. After reading the draft of the screen play, Sinatra concluded that the basic dramatic value of the play would suffer by efforts to expand the role of John Cleves to justify Sinatra's starring in this vehicle. Sinatra took the position that this should not be done and asked that he be relieved of his commitment to appear in the picture.

Rackin Acquires "Titan"

LOS ANGELES—Martin Rackin has purchased Theodore Dreiser's "The Titan." Rackin recently completed "Stagecoach." Rackin said he paid "a six-figure" price for the 1920 novel and will make it next year, using Chicago locales as well as studio. Film calls for three major stars and is planned for wide screen and color on a budget in the area of $5-6,000,000, producer said.



Technicolor Corporation recently dedicated its new television film processing plant at Universal City, and shown with Technicolor's president Melvin H. Jacobs, center, are, left to right, George Kennedy, Connie Hines, Paul Lynde, and Thomas J. Welsh, chief administrative officer of Technicolor.

N.J. Manager's Formula For Success Means Extra Dollars For Will Rogers

NEW YORK—Morris E. Lefko, national chairman of this year's Will Rogers fund-raising drive, has sent a letter of congratulations to Harry A. Wiener, managing director of the Wellmont Theatre, Montclair, New Jersey, for having raised one of the largest money totals of any subsequent run theatre in the nation. Exhibitor Wiener's unique campaign, part of a special drive initiated by Charles Smakwitz, Stanley Warner zone manager for New York and New Jersey, netted more than $1,000 for Will Rogers, whereas the annual average had been around $200 at that house.

Chairman Lefko made public an outline of the campaign in the belief that it would be of value to other sub-runs everywhere. The first step, of course, was the audience collection, but manager Wiener did not depend alone on the recorded appeal. He spoke personally from the stage at every performance, and the warm, direct approach made a visible impression on his patrons. He pointed out what the industry has done in previous drives for other causes, and his appeal won newspaper space when admidst dimes, quarters, and dollars there was a $50 bill. Weiner went back to the stage and asked the audience if someone, by mistake, had dropped an unusually large bill in the container. An elderly Montclair couple, who wished to remain anonymous had done it. The item appeared in the Montclair Times in a special box.

The second step of Wiener's campaign was a store-to-store solicitation from the merchants, set up with different teams of ushers. Each team went out on different days. They signed up 100 merchants, with contributions ranging from $1 to $10. Each merchant signed his name and the amount was recorded on a scroll, subsequently placed in the lobby. More than $250 was raised by this device. Additional contributions were sought from the local Police for whom Wiener had done past favors. Twenty-five dollars was contributed from the Police Department. The final step was when the theatre played the latest Beatle picture, and Wiener made an appeal from the stage resulting in $150 in audience collections. The theatre gave, as prizes, five Beatle records which they promoted from a local store.

So outstanding was the work of manager Wiener and his staff in his New Jersey area that a story reporting the record take, together with a photograph of zone manager Smakwitz receiving the $1000 check from the Wellmont manager, appeared in the Newark News and the Newark Star Ledger.

Pacific Shifts D-I Execs

LOS ANGELES—Pacific Drive-In Theatres announced personnel changes involving five Los Angeles area drive-in managers.

Jess Morgan transfers from the San Pedro Drive-In to the Circle Drive-In, Long Beach; Hans Korten, Orange county swing manager, moves into the Paulo Drive-In, Santa Ana; and Bill Spurlin transfers from the Paulo to the Lakewood Drive-In, Long Beach. Ed Corbett, formerly at the Circle, and Hargis Arnett, formerly at the Lakewood, will soon be reassigned to larger drive-ins.

The changes were announced by Frank Diaz, southern California division manager.

First Slate Of Stars Set For Pioneer Dinner

NEW YORK—Robert Weitman, MGM vice-president and studio head and co-chairman of the planning committee of the 27th anniversary dinner of the Motion Picture Pioneers, announced the first slate of stars who will participate in the entertainment gala honoring MGM president Robert H. O'Brien as "Pioneer of the Year."

Heading the list of show business personalities who will perform at the affair, to be held on Nov. 22 at the Hotel Americana in New York, are Sidney Poitier, Jimmy Durante, Vic Damone, Jan Murray, and Skitch Henderson and his Orchestra. Additional stars will shortly be added to the roster.

As has previously been announced, there will be five fabulous prizes to be raffled in conjunction with the dinner. Although the winning numbers will be drawn at the dinner, the raffle is open to the public, and winners do not have to be present to qualify.

Melniker Heads Appeal

NEW YORK—Benjamin Melniker, vice-president and general counsel of Metro-Goldwyn-Mayer, Inc., has been reappointed to his third consecutive term as general chairman of the motion picture and amusements division of the Anti-Defamation League appeal, it was announced by Dore Schary, ADL National Chairman.

Joining him in making this announcement were two honorary chairmen of ADL's national commission—Barney Balaban, chairman of the board of Paramount Pictures, and Harry Brandt, president of Brandt Theatres.

Melniker noted that in the current campaign, the ADL appeal is seeking a total of $4,584,000 nationally to carry out its five point research, legislative and educational program to combat bigotry, promote intergroup amity and understanding, assure liberty with justice for all, and provide to all Americans equal opportunity for education and vocation.

AI-TV Expansion Plan Sets Global Sales Force

NEW YORK—American International Television will accelerate expanding participation in the international television market via the appointment of sales representatives all over the world," announced Stanley E. Dudelson, vice-president in charge of distribution, who recently returned to New York after an extensive global sales trip. "American International Television has grown to a point where the company can take advantage of the enthusiastic world market with 10 film packages comprised of almost 200 features, most of which are in color."

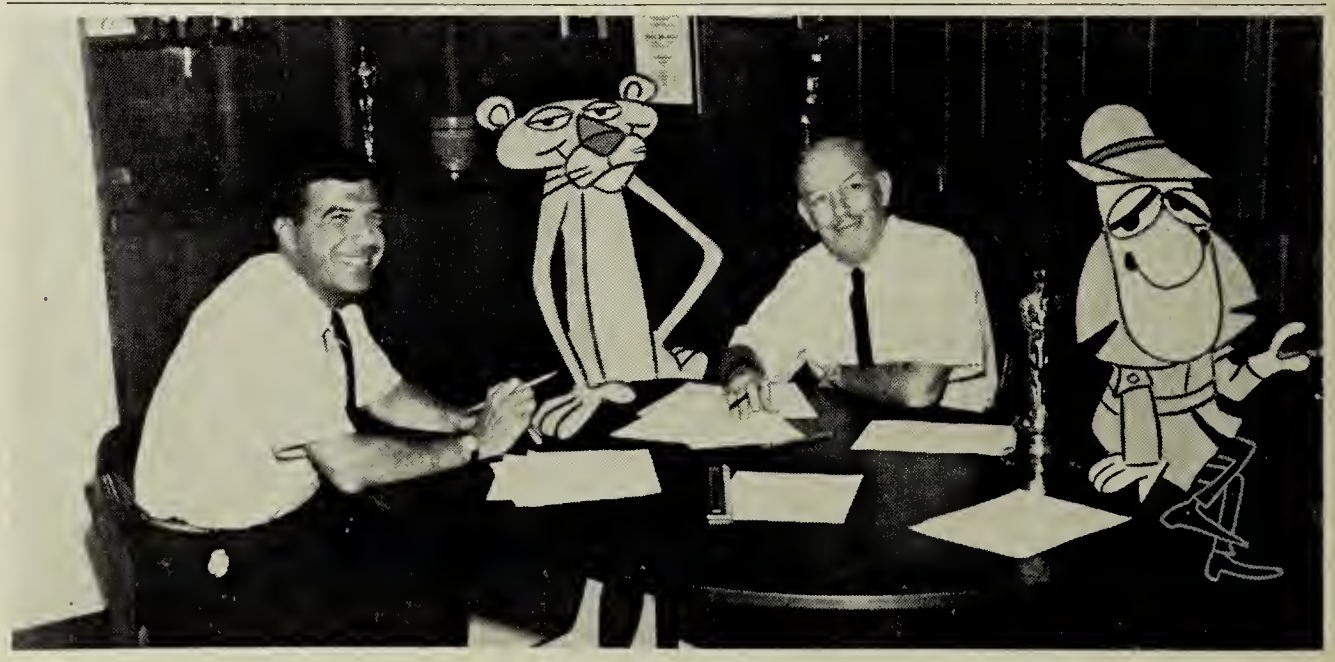
These world-wide sales representatives were appointed by Dudelson in conjunction with AI-TV's president, James H. Nicholson, and executive vice-president, Samuel Z. Arkoff: Paul de Charnisay, L'Exportation Francaise Cinematographic, will handle the territories of Continental Europe, in addition to Iron Curtain countries—a major breakthrough in the field of international television for AI-TV; Henri Grundman, Henri Grundman Productions, will cover Spain and all of Central and Latin America; Sam Bichara, Cinetel International Television, will sell to stations in the Middle East; Jerry Soloway Telefilm in Canada, will represent Canada; and Fulvio Lucisano, Italian International Films, s.r.l., will handle Italy.

American International Television is currently looking for a Far Eastern representative. The company's rapid expansion and product demand make it necessary to find a representative to cover such countries as Japan, Thailand, Malaysia, etc.

The longer we hold American International Pictures' big-grossing 'beach' and 'horror' films from television, the more valuable they will get," Dudelson. "We are in a position to sell or hold. When we sell these films to television, they will get better ratings than the majors because the television audience is mainly a teenage audience."

New Film For Carthay

LOS ANGELES—Carthay Center Productions, Inc., packaging and production arm of National General Corporation, has concluded a deal with Charles K. Peck, Jr. to write an original comedy screenplay titled "Careful, They're Our Allies!," based on Peck's own idea, it was announced by Jules Schermer, vcie-president and production executive of Carthay.



David DePatie, left, and Fritz Freleng, right, conferred recently with two of their animated stars, "The Pink Panther" and "The Inspector." The latter is the newest member of the DePatie-Freleng cartoon family, with the first of the series to be released this Christmas by United Artists.

Spiegel's Horizon Firm Moves Into High Gear

NEW YORK—Sam Spiegel's Horizon Pictures moved into high gear with company executives converging on London where Spiegel has been finalizing preparations for "The Night Of The Generals," scheduled for a January start in Europe with Anatole Litvak directing and Peter O'Toole heading the cast.

Jud Kinberg, Elliot Silverstein, and Frank Pierson, producer, director, and writer, respectively, came in from Hollywood to finalize the script and casting for "The Innocent," starring Anthony Quinn, and set to roll in Miami Beach early in January.

Irwin Margulies and Roger H. Lewis arrived from New York. Lewis will co-produce "The Swimmer" with Frank Perry, who will also direct from a script by Eleanor Perry. "The Swimmer" goes in May on location in Connecticut.

With Spiegel was Marshall Flaum, who recently joined Horizon.

On the agenda were a number of other properties in preparation or pre-production stages.

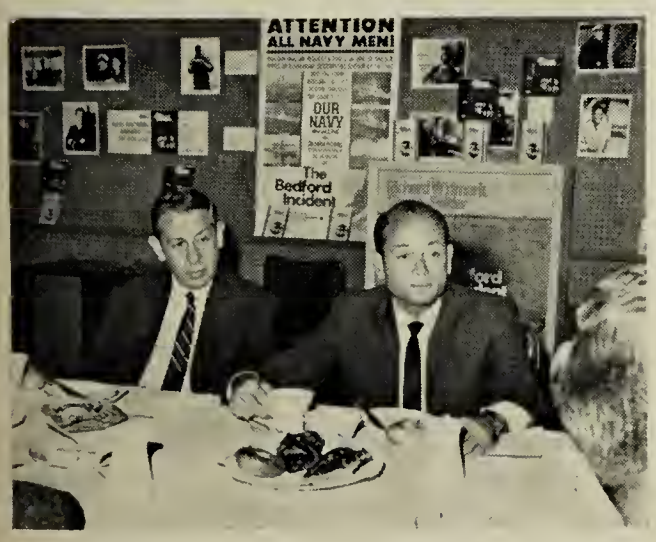
In addition, Spiegel reviewed release plans for "The Chase" with Margulies and Lewis, as well as promotion preparations for the other films.

Thus, within about a year from the announcement of the accelerated new Horizon program, Spiegel will have four pictures finished or shooting.

Col. Int. Ups Setton

NEW YORK—A. Schneider, president of Columbia Pictures Corp. and its subsidiary, Columbia Pictures International, has announced the appointment of Maxwell Setton as a vice-president of Columbia Pictures International Corporation. Setton is managing director of Columbia (British) Productions, Ltd., a position he has held since May, 1964.

Maxwell Setton was born in Cairo and educated at Clifton College, London University, and at the Sorbonne in Paris. He subsequently became a barrister-at-law, an LL.B. and a Licencie-en-Droit of Paris. He later produced many successful pictures, before being appointed managing director of Bryanston. In 1962, he joined Columbia as production executive for Continental Europe.



James B. Harris, right, co-producer and director of Columbia's "The Bedford Incident," is seen in New York with Ira Tulipan, executive assistant to Columbia's vice-president in charge of advertising and publicity, at a recent trade press conference.

The NEW YORK Scene

By Mel Konecoff

. . . AND A CHILD SHALL LEAD THEM . . . AT LEAST WARNER BROS. REPRESENTATIVES hope it will lead them to the big gross jackpot with the film, "Never Too Late," which is about a middle-aged couple with a married daughter who discover all of a sudden that they are going to have a baby.

Acting as "mid-wives" for the operation were Norman Lear and Bud Yorkin, producer and director respectively, who took the Broadway stage play, which was a crowd pleaser, fiddled and faddled with it, and came up with a very funny situation comedy with big boxoffice possibilities.

These possibilities will be prodded, pushed, and pampered to make sure that the $2,300,000 negative cost is overcome with a profit. Warners vice-president Richard Lederer related that he was willing to spend $750,000 for openers on advertising, with 75 to 80 per cent of the monies being spent on radio and tv. A phase of the campaign will be previews around the country prior to its general release around Christmas time. He had to hurdle sales department objections relying on the belief that the more people who saw the film, the greater the favorable reaction by customers at boxoffices.

Last week, James Harris, producer and director of "The Bedford Incident," urged the leaving of a film's publicity and advertising to the qualified distribution personnel, and Lederer admired this stand although admitting anyone connected with a picture ought to have a valid point of view, which should be welcomed into the advertising and publicity family. He opined that the right kind of producers and directors should remain with a picture as long as possible, and the team of Lear and Yorkin is providing him with a fine brand of help. They know you have to work harder to bring in young people for a picture starring Paul Ford and Maureen O'Sullivan. The campaign is not taking itself seriously, which, he thought, may intrigue tv lookers and radio listeners.

Lear and Yorkin cast the film with the best people for the roles, in their opinion, and not because of marquee value. Lederer blamed a comparatively few top circuit executives for the insistence on "tired names" for top roles in pictures. Thus the exhibitors are the villains of picture-casting. If they had faith in newcomers, Lederer indicated, the movement to use these performers would be expanded.

Future Lear and Yorkin projects include "Divorce American Style" for Columbia. As a gag, they monkeyed with changing the title to "Help, What's New Pussyfinger?" and, lo and behold, somebody registered it. Legal protests began to hit them from all sides from people who didn't realize it was all a joke. Dick Van Dyke will star in this next May when he bids farewell to his television series. Another future Lear-Yorkin entry will be United Artists' "The Night They Raided Minskys."

As our conference luncheon came to a close, Lear opined that viewers should walk out, after seeing the film, with a good feeling. At least he did—he felt good because it paid for his house, his car, etc.

THE METROPOLITAN SCENE: A COUPLE OF WEEKS BACK WE MENTIONED up-and-coming youngster Johnny Crawford in a little piece we did on Bert I. Gordon, and the 19-year-old was overjoyed at being cast in "Eldorado," a big western starring John Wayne and Robert Mitchum. While on location, he received his notice to report for induction. Wonder if he burned the script . . . . Sometimes weeks can go by and no one cares whether or not we have any reading material, and then all of a sudden many are concerned. For instance, director John Frankenheimer and producer Edward Lewis would like us to read "Seconds," which they just made into a picture with Rock Hudson and Salome Jens for Paramount. 20th Century-Fox's Jonas Rosenfield, Jr., wanted us to read the Sept. 25 issue of The New Yorker in which Lillian Ross had a piece on "The Bible." Ira Marvin wanted us to read the 1965-66 Directory of Directors, the seventh annual issue turned out by the Screen Directors International Guild, a worthy tome. Jay Remer wants us to read "The Sand Pebbles" and "The Nanny," both Fox releases. . . . Museum of Modern Art is holding a series of screenings of shorts made by independents and experimenters. Showings run from Nov. 15 through Nov. 22. . . . Twenty leading New York psychiatrists were to attend a pre-opening screening of Fellini's "Juliet of the Spirits" . . . . Costumes from "Doctor Zhivago" are on display in the windows of Saks Fifth Avenue . . . . A revolving carousel 24 feet in diameter and rising 25 feet above the ground will top the Radio City Music Hall float in the Macy Thanksgiving Day Parade this year, and it will carry a 28-voice chorus singing all during the parade . . . Aside to Dave Horne: Thanks, and also to Mr. Meng . . . . AIP star Susan Hart hosted a cocktail party on behalf of her latest, "Dr. Goldfoot And The Bikini Machine," at the Tower Suite . . . Another cocktail party was in order for pianist-composer Erroll Garner at the St. Moritz in honor of his joining MGM.

"The War Lord" To Women

Universal Pictures Company has taken the two special color features it has prepared in connection with the promotion of "The War Lord," the first featuring Henry Wilcoxon, introducing Rosemary Forsyth and Guy Stockwell and the second dealing with the color photography of Eliot Elisofon and has put them together with an introduction by Mrs. Margaret Twyman for use in showings before women's clubs and various women's organizations.

The two special subjects were created as part of Universal's all-out advertising, publicity and promotional campaign on "The War Lord."

Wilcoxon who is starred in "The War Lord" is presented by Heston. He tells about the making of the picture and then introduces Miss Forsyth and Stockwell as the two exciting new stars. Elisofon, world-renowned photographer, was the color consultant on the picture and it deals with his still photography in connection with the picture.

Mrs. Twyman's one-minute introduction explains the two special color subjects. She is director of Community Relations for MPAA.

LONDON Observations

By Jock MacGregor

THAT LEGEND IN HIS TIME—CHARLES CHAPLIN—HELD COURT AT THE SAVOY, and rarely has there been so crowded, jostling, and expectant a press conference. At 76, after a nine year break, he is to direct and produce "A Countess from Hong Kong," a "romantic comedy in serious vein" peopled mainly by characters whom he has met in life, at Pinewood next January. Chaplin is unlikely to appear except possibly as a waiter. Sophia Loren will star with Marlon Brando, who he revealed was her suggestion. It will be the first picture that Chaplin has not made for his own company, and he relishes the thought. While he regards the budget as confidential, he averred that no money would be spared. Universal will pick up the tab, release world wide, and rates the project so highly that publicity chief David Golding flew from Universal City to handle the meeting. Chaplin only wanted to talk about this "exciting adventure," and was not to be drawn out on his thoughts about America. He snapped at a reporter who queried if son Michael as well as Sydney would be in the picture, and told him to stop being a "Smart Alec."

THE LATE DELIVERY OF "THUNDERBALL" IN THE U. K.—AND I STRESS THAT only this market has been affected—is proving costly to exhibitors. Many had planned showcasing and extended runs in a period which is not rich in releases and have had to make hasty adjustments. With so many dependent on lush James Bond weeks to tide them over average and lower programs, this is a blow, and the new dating in the New Year means that bookers will have to limit or drop other potential attractions which will then be available. Also, there is the embarrassment of the quota year ending on Dec. 31. Those who were relying on lengthy "Thunderball" runs to bolster their returns are having to scratch around to find alternative British product at a time when producers of lesser efforts are not so keen on a release. Quota life is five years and runs from Jan. 1 so that months of Eady Levy can be lost through an opening now.

PUBLICISTS SEEING ASSOCIATED PRESS PHOTOGRAPHER BOB DEAR AT A premiere or reception are apt to sigh with relief. Many functions have received scant coverages of late, and gimmicks are more likely to put off than sell editors. Still, for the good news photo there is a big market. Not content with routine shots, Bob seeks angles. Fortunately for 20th-Fox, he was rota man in the circle foyer at the royal preme of "The Agony and the Ecstasy"—on royal occasions, "The Palace" limits one agency, one newspaper, and one trade photographer to each key position to avoid crowding. Diane Cilento wore a very low backed dress. When she was presented, Prince Philip had quite a chat with her and Charlton Heston. Bob got this picture, then slipped around to where I was standing and shot HRH over her bare back. This photo got a terrific splash coverage in many papers here and in America, Australia, and elsewhere, whereas a straight shot would have received little attention. It was Percy Livingstone's reward for a spectacular evening, which was royal yet informal, and topped with champagne in the intermission. It ended with a supper dance at the new Villa dei Cesari overlooking The Thames, where the staff wore Roman togas. I suspect that "Chuck" Heston must have tired of assuring wits that neither he nor Michaelangelo had painted the ceiling.

MICHAEL KLINGER AND TONY TENSER HAVE SPARED NO MONEY ON LAUNCHing "A Study in Terror," their first picture to play a West End show house and get a Rank release. Rank theatre managers attended the trade show at the Leicester Square Theatre and afterwards met the cast for local press photos over drinks. Tony, once a theatre manager and champion showman, has obviously benefited from his sufferings. All were handed full and really worthwhile campaign books, as opposed to some of the apologies, for lack of better descriptives, so often now issued at the last moment. Showmen were delighted that they would be able to get on with their campaigns for this handsome slice of blood and gore, which could carry the sub-title—"Sherlock Holmes meets Jack the Ripper"—well in advance of playdate. The American title will be "Fog."

IT HAD TO HAPPEN! VARIETY CLUBS INTERNATIONAL PRESS GUY AND ASSOciated British publicity chief David Jones has put out a press release for the underwater adventure feature for the Children's Film Foundation, "Davy Jones' Locker," over his own name. . . . I was happy to see Michael Anderson fit and well after his operation. Though he had to hand over the directorship of "13" to Lee Thompson, he is now raring to go. . . . Sorry to hear that illness prevented Al Sherman from coming over to see where those Films of Scotland which he distributes in the U. S. are shot. He is delighted that the International Business Machines Art Gallery on New York's West 57th Street is devoting an exhibition from Nov. 8 to the artists depicted in his Technicolor two reeler, "Three Scottish Painters." . . . Suzanne Leigh is rapidly becoming the pressboys' favorite actress and stayed at the Paramount reception on her return from starring with Elvis Presley in "Paradise Hawaiian Style" to the bitter end. She claimed that he had designed her very fetching cocktail dress, which reveals that he has hidden talent. . . . "The Guns of Navarone" is enjoying a highly successful reissue and outstripping most new releases. . . . UA's "The Caretakers" has at long last opened here as "Borderlines." . . . "Synanon" has been retitled "Get Off My Back," but no opening has been announced. . . . Crown Prince Harold of Norway will join Prince Philip at the Variety Club premiere of "Heroes of Telemark" at The Odeon on Nov. 23. . . . Producer Jud Kinberg, director Elliot Silverstein, and script writer Frank Pierson have been conferring here with Sam Spiegel on his production, "The Innocents." Shooting will start in Miami, Fla., in January. . . . With "That Darned Cat" and "What's New Pussy Cat" hitting British box offices, producer-director Bryan Forbes seeks 50 scraggy, mangy cats to appear with Peter Sellers in his macabre comedy, "The Wrong Box," at Pinewood. . . . There is animal trouble with "One Million Years BC" on location on a dormant volcano—at least it hasn't erupted since 1930—10,000 feet up in the Canary Islands. Two giant African vultures brought from an English zoo attacked star John Richardson, savaged their keeper, and soared away to freedom, much to the disgust of local birds.

Santa Monica Criterion Reopens With New Look

SANTA MONICA, CALIF.—Acclaimed "Santa Monica's Finest," the newly-renovated Criterion will open its doors today (Nov. 10), following a $150,000 modernization program, it is announced by John Klee, Pacific Coast division manager for National General Corporation's Fox West Coast Theatres.

The renovation of the 1000-seat theatre is in line with the New Orleans motif of the new public mall constructed on Third street by the City of Santa Monica.

Opening attraction will be Universal's "The Ipcress File," featuring Michael Caine, with "The Art of Love," starring James Garner, Elke Sommer, and Dick Van Dyke as the second feature.

New look changes in the showhouse include scores of improvements such as a larger screen, improved sound and projection, marquee, and boxoffice.

Besides new decor throughout, the theatre will have comfortable Bodi-form seats, and sumptuous newly-done lounges on the main floor will cater to patrons' comfort and convenience.

Climate-controlled heating and ventilating, new draperies, and a massive showcase to replace the outmoded poster panels of another era have been installed.

J. Walter Bantau, NGC director of construction, assisted by John Tartaglia, has been in charge of the renovation program.

Dudley Winscott, longtime Fox West Coast Theatres manager, has been promoted from the Wilshire, Santa Monica, to the Criterion by Harold Wyatt, district manager.

"Red Line" Tie-Ups

A national promotion highlighted by extensive newspaper, magazine and radio advertising has been set for Paramount's "Red Line 7000" with the Pure Oil Company, manufacturers of automotive lubricants.

Special radio spots spotlighting "Red Line 7000" are being placed by Pure Oil on 288 stations. The Howard Hawks production will also be featured in the company's newspaper and magazine ads.

A colorful "Red Line 7000" counter card is being supplied to all Pure Oil dealers, who will be working closely with local exhibitors in arranging displays, contests and other promotions.

In an extensive national promotion, half a million brochures on the Howard Hawks racing car thriller are being distributed through retail dealers handling Channel Master radio and television sets and phonographs.

The company, which has one of its products featured in the Technicolor film, has also prepared display posters and streamers with full credits to "Red Line 7000." Exhibitors are promised the full cooperation of Channel Master dealers in setting local-level promotions for their engagements of the Paramount release.

More than 600 Holiday Inn motor hotels throughout the country are tying in with Paramount Pictures on the film.

Colorful display posters for "Red Line 7000" will be prominently featured in the reception halls and lounges of all Holiday Inns. Table "tents" crediting the film will be placed in all rooms, bars and restaurants.

Additionally, Paramount's division advertising-publicity managers are working with their local Holiday Inns in arranging contests with free vacation accommodations as top prizes.

ALBANY

The SW Strand, Albany; Fabian's State in Schenectady; and SW Troy, Troy, played "Special Roar Show Engagements" or Governor Films' "Carry On Cleo" and "Carry On Nurse." . . . Kallet's Olympic, Utica, opened an engagement of 20th-Fox's "Those Magnificent Men In Their Flying Machines," the theatre being open for sale of non-reserved seat tickets one hour before screenings. . . . Harold de Graw, owner, Palace, Oneonta, fixed student discount price of $1.25 for Warners' "La Boheme." . . . Mei Mei Quong was in beating the drums for Seven Arts' "The Face Of Fu Manchu." . . . Papayanakos' Gralyn, Gouverneur, held its annual Hallowe'en bill in cooperation with the fire and police departments. A parade was held. . . . Claude Watkings, Strand, and Arthur Deitz, Palace, represented Local 324 at the recent fall conference of New York State Projectionists in Syracuse.

BUFFALO

John G. Chinnell, manager, Buffalo branch of Buena Vista, is back at his desk after a trip to the west coast to attend the meeting of BV's sales, advertising, and promotion forces at the Walt Disney studios in Burbank. The week's conferences marked the 11th anniversary of the Disney distribution subsidiary. . . . There were special Hallowe'en treats at the Aero, Buffalo, East and West Twins, Lakeshore, Park, Sheridan, and Star drive-ins. It was free coffee and doughnuts and the Broadway out-doorer put on a gala Hallowe'en dusk to dawn show, continuous from 7 p.m. until dawn, and this drive-in also gave patrons free coffee and doughnuts and offered a program of four big features in color. A large number of Buffalo out-doorers now are offering three features on each program change. Others offering free coffee and doughnuts were the Wehrle, Young Street, and Boulevard. . . . Jerry Westergren, managing director, Colvin, has started a Doris-For-A-Day Look-Alike contest in connection with "Do Not Disturb," which starts an exclusive run at the Colvin on Dec. 22. The contest is getting daily plugs on WKBW-TV, is being cross plugged in four of the local Dipson theatres, and there are special lobby displays in the same houses. Westergren has also planted posters in a large number of beauty shops in and around Buffalo and is working on a number of other tie-ups. The contest is tied in with the international 20th Century-Fox competition, with such prizes as an all expense jet trip to Hollywood to attend the world premiere of the new Doris Day laugh hit, take part in the search for 50 Doris Day look-alikes, stop at the new Continental Hotel, have an opportunity to win a woolen travel ensemble by Bardley County Clothes, and many more prizes, including a chance to appear in Doris Day's next Fox production. . . .Fred Keller reports excellent business at his recently opened redecorated and refurbished Glen Art, Williamsville, with "The Pawnbroker" as the inaugural attraction. Paul Keller, newly named manager of the house, says the changes in the theatre have resulted in a house second to none in the area, and he emphasizes that it is the only theatre in upper New York state that does not serve popcorn, pop, or candy. "This may come," he says, "as a disappointment to some former patrons of the Glen, but I think the majority of adult filmgoers will welcome the opportunity to watch a movie minus the distraction of popcorn munching and candy paper crackling. Besides, what other theatre in the area offers demitasse coffee served with a smile by an attractive hostess who is also a leading young painter, Miss Dorothy Schmitt?". . . . Joan Crawford of screen fame, who also is a member of the board of directors of the Pepsi-Cola Company, was in Rochester to attend the opening of the new Pepsi plant there. By official proclamation, it was Joan Crawford Day in Kodak Town. This was Joan's second visit to Rochester within recent years. She received a George Eastman Award in 1957. Joan said that among her coming up plans is a show with Sammy Davis in Madison Square Garden Nov. 14 to aid U.S.O. activities in South Viet Nam. "We plan to fill the Garden," vowed Joan. . . . Bill Laney, general manager, Jo-Mor Theatres, Rochester, announces that the Christmas attraction at both the Towne and Stoneridge will be "Thunderball," the new James Bond story, starring Sean Connery. Bill is Buffalo's gift to the Rochester theatre world. He is former managing director of the Teck, Loew first run in downtown Buffalo. . . . Harold Lloyd, film comedy's innovator of horn-rimmed glasses and the scholarly-look approach to the daredevil gag, was in Rochester as the guest of the George Eastman House to open a series of his old films and accept the gift of one of his early films, "Luke's Double," a 1916 comedy, acquired by Eastman House from France and presented to Lloyd for his collection. He also was given an ancient 28mm projector to screen it. Lloyd arrived in Rochester from Washington, where he received the highest honor of the Masonic order the 33rd Degree. . . . Carl E. Schaner, managing director, Century, announces that the annual Downtown Fashion Show, sponsored by the Courier-Express and the Retail Merchants Association, will be held on the Century stage Nov. 18-20, in the morning. . . . Joseph Garvey, managing director, Schine Granada, announces reserved seats are now on sale at the box office or by mail for the showings of "The Agony and the Ecstacy," which opens Dec. 23.

CHARLOTTE

The Skyview Drive-In, Charlotte, was broken into, and an undetermined amount of money stolen from the cigarette machines. A hole was punched through the office safe, but the would-be yeggs failed to gain entry.

CHICAGO

Rolf W. Brandis has been named vice-president and general manager, television division, of the Fred A. Niles Communications Centers, Inc., Chicago, New York, and Hollywood. The official announcement of the appointment was made by Fred A. Niles, president of the commercial and industrial motion picture studio. Brandis comes to the Niles' studios after 10 years as vice-president and radio-tv director of Edward H. Weiss and Company, Chicago advertising agency. . . . Tent 26 of Variety Club of Illinois holds a membership meeting at the Pick-Congress Hotel on Nov. 26. A free buffet dinner will be served. The nominating committee will present its slate of officers for 1966, with nominations to be made from the floor. . . . Mrs. Edna Rosewell, 80, former silent screen actress, died in her home here. She appeared under the name of Edna Mae in movies with Mary Pickford and played the lead role in "The Princess" on Broadway in 1912. She worked for many years at the S. and A. Studios and Monarch Film Studios in Chicago. She leaves surviving five sons and 15 grandchildren. . . . Everett F. Wagner, president of Bell and Howell Co., announces two executive promotions: Patrick F. Cusack named manager of manufacturing and engineering, and Kenneth F. Kriesel manager of manufacturing. . . . Joe Swedie, long-time friend of Variety Club members, who has devoted his life to entertaining children at La Rabida Sanatarium and other hospitals, is himself hospitalized at Little Company of Mary. "Get well" wishes are in order. . . . Rosemary Forsythe did the press rounds with Henry Wilcoxon, film veteran, on behalf of the mid-November opening of "The War Lord" at the Roosevelt. Stuart Whitman also checked in for a press stay. Whitman exchanged ideas with teenagers at a press conference in the Little Theatre above the Chicago. . . . Advance sales are underway for B and K closed-circuit telecast of the Cassius Clay-Floyd Patterson heavyweight championship fight Nov. 22, set for the Uptown, Varsity, Maryland, and Central Park theatres. Tickets are available at all loop B and K theatres and most of their neighborhood houses at $5, tax included. . . . Readers of Chicago's American are challenged to identify photos of four sculptured heads, now gracing a satire theatre on Wells street, which originally were installed on the demolished Garrick theatre. The contest has been given the name—"The Great Stone Mystery." Even the American's editors were unable to learn definitely whom the sculpture represents.

DALLAS

Lynn Bari is scheduled to be in Dallas for two days in two performances of "Barefoot in the Park." Miss Bari has appeared in more than 80 motion pictures. Her first motion picture was "Dancing Lady," with Fred Astaire and Joan Crawford. . . . Stuart Whitman flew into Dallas from the west coast to begin a tour in behalf of "The Sands of Kalahari," due for a multiple opening in Dallas and Fort Worth on Nov. 10. . . . Comedian George Jessel, toastmaster general, was to be guest of honor at the annual donor luncheon of the City of Hope Dallas Save-A-Life League in the Sheraton Dallas Hotel. . . . Mr. Peppermint, who conducts a kiddie show on WFAA-TV, appeared at the Ridglea and Tower in Fort Worth, and the Arlington in Arlington for his big Halloween cartoon party. Admission was by two seals from Ray-O-Vac flashlight battery cartons. Valuable door prizes were given at each theatre to the youngsters, including portable tv sets, portable typewriters, transistor radios, toys, etc. . . . "The Agony and the Ecstacy" has been booked to open here at the Tower on Jan. 27 as a road show picture with reserved seats and 10 performances a week, with matinees on Sundays, Wednesdays, and Saturdays. The film is also scheduled to open in Houston at about the same time. . . . The Buckner Blvd., Chalk Hill, and Denton Road D-I's staged a spook frolic and free weiner roast as a pre-Halloween special. . . . A 1,400 car capacity d-i will be constructed on a 25 acre tract of land in the west side of Fort Worth. The Dallas zone office of Stanley Warner Theatres, Inc., in association with W. E. Hilton, has purchased the site, which will increase the circuit's operations to 27 in Texas. Two other theatres in the state are under construction with several others in the planning stage. Plans call for the d-i to be equipped with the latest sound and projection equipment, snack bar designed for rapid service, and individual car speakers. The sound system is to be designed so that the sound can be received through car radios. . . . "Red Line 7000," a story of auto racing, Paramount's Howard Hawks production, is scheduled for multiple openings on Dec. 2 in Dallas, Fort Worth, Houston, and San Antonio. . . . The local boxoffice success

of "An Evening with the Royal Ballet" will have the film for a return showing on Nov. 10 and 11 at the Cinema Big Town, Cinema I at North Park, Park Forest, Wilshire, and Wynnewood, in three daily showings. . . . Baroness Maria Von Trapp, upon whose life "The Sound of Music" was based, appeared in person here at the Friday Forum. The film is now in its 32nd week at the Inwood. . . . Funeral services were held here for Mrs. Harold B. "Cuz" Goodman, for 13 years assistant manager of the Denton Road D-I, where her husband is manager.

DENVER

A large contingent of Denver film folk and exhibitors attended the recent TOA meetings in Los Angeles. Mr. and Mrs. Larry Starmore, Westland Theatres, Colorado Springs; Mr. and Mrs. Robert Tankersley, Western Service and Supply Co., Denver; Mr. and Mrs. Tom Smiley and Mr. and Mrs. L. Albertini, Wolfberg Theatres and drive-ins, Denver; Mr. and Mrs. Jack McGee, Fox Theatres; and Mr. and Mrs. Pat McGee, independent film distributors, were among the man and wife groups who combined with many individual film men and exhibitors to make the journey. . . . The World in Billings, Mont., has a new marquee and Adler three-dimension marquee letters, installed by Western Theatre and Supply. Bob and Sue Tankersley have also installed new carpeting, drapes, and lighting fixtures in the Lake, Baker, Mont., and new furnishings and concessions stand at the newly remodeled Empire, Livingston, Mont. . . . New seating has been installed by Wanna McCarthy in her theatre in Limon, Colo. . . . Henry Fredel has resigned as Parade Pictures representative. . . . Earl Kerr, 69, residing in Pine, Colo., for the past several years, died Sept, 28. Kerr owned and operated theatres in Knoxville, Iowa, and Betheny, Mo., and formerly owned the Santa Fe and Jewel (now Ritz) in Denver during the thirties.

DES MOINES

Si Fangman has retired after 44 years in show business, 34 years as manager of the Rialto, Boone, Iowa. He started his career in 1921 with a distribution company in Omaha, five years later entered the exhibitor ranks in Decorah, and in 1928 became associated with A. H. Blank Theatres. Kevin McCabe, assistant manager at Cedar Rapids, will take his place at the Rialto. . . . Des Moines has been assured of a new Cinerama theatre with approval by the city council of sale of urban renewal land for the new house. Construction is expected to get underway next spring. . . . Arrow Theatres has leased the Grand, Estherville, Ia., from Central States, and Jim Greene will continue as manager of the house. Arrow also operates theatres in Spencer, Cherokee, and Storm Lake. . . .Don Boxham, formerly of Iowa United Theatres, has joined the United Artists staff in Des Moines, and Pete Peterson is now associated with Iowa United. . . . Al Davis has retired as manager of the Englert, Iowa City, Ia., and Wally Stolfus succeeds him.

DETROIT

Who says Ma Bell hasn't got a sense of humor? Recently Sylvan Goldfinger, Telenews executive, moved to Tucson, Ariz. Here, Fred Sweet, managing director of the local Telenews house, had occasion to call him. He discovered the last three digits of Goldfinger's newly assigned number are 007.

HOUSTON

The Irvington D-I held a pre-Halloween dusk to dawn party, with the box office open all night as well as the snack bar. There was free coffee to patrons all night, and free Halloween candy for all kids, one to 65. There were seven films on the screen, the first one going on at 7:05 and the last at 4:15 a.m., with the entire program out at 5:35 a.m. . . . The three twins, Cinema I & II at Gulfgate, Meyerland, and Northline shopping centers, are staging a Fun Toy Club each Saturday at 10 a.m. in conjunction with Playhouse Toy Stores. With each paid child's admission, there is one free ticket. . . .The Post Oak D-I west screen presented a Halloween Spook Special with Halloween treats for the kids and three special films on the screen. . . . The Airline, Winkler, and Pasadena D-Is, operated by Stanley Warner of Texas, held a Spook Frolic and free weiner roast. The theatre furnished weiners, buns, and all the trimmings, plus a place to roast and toast the eats. On the screen were five big hits. . . . "Nothing But A Man," a film about the troubles of a Negro family, opened at the Alray. The American Civil Liberties Union sponsored several showings.

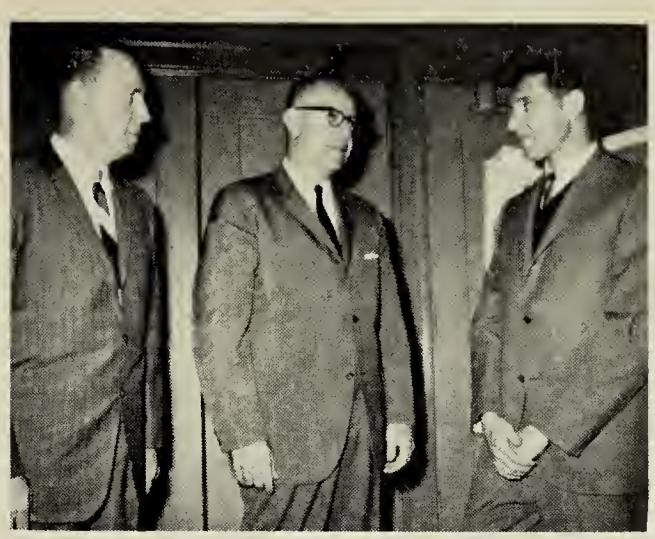
JACKSONVILLE

Al Hildreth, manager, downtown Empress, visited St. Leo College at St. Leo, Fla., where his son Mark is enrolled as a freshman. . . . Bill Baskin, local Florida State Theatres booker for many years who later became a theatre manager in Houston, Tex., for the General Cinema Corp., is now managing the Baskin General Store at Anthony, Fla. . . . John Styles, former commercial artist, has replaced Wesley J. Burns as day doorman at the downtown Imperial. . . . Bob Jones, assistant to Marty Shearn at the de luxe, downtown Center Theatre, has received orders to report to Uncle Sam for a physical exam prior to the possibility of being drafted into military service. . . . Members of the male Motion Picture Charity Club and the Women of the Motion Picture Industry have completed their most physically-demanding extra work chore of the year by serving as ticket-takers for 11 afternoons and nights at the Jacksonville Agricultural and Industrial Fair. A total of 175,241 persons passed through the turnstile gates at the fair grounds to establish a new record of attendance. MPCC and WOMPI members and their supporters collected tickets from the many thousands of patrons who visited the midway units of the Blue Grass Shows. In return, the MPCC and WOMPI will receive a percentage of the gate to enable them to finance their favorite charitable enterprises for another year. . . . George Krevo, former member of the FST management team, has launched a new business enterprise called Krevo Creative Products, an industrial packaging service. . . . Two would-be thieves were surprised and caught by police in the act of attempting to remove a rear door of the downtown Florida at two o'clock in the morning. . . . Ed McLaughlin, Columbia manager, went into Baptist Hospital for an operation. . . . Bender A. "Dock" Cawthon, local motion picture projectionist and a projection engineer, is widely known as a collector of early motion picture films and equipment from the days when the industry was in its infancy. He owns valuable original prints of films produced at the Thomas A. Edison laboratories in Menlo Park, N. J., and early-model projection machines and phonographs which date from the late 1880's to the early 1900's. Dock also has a large file of still photographs from the early days of the industry. Allen Morris, outstanding newspaper commentator of the Florida political scene and a photographic archivist for the Florida State University Library in Tallahassee, scored a recent breakthrough after 13 years of effort in securing copies of some of Dock's films for inclusion in the library's photographic history of Florida. The films were processed from original negatives by the local Russell Film Laboratories at state expense and donated to the library by Dock through Allen. Included in the prints given to the FSU Library are historic newsreels of a Confederate Veterans parade in this city in 1914 when 40,000 former members of southern armies from the War Between the States attended their 50th anniversary reunion here. It still surpasses in size any convention ever held in Jacksonville. A tent city had to be erected in suburban Springfield to provide quarters for the old soldiers. Other historic films supplied by Dock included the filming of the inauguration of Sidney J. Catts when he was sworn in as governor of Florida at Tallahassee in 1917 and a chase comedy called "Bouncing Baby," which was filmed through the whole area of downtown Jacksonville as it existed in 1918. It is expected that Dock will contribute other films of historic value to the library in the future. . . . Robert Mullis, who owns and operates the Key, Cedar Key, and the High Springs Drive-In, High Springs, reports that he expects to have a new 400-car drive-in theatre in operation at Lake City early in January 1966. . . . Richard Millington, protege of Herbert Ruffner, assistant at the downtown Florida, and former chief usher at the Florida, has entered managerial training under Art Castner at the suburban Edgewood. . . . Howard Pettengill, Sr., free-lance motion picture publicist from Miami, came in for a few days to map advance exploitation plans for Columbia and Florida State Theatres in connection with the late-November release of "The Magic World of Topo Gigio.". . . It is reported that a damaging fire has caused the closing of Wometco's Boulevard Drive-In, Miami.

MIAMI, FLA.

Marco A. Gomez, manager, Trail, is starting out the new month with English-language first runs, following a Spanish-language film festival. Booked are "Situation Hopeless But Not Serious," with Alec Guinness; "Harum Scarum," starring Elvis Presley; and "Red Line 7000," the auto racing film. . . . "An Evening With the Royal Ballet" will be presented at the Plaza, Gainesville, under joint sponsorship of the Gainesville Sun and the University of Florida Foundation, Inc. It is the first annual benefit presentation of its kind in that city. All proceeds will go to the University of Florida Music Scholarship Fund. . . . A black-tie, invitational affair marked the local world premiere of "The Eleanor Roosevelt Story" at the Sheridan, Miami Beach. Mayor and Mrs. Elliott Roosevelt were hosts at the event which bowed simultaneously in Washington, New York, and Los Angeles. Other children of the former First Lady participated in their respective localities. A cocktail press conference was held at the Roney Plaza Hotel, Miami Beach, to announce plans for the premiere. Sidney Glazier, producer of the film, was present, along with Mayor and Mrs. Elliott Roosevelt. . . . A short in overhead wiring was the cause of a fire in the Blvd. Drive-In concession stand. The theatre will be closed for a short period, pending repairs. . . . Miami producer Ivan Tors has been given the go-ahead by MGM

to commence an underwater follow-up to his "Around the World Under the Sea," this one to be titled "College Under the Sea." The plot, taken from an original story by Tors, will revolve around the lives of students specializing in Oceanography. In the meantime, it appears that a world premiere in Miami is in the offing for "Around the World Under the Sea." . . . A big spooky Hallowe'en Show for the younger set was the morning matinee attraction at Florida State's Shores, Coral, Gables, and Suniland. . . . Harry Margolesky has been promoted from the Plantation to the Florida State Theatres' Miami office on special assignment, working out of the promotion department. Les Pollack replaced Margolesky at the Plantation in Broward County, coming from the Boulevard in Miami. Joe DiCarlo is now at the Boulevard, coming from the Sheridan, Miami Beach. Pearce Parkhurst is now manager, Florida, Ft. Lauderdale, while Harold Cummings has been transferred from the Palms in West Palm Beach to be manager of the Lake, Lake Worth. Charlie Wittaker, manager, Coral, is still very sick at his home, 6701 Tamiami Canal Road, Miami. . . . The opening night of "The Spy Who Came in From the Cold," Dec. 16 at the Sheridan, will be a benefit for the National Council of Jewish Women. . . . A record-breaking downpour of 8.89 inches of rain in less than 48 hours did not "dampen" spirits and enthusiasm of all those involved in the premiere of "The Great Race" at the Coral, Coral Gables. Everything was damp, soggy, and washed-out except the spirit and determination of Florida State Theatres' personnel; members of the Vintage Car Club of Miami; the staff of radio station WFUN; the employees of Jordan Marsh Department Store; workers for the Florence Crittenton Home of Dade County; and the police, fire, and community development departments of the city of Coral Gables. The evening's activities were for the benefit of the Florence Crittenton Home of Dade County, but the Jordan Marsh was the actual sponsor. The department store used the theme of "The Great Race" as the focal point of their annual "Gigantic, Colossal, Olde Tyme Sales Spectacular," and bought out the theatre for the night; then donated over half the house to the Crittenton Home for its worthy charity. Employees of Jordan Marsh, who had won tickets to the premiere based on sales ability for the special promotion days, and also the best "period" costumes, were required to wear their prize-wining costumes to the premiere. The Coral Gables Community Development Department closed off the entire block in front of the theatre for parking of the vintage cars paraded by the Vintage Car Club, the largest assembly of vintage cars ever achieved in south Florida. Members of the club dressed in costumes appropriate to the year of the cars, which numbered approximately 40. A pie-throwing contest was held in the theatre lobby, with pies donated by the Holsum Bakeries. The Coral Gables fire department not only handled the clean-up detail of the gooey cream pies, but used its 1927 fire truck, with firemen dressed as clowns, to come roaring up with buckets of water. Although the rain was so intense it was impossible to operate the searchlights, a full house of happy people, not to mention the crowd outside, marked the entire occasion a complete success. . . . Wometco Enterprises, Inc., directors voted a 12 per cent increase in the regular quarterly dividend to 14 cents on class "A" stock and five cents on class "B" stock, to be payable Dec. 15 to stock holders of record Dec. 1. Previously, the regular quarterly dividend



Gene Edwards, manager, Ellis' Hiway, Jenkintown, Pa., left, is seen with State Senator Wilmot Fleming, and Robert Ellis, executive, Ellis Theatres, at a recent football rally of Jenintown High School held at the theatre.

was 12½ cents on the class "A" stock and 4½ cents on the class "B" stock. In announcing the payout, the board stated its intention of paying quarterly cash dividends at the annual rate of 56 cents on class "A" stock, from the previous 50 cents. Shares now outstanding total 2,223,949. . . . The Ritz has eliminated matinees, Monday through Friday, opening at 6:00 p.m. . . . Free Black Stamps were offered to the first 10,000 people in line at the Hallowe'en weekend offering of "The Gorgon" and "The Curse of the Mummy's Tomb" at the Boulevard, Paramount, Turnpike Drive-In Tropicaire Drive-In, and Gulfstream Drive-In. . . . "Hallelujah Trail" opened on a continuous performance, popular price basis at the Olympia, Shores, Gables, and Suniland, and as well at the Florida in Hollywood, Coral Ridge in Ft. Lauderdale, and Plantation in Ft. Lauderdale. . . . Alfred Caldwell was promoted to manager, Parkway Art, replacing Clayton Bynum.

NEW HAVEN-HARTFORD

Two small-town theatres—the Abby, Southington, and Rialto, Windsor Locks—have increased admission prices. Adults are now charged $1.25, students (12 to 18), one dollar. Previously, the same categories were admitted for 90 cents, and 75 cents. Children's tab continues 50 cents. . . . Connecticut's economic picture showed continued expansion for the first eight months of the year, according to the Connecticut Bank and Trust Company. Marked increases were scored by department store sales, new car sales, construction, and bank debits. . . . The Perakos Elm, West Hartford, has petitioned the Town Council to change a zone on a tract north of the first-run theatre (70 mm.) to permit extension of its parking lot. A public hearing will be held Nov. 23. . . . The Danbury Board of Education has again rejected a Stanley Warnerner circuit request to distribute student passes for S W Danbury theatres through the schools. The passes, which would entitle youngsters to reduced admissions, were labeled by board members "strictly promotional and not worthy of board sanction through distribution in the schools." . . . The downstate Clinton Drive-In shuttered for the season. . . . Normand R. Chasse, manager, Stanley Warner Cinemart, Hamden, received a framed certificate from the Will Rogers Hospital and O'Donnell Memorial Research Laboratories for lobby display in behalf of Connecticut's 136 theatres. . . . Stanley Warner district manager Bill Decker has a new policy in effect at the White City Shopping Center Theatre, Worcester, for 20th-Fox's "The Sound of Music." The 70 mm. attraction is now screened nightly, Mondays through Saturdays, at 8:30, Sunday nights at 8, with matinees at 2 on Wednesdays and Saturdays, and at 2:30 on Sundays. Top admission is $2.75. . . . The Philips, Worcester, extended its "Ship of Fools" engagement into a second month. . . . Al Swett, New England advertising-publicity director for Stanley Warner Theatres, arranged radio station WAVZ sponsorship of a Hallowe'en party at the zone flagship, the downtown first-run Roger Sherman, New Haven. Admission was 50 cents for all patrons. Prizes were awarded in a costume parade. . . . An exhibit of 20th century contemporary French art from the collection of Joseph L. Shulman, Shulman Theatres, is now on public display at the Hartford Jewish Community Center. Shulman has been collecting works of art since 1936.

PROVIDENCE, R. I. notes: Loew's State ran a screen-and-stage "Horror Vision" on Oct. 30, tied to the Hallowe'en weekend holiday. . . . Rifkin Drive-In Theatres' Shipyard hosted Tim Rooney and Mike Clifford, stars of Embassy's "Village of the Giants." The duo was accompanied by producer-director-writer Bert I. Gordon. . . . 20th-Fox's "The Sound of Music" went into a seventh, record-breaking month at the Warwick Cinema. The picture is playing at $2.50 top. . . . Great Britain's inimitable Gracie Fields played an only New England engagement at the Providence Veterans Memorial Auditorium.

SPRINGFIELD, MASS., notes: New England Theatres Inc., the regional American Broadcasting Companies affiliate, has terminated its lease of the 2800-seat, first-run downtown Paramount, and the owners, Horace A. Moses Realty Company, announce the building, which contains offices on upper floors, is now for sale. NET and predecessor Paramount interests had operated the theatre for many years. John R. Patno, Jr., manager since 1958, is shifting to ABC's Florida State Theatres, Jacksonville, in an as-yet-undefined management capacity . . . The Majestic, West Springfield, showing "Hansel and Gretel" on recent Saturday and Sunday matinees, gave free ice cream to first 250 youngsters in line.

MEMPHIS

Eli Arkin, manager, Warner, was elected chief barker of Tent 20 to succeed Fred P. Gattas. Other officers are John Smith, first assistant chief barker; Conrad Bach, second assistant chief barker; George Overton, dough guy; Weyland Lillard, property master; and Watson Davis, press guy. Ed P. Sapinsley, Malco Theatres, is the new president of the Variety Club's Childrens' Heart Institute. New board members are M. A. Lightman, Jr., Gill Brandon, Fred P. Gattas, Robert L. Bostick, W. W. Goodman, and Nate Reiss. . . . Better Films Council plans extensive use of approval and disapproval cards to evaluate movies. In discussing this new project, Mrs. James Fay Hall, president, explained its title, "Voice of a Thousand," referred to the membership of BFC. "If you do not support good movies, you are voting for nudies, girlies and sexies," she stated. "Since the Supreme Court ruling we have even more responsibility." The local BFC has grown from 282 to 1200 in two years. The group was invited by William Kendall, manager, Guild, to view "The Overcoat" on Nov. 7. The Council picked "Zebra in the Kitchen" as the Best-Family-Movie-of-the-Month, and "La Boheme" as the Best-Adult-Movie. . . . The local WOMPI combined fun, food, games, and business for the October meeting at the

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home of Mrs. Bonnie Steward. Miss Lois Evans conducted the business session. . . . Drive-in closings for Arkansas include Ellias, Osceola; Skyway, Forrest City; Glenwood, Glenwood; and Paris, Skyway Drive-In, Humboldt, Tenn., closed for the season on Oct. 16, and Cherokee Drive-In, Cherokee, Ala., closed on Oct. 24. Iuka Drive-In, Iuka, Miss., closed on Oct. 30. . . . Seven films, with many accompanied by short subjects, will be the film fare offered by the Memphis State University Film Society. The organization, with backing from the MSU art department, was formed two years ago. The Society's purpose is to show "the cinema as an art form." The first presentation for 1965-66 was "Night of the Hunter" presented on Nov. 2. "Beauty and the Beast" was shown on Nov. 9. "Ivan the Terrible" will be shown in two parts on Nov. 16 and 23. On Nov. 30, a W. C. Fields Festival is to be presented when "Foto Death" and "Object Lesson" are shown. "Margritte," "The Day Manolete Was Killed," and "Visual Variations" are to be shown on Dec. 7. Jan. 4 will find "Paul Delvaux," "Red Balloon," and "Fantasy on a 19th Century Painting" shown. . . . Film Transit, Memphis, has released the following information concerning Clarence Scoggins, who has been critically ill. "If all goes well, it now looks as if Mr. Scoggins should make his appearance back here at the office within the next month. We feel the worst is over, and I am sure everyone joins us in wishing him continued progress," stated George W. Simpson, traffic manager.

PHILADELPHIA

Kirk Douglas was to be the guest of honor at the 40th anniversary dinner of the Hebrew University of Jerusalem which is being sponsored by the local chapter of the American Friends of the Hebrew University. The event will be held at the Bellevue Stratford Hotel on Nov. 14 and a highlight will be the presentation to Douglas of the 1965 Citation Medal for Distinguished Achievement in the Field of Human Relations. He will be cited as "an artist who has channelled his talents for the edification and advancement of his fellow men, and for his role as an advocate of good will and understanding among the peoples of the world." . . . . Condolences extended to Eddie Gabriel, Capital Films, on the death of his wife, Elizabeth E., who died after a lengthy illness. . . . Motion Picture Associates of Philadelphia at an annual meeting re-elected all officers for another year. They are Don Hicks, president; Milt Young, vice president; Bill Doyle, treasurer; and Dick Doherty, secretary . . . . Dave Rosen, Mutual Films, was in Hahnemann Hospital . . . . Also there was Bill Solomon, formerly with 20th Century-Fox . . . . Herbert S. Altman reopened the Band Box in Germantown to show his independently made film, "Murder In Mississippi", along with a stage show. . . . Also on the sick list is MGM's Max Bronow who is in Einstein Hospital Northern Division.

SAN ANTONIO

George Kaczmar, popular manager at the Josephine, hosted his boss Tommy Powers and others at a special screening of "Mickey One" with Warren Beatty, which has opened an engagement at the Woodlawn, another Cinema Arts theatre. . . . The Towne Twin, Trail, and Fredericksburg Road D-I's, operated by Stanley Warners of Texas staged a big pre-Halloween show on Saturday night, which was booked as a Spook Frolic and free weiner roast. Free weiners, buns, and all the trimmings were given away to patrons who were able to roast the weiners at a special oven. A spook frolic was presented on Saturday night. . . . Tommy Cuellar, assistant manager, Josephine, attended a Hi-Fi Show in Houston as a guest of the Audio Center. . . .Screen writer Shuichiro Yagi said on a recent visit here that Japanese motion pictures are turning more to sensationalized sex as a drawing power, just like American movies. Yagi, a Japanese motion picture script writer, is in this country under the sponsorship of the Cultural Exchange Program. According to Yagi, the Japanese audience is more open-minded, and therefore they can deal more frankly with more adverse topics such as foreign political dogmas, aberrated sex, and other social problems, which would be considered distasteful by American audiences. He said that American films and their stars are well received in the Far East. Yagi has written several well received films in his native country.

Dave Mitchell, manager of the Mission D-I has been transferred to New Orleans where he will become manager of the Algiers D-I. His wife and baby will follow in about a month. Mitchell has completed a special course of training offered by Gene T. Cole, city manager here of Gulf States Theatres. Don L. Paetzold, manager of the Circle 81 D-I, is also attending the course of instruction.

SEATTLE

Danny Kaye visited Seattle on behalf of a Hallowe'en fund-raising campaign sponsored by Washington State UNICEF volunteers. The film and television star was greeted at Boeing Field by a delegation of UNICEF volunteers from King and Pierce counties. Kaye is visiting major cities throughout the nation to stimulate interest in the national UNICEF campaign to raise funds for 500 projects in 115 countries. . . . "The Slender Thread," a film drama photographed in Seattle last summer, will have its northwest premiere at the Town early in 1966, it has been announced by Sterling Theatres. The premiere will benefit the local Crisis Clinic, formed in Seattle in 1963 to help persons with intentions of suicide.

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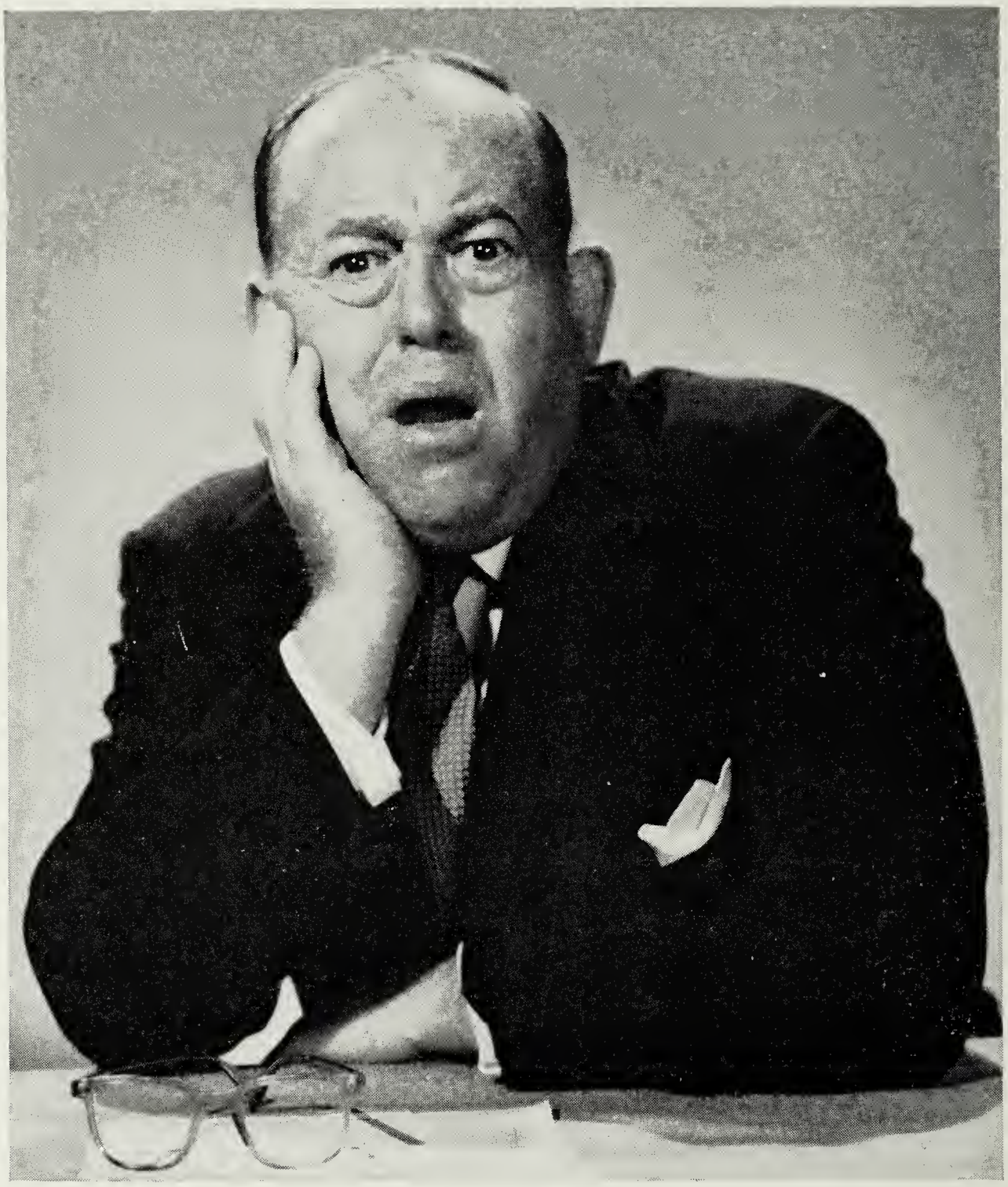
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Volume 20 Number 11
November 10, 1965

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.



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Editorial

Symbol Of Quality

MANY ORGANIZATIONS have attempted to codify standards applying to the operation of a motion picture theatre. Some have met with success, notably in the more technical aspects of film presentation.

We are all aware of the fine work done in the past by the Society of Motion Picture Engineers, and the efforts of today's Society of Motion Picture and Television Engineers (SMPTE) to formulate standards without which we would be hopelessly lost. We must recognize, however, that existing standards serve primarily to establish a criteria for equipment designers, manufacturers, supply dealers, architects, and the like.

Thus, while we know what the minimum levels of screen lighting should be, and what approximates optimum viewing and sound conditions in an auditorium, we are faced with the fact that many theatres currently operate with equipment that, by nature of its design, adjustment or state of repair, fails to produce screen results that meet recognized standards.

In areas of housekeeping, food preparation and handling, and other aspects of theatre management, including advertising and publicity, no universally accepted code of standards exists. We would like to stress that there are enough facts available, thanks to the work of our industry associations, to make the drafting of an industry-wide code of standards a matter of organization and cooperation.

The need for such action is clear. Field observers who have visited U.S. theatres in the past discovered few theatres were using their projection and sound equipment to best advantage. In many cases, such basics as good focus and adequate screen illumination could not be achieved, even after equipment was put into proper adjustment.

The problem of print mutilation has certainly not been solved. A survey conducted by a major exhibitor organization a few years ago in a major metropolitan area indicated serious patron dissatisfaction. The majority of patrons desired better housekeeping, and unfavorable reactions were experienced on other major counts.

Those in the industry who have travelled extensively know well the size of the problem outlined. In many instances, the economics of marginal operation can be anticipated as a big stumbling block.

We must, never-the-less, think as those related by a common problem. The restaurant industry, for example, has managed to set and enforce standards in a business where labor problems, public relations, and other matters are as volatile as any of the difficulties we have faced.

With exhibition poised at the threshold of a promising new era, we must decide to either exclude those who have not kept up with this evolution, or begin to express a constructive interest in their affairs.

Theatres committed to the policy of quality operation have a strong selling point, one that could be delivered by creation of a symbol of quality such as other industries have employed so successfully to gain the confidence of the public.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once o month by Jay Emanuel Publications, Inc., 317 North Brood Street, Philadelphia, Pennsylvania, 19107. All contents copyrighted and all reprint rights reserved.

Al deProspero, editor



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industry looks to motivational research

THE MOTION PICTURE INDUSTRY is taking its problems with increasing seriousness. Its efforts to introduce a code of ethics, establish a unified exhibitor organization, and invest in a common future indicate this traditionally unstable business is coming of age. Observers at the recent TOA convention felt keenly this growing maturity.

If we have grown somewhat wiser, it is no small measure due to the influx of new blood in exhibition, distribution and production. With the major reorganizations that followed divestiture by the production companies of their theatre holdings and the ease with which television cut into motion picture audiences, the industry had a choice of getting in step with the times or going under. New economies made hit or miss tactics, whether they applied to films, new theatres or sales policies, a dangerous gamble. Accordingly, we were faced with the prospect of cutting business risks across the board.

A weakened industry found itself having to justify its needs for capital to financiers as never before, but exhibition sold itself to the shopping center developers and, to a lesser degree, to urban renewal forces. Film company management satisfied its anxious stockholders with sweeping changes, as companies with the stature of 20th-Fox went to the extremes of shutting down the studios while reorganization went on. The circuits took the plunge by plowing heavily into the shopping center theatres. Distribution began to take a new look at the market.

Behind each of these activities there has been an increasing use of modern business research methods. Every exhibitor who has gone into a shopping center theatre venture knows the amount of research that precedes an investment of this size. Producers have also had to face questions like "What is the market for this kind of film?" Like it or not, all of us must face the prospect that research is here to stay. Beyond this, those of us who wish to grow with the industry must acquaint ourselves with its potential and limitations, or, like the marginal theatre, find we have been bypassed.

(Following is a condensed discussion of market research applications in this industry, as well as some of the theory upon which it is based.—The editor.)

Why Business Looks To Research

Reliable knowledge of the market for any product or service has become a prerequisite for the investment of human talent and fresh capital. The end is simple—to reduce risks by eliminating as much guesswork as possible from management decisions.

If the end is simple—the impact of introducing semi-scientific determinology into business both here and abroad has been complex. To illustrate the reaction of English film men to this marriage of business and science, we quote our London editor, Jock Mac Gregor, who began a recent column with the observation "Though most showmen regard '*market research*' with disdain and as a poor substitute for the instinct that comes from knowing their job, it is gaining adherents and has achieved a major breakthrough in the booking field."

In the U.S., alert industry executives are cognizant of attempts by production, distribution and exhibition to employ modern research methods to gather data on such diverse questions as audience tastes, movie attendance habits, concessions sales trends, and site selection for new theatre properties.

Both Allied and TOA leaders have cited the need for basic research by exhibition and there is every indication that a research program will be one of the items put before the National Association of Theatre Owners when its programs are drafted early next year.

To motion picture industry executives on all levels, this growing awareness of the value of research should indicate a quickening trend in the industry to adopt

Continued on next page

PHYSICAL THEATRE

Vol. 20, No. 11 Nov. 10, 1965

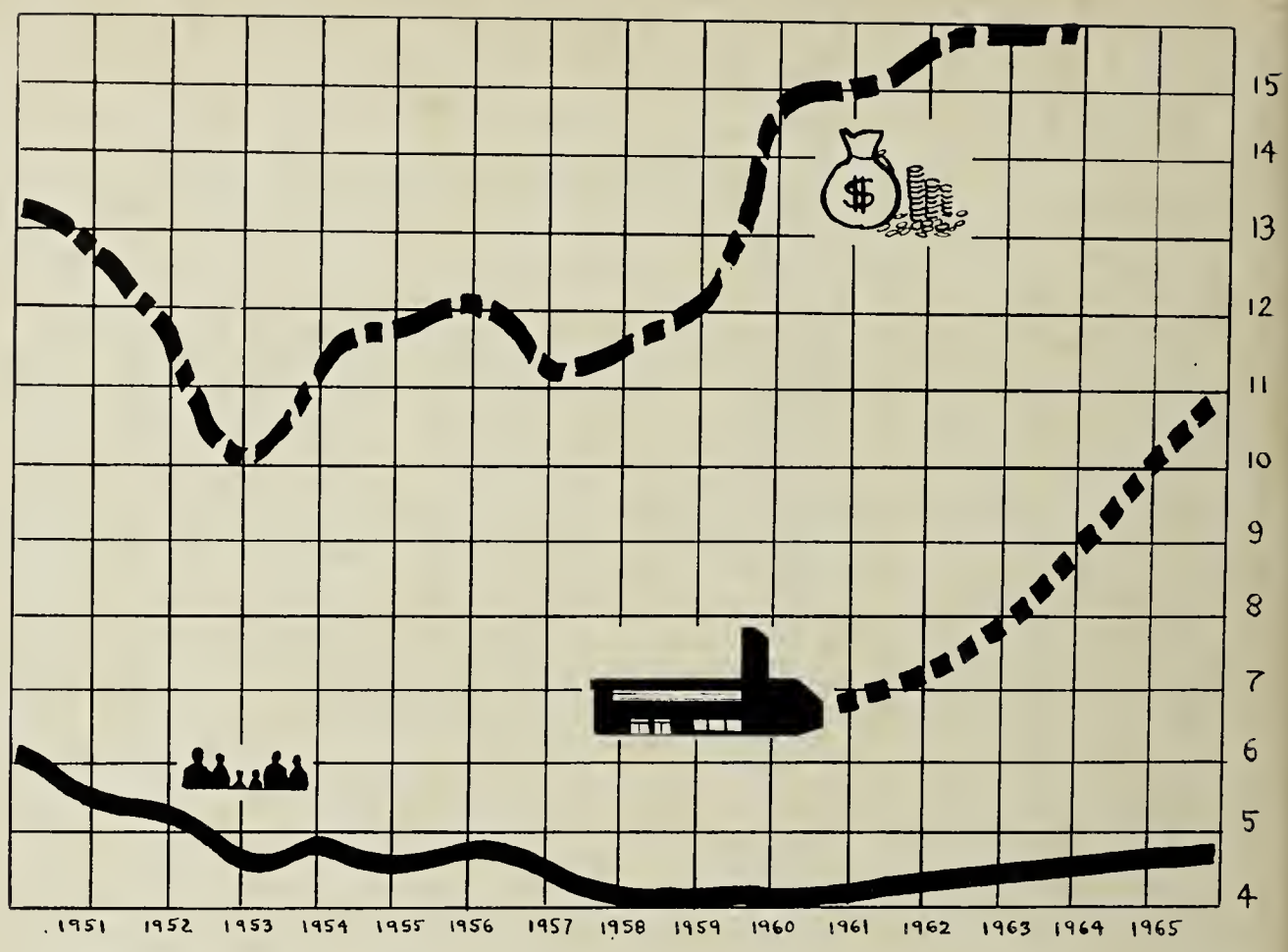
EXTRA PROFITS

Valid, but . . . ?

U. S. Theatre Gross expressed in hundreds of millions of dollars is currently expected to top $1.6 billion during the coming year.

New theatre construction, including drive-ins, hit $88 million in 1964 and is expected to top $100 million during 1966. Expressed in tens of millions of dollars.

U. S. weekly theatre attendance, expressed in tens of millions, topped 45 million average weekly attendance for the first time in a decade last year.



PLOTTED ON THE SAME GRAPH are three different statistical estimates. While U. S. theatre gross and the value of new construction are expressed in dollars, the solid line at the bottom of the graph represents average number of patrons attending U. S. movies each week through the year. A definite relationship exists between the national box-office gross for a given year and the value of new theatre construction for the like period. Both have, as can be readily seen, increased sharply during the past five years. Attendance, on the other hand, is making a relatively sluggish recovery from the low experienced in 1958. While this graph can be read, the three items expressed should have been plotted on separate graphs. Though each estimate is fairly accurate, the inter-relationships can be misleading. Statistical graphs and charts should always be questioned for the validity of the data symbolized, and the relationship of different sets of figures.

Continued from page PE-7

the management techniques and tools that have met with considerable success in other U. S. industries.

This publication has itself recognized the importance of dependable market information to theatremen for some time. We have constructed and carried out numerous market surveys, particularly in the area of theatre concessions sales, where data on average volume of sales, inventory and pricing practices, drawn from national samplings, could be used by theatremen to determine if their own operations compared favorably with national averages.

As distinguished from privately commissioned studies and surveys, this type of market research information is available to all who are interested. With the future role of business research a virtual certainty, we would expect the quantity and quality of such projects to increase dramatically during the next ten years.

With our own industry in a real stage of metamorphosis, the ability to critically evaluate research studies by civic and government organizations, trade associations, banking and real estate interests, etc. will become a vital skill.

Looking at the basics of some current market research techniques, we can quickly establish that methods of uncovering accurate information on what people like and want, where they live and how much money they feel they can spend have been devised by experimental psychologists, whose success in investigating human behavior in university laboratories brought them to the attention of big business at the end of World War II.

Many of us are familiar with some of the psychologists' techniques for uncovering information on the behavior of American industry's customers, the U.S. consumer, or methods devised to predict consumers' future behavior on the basis of what is presently known. A great many of us have been interviewed or have responded to questionnaires on such diverse matters as what magazines we read, what TV shows we watch, how we feel about a political slate, etc. We have all seen enough commercials prefaeed by "Independent laboratory tests prove" to recognize the premium placed on "scientific" endorsement by advertiser and consumer alike.

Though many, as we have noted, tend to debunk the value of such research, it does have valid applications in the film industry. The key to the questions arising from attempts to employ research methods is, of course, the word valid. For a businessman, determining the validity of any research study's findings can be a difficult job if he is unacquainted with MR's jargon and techniques.

Of prime importance is the care with which any research study is devised. The methodical researcher knows precisely what kind of information is desired by his client. This may be in the form of a population profile with the objective of determining purchasing power, consumer need for a partieular product, etc., or as a method of measuring the influence or effects of any of a number of factors on the public.

To illustrate the latter case, we might consider a film company that is anxious to discover if its advertising dollars are producing tangible results at the boxoffice. By adopting a classic test structure, a market researeher could determine a

Continued on page PE-22

70/35mm costs only 1½% more than 35mm.*

It could be the best 1½% you ever invested.

You *can* cut corners in building a theatre by ignoring Norelco 70mm. But a projection system that's obsolete before it is old is the most *expensive* system you can buy.

The big films are here to stay. In the future there will be even more of them. Without Norelco 70mm, today's "modern" theatre can quickly become outdated.

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Let's face it. Ignoring 70mm won't make it go away. So don't sink your money in yesterday's projection system. Invest it in tomorrow's.

**On a $500,000 theatre investment . . .*

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L.A. Trade Show Called Best Yet

NAC Names O'Brien As New President

■ Jack O'Brien, of Boston, Mass., was elected president of the National Association of Concessionaires at the organization's annual membership and business meeting held in the Ambassador Hotel, Los Angeles, recently.

The election followed a ribbon cutting ceremony for the annual Trade Show held in combination with the convention of the Theatre Owners of America and the Theatre Equipment and Supply Manufacturers Association.

Outgoing president Edward S. Redstone was named chairman of the board of NAC.

The new officers for the 1965-66 term headed by O'Brien, an executive of New England Theatres Service Corp., include Van Myers, executive vice-president, a director of Wometco Enterprises of Miami; Nat Buchman, first vice-president, officer of Theatre Merchandising Corp., of Boston; Julian Lefkowitz, second vice-president, official of L & L Concession Co., Detroit; Andrew S. Berwick, treasurer, head of Wright Popcorn of San Francisco.

Two new directors-at-large also named at the meeting are Sydney Spiegel, general manager of Super Puffy Popcorn, Ltd., and Concession Equipment Co., of Toronto, Canada; and Harold F. Chesler of Salt Lake City, former NAC treasurer, who is also an executive of Theatre Candy Distributing Company, Inc.

Louis L. Abramson continues to serve in his post as executive director of NAC.

In addition to the officers, the association has eight directors and four directors-at-large.

O'Brien, commenting on the present status of the concessionaires association, said it now has 2,000 members and much room for expansion with over 40,000 concessionaires in fast food operations in this $2 billion U.S. industry.

NAC has expanded into other areas of concession vending, although O'Brien noted that NAC is still largely oriented towards the motion picture theatre concessions operations, Other entertainment-amusement industries interested in NAC include bowling alleys, arenas, skating rinks, marinas, and others.

Membership, according to O'Brien, is expected to grow since NAC provides the only association that offers the concessionaire a research, public relations, marketing and merchandising, and inter-industry cooperation and trade promotions program.

Over 600 NAC members participated in the convention, which was well over any previous record. O'Brien estimated that motion picture exhibitor attendance at the convention and trade show was near 2,000. Only space limitations in the halls available (three exhibit halls were needed to house the trade show) limited the size of this year's show, he said. An additional 25 per cent of the capacity could have been sold, according to NAC estimates, if space was available.

Remarking on refreshment sales, O'Brien noted that popcorn still leads in popularity, accounting for 40 per cent of sales. Soft drinks account for another 23 per cent, he said, with candy at 12 per cent and miscellaneous items make up the remaining 25 per cent.

"The food and beverage market is increasing steadily, as evidenced by more planning and construction now underway for hardtop and drive-in theatres, stadiums, auditoriums and arenas; and the introduction of a greater variety of products, new product suppliers, vending equipment and new merchandising techniques brought into sharper focus at the convention seminars, O'Brien pointed out.

The new NAC president called attention to the concession business being as old as time itself, but did not begin to show its potential strength until someone got the bright idea of putting popcorn into bags and boxes. He said this was comparable to the legendary suggestion made to take a popular cola fountain drink and "Bottle It", which brought about a renaissance in the soft drink beverage market.



Seen at Los Angeles Convention were Mr. and Mrs. Edward Redstone, and Debbie Bryant, lovely Miss America whose appearances were arranged by Pepsi-Cola Co.



Miss Bryant, with newly-elected head of National Association of Concessionaires, Jack O'Brien and Mrs. O'Brien at the Ambassador Hotel, site of the meet.

The organization's expanding membership, commensurate with the growth in this field, is expected to become international in scope, with a representative group from Mexico in attendance at the last trade show and convention to explore the opportunities in the concession field.

Highlighting this year's meeting was a comprehensive presentation on all aspects of Employee Management delivered by John W. Dunn, of the City College of San Francisco, who heads up the college's unique Hotel and Restaurant Department.

NAC holds six regional meetings in addition to its annual trade show and convention. The first of these is scheduled for Nov. 15-16 to be held in Toronto, Canada, at the Inn-On-The-Park Hotel.

Service & Convenience Key General Cinema Operation

LOS ANGELES—Commenting on the rapid expansion of the General Cinema Circuit, Sam Seletsky, general manager, pointed out that shopping center developers have altered their thinking on many problems of center operation since the initial entry of the shopping center in retail selling.

Six years ago, he noted, developers of shopping centers were only interested in businesses that would open at 9 am. It required a great deal of persuasion, he said, before developers could be convinced of the value of a theatre which opened in the afternoon or evening as a public magnet.

He likened motion picture theatres to department stores, which must cater heavily to customer services and conveniences. For this reason, be said, General Cinema's conventional theatres all have matinee performances. He said the circuit was willing to overlook small matinee audiences as even a dozen patrons meant twelve more people who could talk about the show.

General, which plans to add twelve additional new theatres to its circuit in the near future, intends to continue with its service oriented theatre policies. A pioneer in the shopping center theatre field, it made early use of the continuous front and other functional auditorium designs.

NAC Cites Strong Show

LOS ANGELES—More than 4,000 conventioneers and visitors attended the motion picture and concession industries Trade Show at the Ambassador Hotel here during the convention week October 26-30, making it the largest turnout in the history of the National Association of Concessionaires.

Approximately 100 firms representing popcorn, beverage, food, vending and theatre equipment displayed products in more than 150 booths. New products and innovations in each of the fields gave strong testimony to the growth of the concessions business into a $2 billion industry, as reported by the N.A.C.'s new president Jack O'Brien.

O'Brien said N.A.C. will expand its membership among the 40,000 concessionaires to avail themselves of the many progressive ideas and methods funneling through the industry.

Adding to the forecast for an increase in membership, Lou L. Abramson, executive director, called attention to the association's Code of Ethics as a prime factor in the growth of the concessions field. Code adherence is the strongest method by which the public's confidence can be gained through constant supervision for quality and freshness of food and beverage products, and courteous service in all areas of concessions operations.

Veteran Observer Finds L.A. Meet Best Yet:

Rambling at the Trade Show

(special to the Exhibitor)

LOS ANGELES—In over 20 years of trade show coverage, this reporter cannot remember a bigger, better attended, more enthusiastic gathering than the recent TOA-NAC-TESMA show at the Ambassador Hotel, Los Angeles.

Activity on the trade show floor was brisk throughout the convention, with many new faces and products added to the considerable number of 'old guard' firms on hand. The real highlights of visits to the exhibit area, which, large as the Ambassador's facilities are, couldn't accommodate all seeking booth space, were meeting old friends including **Liz Wagner** and **O. B. Laney,** of Wagner Sign Service, which displayed a complete array of equipment for the theatre marquee, a Plastic-Bar Mounting Track with a complete selection of plastic and aluminum letters, and a Mechanical Hand, for changing marquee copy from the sidewalk . . . sitting down with **Ken Barclay,** of American Seating Co., and resting in several theatre chairs, including a brand new model introduced at the Trade Show . . . watching our good friend **Clarence (Buddy) Ashcraft** showing his Super-Core Lite projection lamps, rectifiers and Core-Lite front surface cold reflectors to a group of attentive exhibitors . . . spending some most interesting moments with **Larry Davee** and **Frank Cahill,** guiding lights of Century Projector Corp., explaining and re-explaining their remarkable new Cine-Focus equipment and new UVIR-2 band pass light filter to exhibitors (who can always find a technical challenge at the Century booth) . . . seeing **Ben Adler** and **Dick Strauss,** of Adler Silhouette Letter Co. demonstrating the strength of Adlerite changeable letter backgrounds by slamming a steel weight against them with such impact you winced, though the background survived with no noticeable effects . . . greeting old-timer **Bill Gedris** and young-timer son, **William,** displaying Mark II Ideal chairs . . . meeting up with **Ed Nelson** and his wife at the Ballantyne Instruments and Electronics booth, where the company had quite a line-up of theatre equipment and service data . . . **Francis Keilhack** and **George Higginbotham** telling of the purchase of two theatre supply companies . . . resting for a bit in one of Griggs Equipment's Push-back theatre chairs while speaking with **Frank Butler** . . . hearing **E. E. Hughes** enthusiastically and confidently predicting great things for Hughes Electronics' XTL Xenon Illuminator projection lamps . . . stopping at the Miracle Equipment booth and talking with **D. H. Dowig** amid the colorful playground equipment about what the Drive-In theatres need and want in new play apparatus . . . Watching National Theatre Supply's **W. J. Turnbull, John Servies, John Currie, Bob Bostick, & Lloyd Ownbey** at the big and always packed NTS booth showing just about everything a theatre needs in the way of equipment . . . greeting **Arthur Hatch, Cliff Calender** and **Bill White,** all down from Toledo on behalf of Strong Electric Corp., in the exhibit of their big Futura line of arc lamps . . . stopping at the Union Carbide, Carbon Products Div. booth, where **J. W. (Bill) Cosby, P. H. (Phil) Freeman, Sid Morley, Vince Johnson,** and **W. T. Brenner** were holding forth on National Carbons and later enjoying a hospitable stop at the U.C. Hospitality Suite in the hotel—a favorite after-show gathering place for conventioneers . . . meeting **Leon Prince,** of Bally Case & Cooler, who started with a walk-in refrigerator line and now offers ice cream merchandisers for indoor theatre lobbies and drive-in theatres . . . enjoying **John Reynolds** and **Don Nunamaker's** efforts to help keep exhibitor's well fed with samples of their Castleberry Pit-Cooked barbecue, hot chili, etc . . . meeting **Bob Olsen** at the booth where Westinghouse unveiled their new Automatic Merchandising line of vending machines, featuring a variety of applications and smart, colorful cabinets . . . **George Callard, Harvey Westfall** and a host of Coca-Cola people attending a host of thirsty exhibitors at Coke's booths . . . **Ed Chrisman** and young **Charles Cretors** serving ever popular popcorn to munching exhibs while selling the merits of their popcorn machines profit potential . . . **Joe Wagner** informing delegates of new advances in ticket issuing machines by General Register . . . **Spero Kontos** and **John Filbert** discussing the merger of Pembrex Theatre Supply and Filbert Theatre Supply (**Spero** is also president of the rejuvenated Theatre Equipment Dealers Association) . . . **David & J. C. Evans,** of Gold Medal Products, showing one and all their complete snack bar for popcorn, carmel corn, cotton candy and sno-cones . . . Exhibitors relaxing at the Heywood-Wakefield booth in comfortable theatre chairs and discussing expansion plans and theatre remodeling with **C. H. Rukas** and **Ben Shearer,** of Shearer Theatre Supply, west coast distrib for Heywood theatre seating . . . **Ed Finneran,** girls, **Lew Thompson,** girls, girls, and the All-American girl, Miss America, **Miss Debbie Bryant,** at the Pepsi booth, which proved a real attraction . . . **Paul Voudouris** showing the Eprad line of theatre equipment in place of Al Boudouris, who was ailing at home (about the first Trade Show Al has missed!) . . . **J. B. (Jay) Cooper** at the Royal Crown Cola booth displaying his Terpsichorean ability along with R. C., Diet-Rite Cola, and Nehi drink flavors . . . Vendo Company displaying their dispensing equipment covering every conceivable theatre application, with **John Burlington, Mel Rapp,** and a full staff to supply information. A real attention getter was a new combination bill-changer and drink dispenser . . . **Herman Gould** and staff doing the usual fine job for Will Rogers Hospital—a worthy cause that all should make it a point to support with theatre audience collections and contributions . . . Also among the many other good friends attending the giant show were **Dick Kneisley, Sherrill Mitchell, Gene Sullivan, Chas. Manley, Ken Fell, Larry Blumenthal, Johnny Johnson, Fred Massey** and a host of others.

TESMA Directors Named

LOS ANGELES—Five directors were elected here by Theatre Equipment and Supply Manufacturers Association (TESMA) during the Association's annual meeting at the Ambassador Hotel in Los Angeles.

The directors elected to serve three year terms are: C. L. (Bud) Ashcraft, Jr., C. S. Ashcraft Mfg. Co.; Donald Hyndman, Eastman Kodak Co.; Edward J. Nelson, Ballantyne Instruments & Electronics, Inc., and Niels Tuxen, North American Philips Corp. Glenn Berggren, Kollmorgen Corporation, was elected to serve the two unexpired years of resigned director Don Peterson.

Directors who continue in office are: Ben H. Adler, Adler Silhouette Letter Co., W. J. Cosby, Carbon Products Div. of Union Carbide Corp., Lee Jones, Neumade Products Corp., Martin N. Wolf, Altec Service Co., Sol Shurpin, Technikote Corp., John Currie, General Precision Equipment Co., William Gedris, Sr., Ideal Seating Co.

Officers of TESMA are Arthur J. Hatch, president, Richard Kneisley, vice-president, and Merlin Lewis, executive secretary and treasurer.

Pembrex, Filbert To Merge

LOS ANGELES—Spero L. Kontos and John Filbert Jr. announced that negotiations have been concluded whereby Pembrex Theatre Supply Corp. will become a division of the John P. Filbert Co. Inc. The two firms, long time neighbors on Film Row in Los Angeles, will remain separate entities at present locations, with Louis M. Wutke as president of Pembrex.

John P. Filbert Sr. founded his company in 1904 while Wutke formed Pembrex in 1941 when he purchased the Breck Photoplay Supply Co. from the Mc Guire family.

Kontos and Wutke feel that the present move is in keeping with the changing times and is also a step toward further diversification.

Continental Adds

NEWHALL, CALIF.—Continental Theatres premiered the first new indoor theatre in thirty years here recently. Shan Sayles, president, attended with partners Alex Cooperman and Sam Decker.

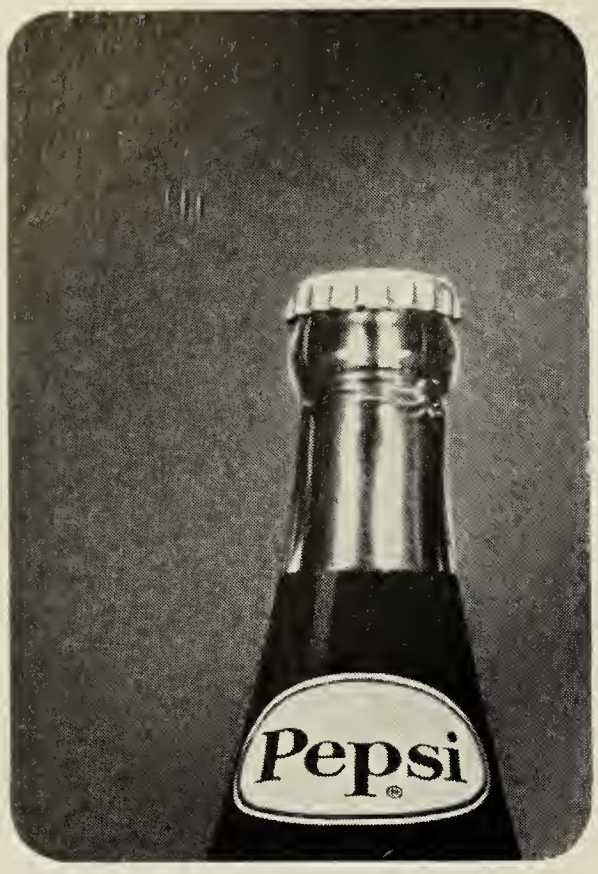
The 756 seat theatre is in the Lyon Shopping Center in Newhall.

Pepsi Co. Dallas Meet

DALLAS, TEX.—The board of directors of Pepsi-Cola Inc., the worldwide snack food and beverage company formed when Frito-Lay Inc., of Dallas, and Pepsi-Cola Company merged last June, held their first meeting here recently.

Fourteen of the 155 members of the board were expected to attend the meeting here, with Herman W. Lay, chairman, presiding. Five members of the board are Dallas men. This was the first Pepsi-Cola board meeting held outside of New York in 33 years, with the exception of one meeting held in Montreal, Canada.

In Dallas, some of the scheduled highlights were visits to the three million dollar Pepsi Cola concentrate plant at Arlington, the new Frito-Lay plant site at Irving, Frito-Lay's plant and engineering and research facilities in Dallas, and the new Frito-Lay headquarters building in Exchange Park.







Pepsi supplies everything...

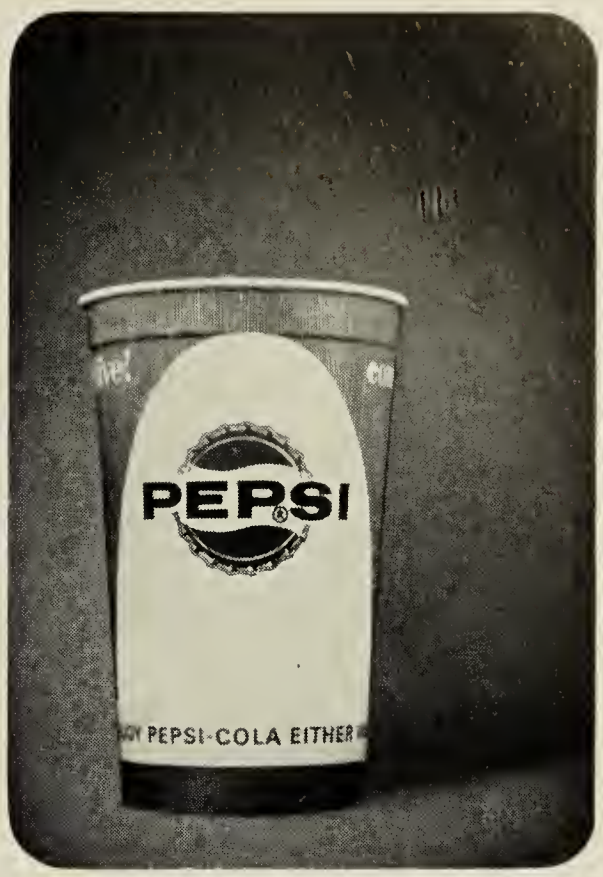
PEPSI-COLA not only has the smartest, most modern equipment in the business, but our advertising makes it pay off for you by sending you the customers! And this year Pepsi-Cola advertising is the most complete, most exciting the soft-drink business has ever seen!

When it comes to service, the competition can't touch Pepsi. For good reason. One man—your local Pepsi Bottler—takes care of all your needs. He sells you the equipment, installs it, services it, supplies it. All your problems vanish. Call your local Pepsi-Cola Bottler today.

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the product, local service,

even the customers!



come alive!
You're in the Pepsi generation!

PEPSI-COLA

New Center House

In Westchester, N.Y.

■ A new 600-seat theatre, the Triangle, was recently opened in the Triangle Shopping Center, Yorktown Heights, N.Y.

The exhibitor operators, Howard and Ronnie Lesser and Edmund Linder, went all out to make this the most modern and attractive theatre in the area. It's equipped with Simplex XL projectors, a completely transistorized Simplex XL sound system, American Bodiform chairs, Alexander Smith carpet, scientifically controlled four-season air-conditioning, and a comfortable sound-proof waiting lounge.

All equipment and furnishings were supplied by National Theatre Supply under one of its money-saving package deals.

A National representative worked closely with management in the initial planning stages and later followed up on all details of delivery and installation.

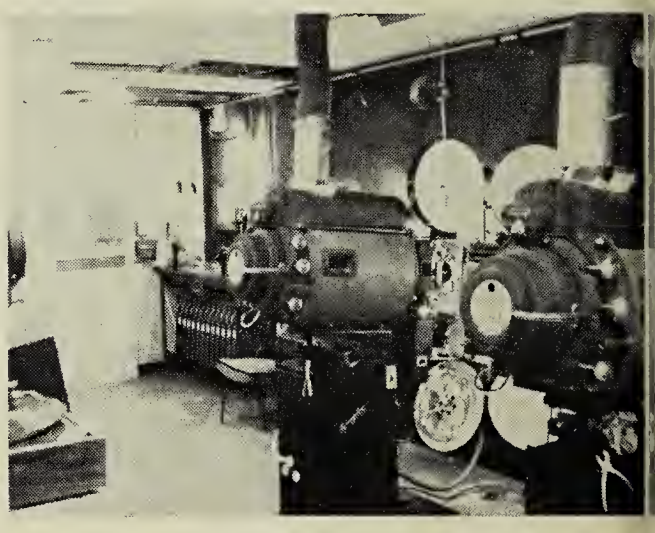
The Triangle will show the finest features from around the world, plus childrens' shows at Saturday matinees and various school holidays.



Entrance and lobby of Triangle Theatre, Yorktown Heights, N. Y. Opening last June, this modern, intimate theatre was equipped and furnished under a complete package-deal plan by National Theatre Supply Company.



Luxurious decor of 600-seat Triangle Theatre features American Bodiform chairs and Alexander Smith carpeting, both supplied by National Theatre Supply Company.



Projection booth, Triangle Theatre, Yorktown Heights, N. Y. Equipment includes Simplex XL projectors and Simplex XL-6-4-1 transistor sound system supplied by NTS.

ABC Sales, Profits Up; Co. Cites Diversification

NEW YORK—The board of directors of ABC Consolidated Corp., meeting at nearby Long Island City, declared a quarterly dividend of 20 cents, up from 17½ cents for the previous quarter.

ABC reported record sales for the nine months ended Sept. 27th of $106,814,998, against last year's record of $90,956,241 for the same period. Earnings rose 26.1 per cent to $3,868,698 or $1.41 per share over last year's peak $3,067,195, or $1.11 per share.

Benjamin Sherman, board chairman, said the sharp profit and sales rise was due mainly to new business activity. He noted increases were general in the diversified food service concern's existing units and that all divisions showed profit increases.

Sherman said he expects year-end profits to be approximately $1.75 per share or "possibly a little better."

According to Sherman, ABC is watching the Federal Highway Expansion Program with considerable interest and has either taken over or opened several new units on turnpikes in the central and eastern states. The company earlier this year took over 12 restaurants on the Connecticut turnpike, and the Berkshire extension of the New York Throughway, "making us one of the nation's top two in toll road feeding," Sherman said.

ABC business was significantly ahead at air terminals and sports arena, with in-flight feeding volume just about twice last year's figures, he said.

Industrial and institutional feeding volume has risen and ABC has, in the first 9 months, signed a number of contracts with large and important industrial firms, schools and hospitals. "We now have a larger share of this market than ever before, and there is every indication that this portion of our business will continue to grow, perhaps out-pacing some of our other areas of interest."

Sherman said ABC is the most diversified company in the food service field, and that the company is putting forth a strong sales effort to strengthen its position in such areas as industrial and institutional feeding, in-flight feeding, snack bars and restaurants.

"Successes we've had in these operational areas particularly in the past two years seems to have had the effect of demonstrating to new business prospects our ability to move into almost any mass feeding activity, produce a quality product, and, at the same time, turn a good profit. As a result our sales picture is a bright one," Sherman said.

According to Sherman, ABC is actively engaged in seeking to merge with or acquire companies in food service operations preferably in a $1,000,000 or more volume category. He said the acquisitions earlier this year of Nedick's Stores, Inc. and the Smith Restaurants chain in Toledo have added more than $12,000,000 to annual volume and to have made a "good" contribution to ABC profits. The company is in almost daily talks with other possible marriage candidates.

Mason To EK Sales, N. Y.

ROCHESTER, N. Y.—Appointment of Kenneth M. Mason as sales manager of Eastman Kodak's motion picture and education markets, New York City Region, was announced by Donald E. Hyndman, Kodak assistant vice-president and general manager of the MP&EM division.

Mason reports to C. Ray Troutner, sales manager of the division.

Dickinson Starts Columbia, Mo. House

MISSION, KANSAS—Glen W. Dickinson, Jr., president, Dickinson Operating Co., announced here that plans have been completed prior to construction of a new theatre in Columbia, Mo.

The theatre, to be named the Forum, will be a part of the Forum Shopping Center, located at West Boulevard on Columbia's new outer loop highway. When completed, the center will house 120,000 sq. ft. of shopping facilities with parking space for upwards of 1,000 automobiles.

The Forum Theatre will accommodate 750 in a single auditorium. Seats are the latest and most comfortable spring back design. Aisles and seat spacing are designed to offer maximum convenience for patrons.

All appointments in the neo-Roman styled house are of luxury quality. The wrap-around screen is designed for all systems including 70mm. Full stereophonic sound and automatic projection systems are included in the list of outstanding features.

Situated only a mile from the Medical Center and the Missouri University Stadium, the shopping center and theatre will serve the entire Columbia vicinity K.C.T. Properties, Inc., developers, have indicated that the center is no more than ten minutes removed from any place in the city. K.C.T. officer Walker La Brunerie said that the project area can be easily expanded in size to meet the needs of a growing city. "Grading and Preliminary construction are already underway," he said. Other tenants in the center are to be announced later.

Architects are Mullin and Hansen a Kansas City firm. Mel Glatz, well known theatre designer, is consultant to the architects.

No completion date was given, but a spokesman said construction would be carried out with all reasonable speed, adding that weather would generally govern the building progress.

Dickinson operates a circuit of 30 theatres in four midwest states. The company also owns and operates the Glenwood Manor Motor Hotel and Convention facility. General officers are in Mission, Kansas, a Kansas City suburb.

Announcement of the new Forum came two weeks after news of the Company's new Glenwood Theatre in suburban Kansas City. "It is our intention to offer the very finest facilities in these two theatres," Dickinson said.

Update El Paso Plaza

EL PASO, TEX.—The Plaza here will undergo a complete remodeling program marking its 35th anniversary, according to Bill Rast, Interstate city manager. The front will be completely modernized.

The auditorium will get more spacious seating arrangements to enable patrons to pass between rows of seats without requiring persons to rise. The seating will also be staggered to insure an unobstructed view of the giant screen.

Existing art work in lobby, lounge and the starlight sky effect on the ceiling in the auditorium will remain intact.

All patrons attending the 35th anniversary were given birthday cake, which was baked in the form of the theatre.

The Plaza was built in 1930 at a cost of more than $1,000,000 and two of those attending the opening were on hand for the 45th birthday party. Bill Chambers is manager.



■ What is believed to be a new high in pride of film projection equipment is evidenced by photo of booth at The Plantation D-I, Des Moines, Iowa. A mammoth picture window at one end of the projection room enables patrons and passers-by to watch operation of the equipment which puts the picture on the screen.

Shown are James Walker, (L), manager, and Erwin Arndt, projectionist. Powerful new Futura arc lamps were recently installed by Ballantyne Instruments and Electronics, Inc., Omaha.

Interstate Sets Indoor

EL PASO, TEX.—The Northgate Theatre is being planned for the Northgate Shopping Center and will be a first run operation of the Interstate Theatre Circuit. The $325,000 project is on the drawing boards of Nesmith-Lane and Associates, architect for construction of the shopping center.

AJC Cites Coca-Cola President At Dinner

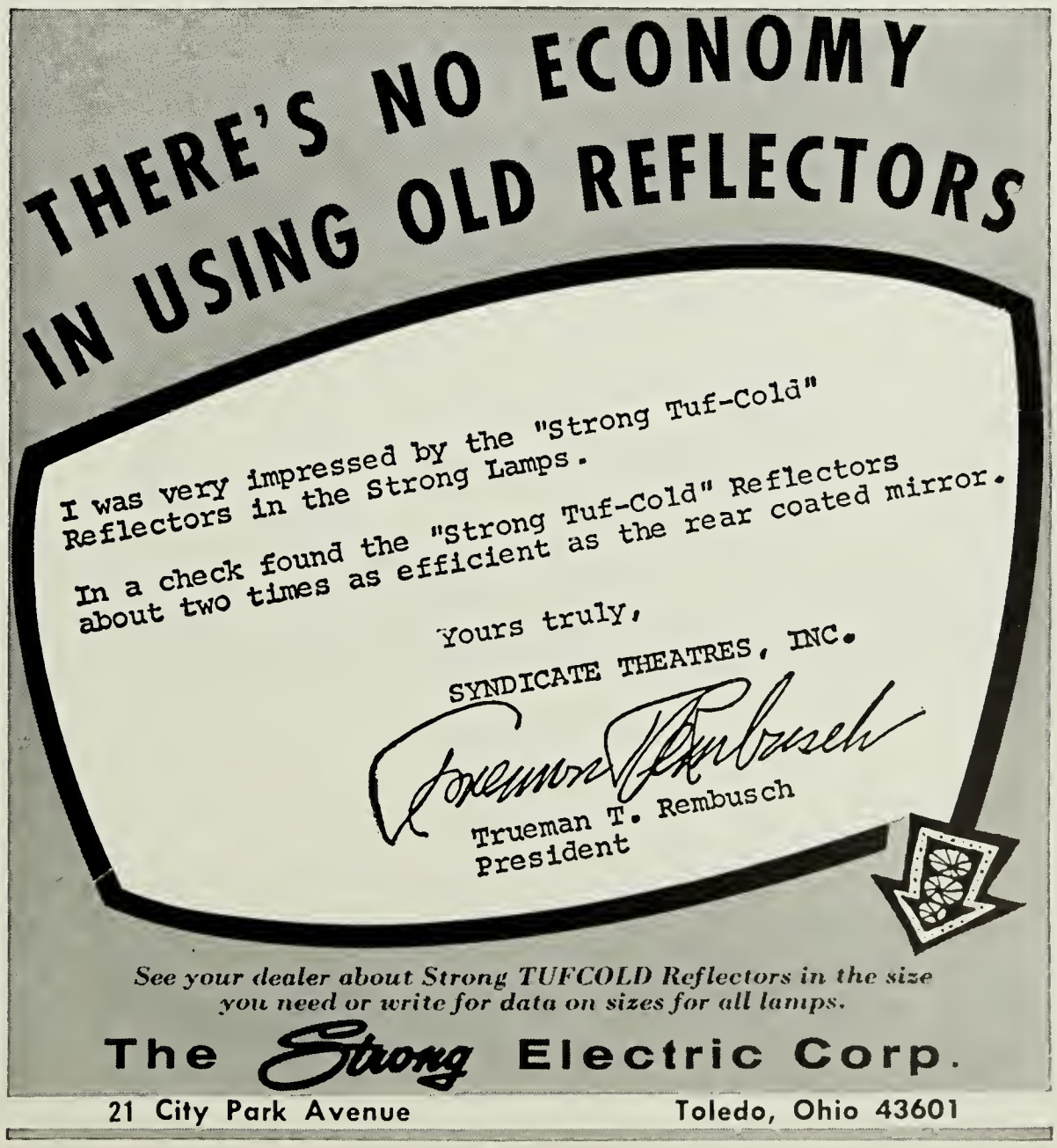
NEW YORK—The broadcasting and advertising industries presented their 1965 Human Relations Award to J. Paul Austin, president, The Coca-Cola Co., at a dinner sponsored by the American Jewish Committee Appeal for Human Relations at the Americana Hotel here recently.

Over 300 leaders in the communications field joined in the tribute, which honored Austin for his contributions "in strengthening man's understanding of his fellow man." The Award, a specially-engraved silver plaque in the shape of an open book, was presented by Morris B. Abram, president of the AJC and U.S. representative on the United Nations commission on human rights.

Marion Harper, Jr., chairman of the board and president of the Interpublic Group of Companies, Inc., was dinner chairman. Campaign chairman was John V. Blalock, of Brown and Williamson Tobacco Corp.

Among the broadcasting industry leaders who participated in the testimonial were: Sydney H. Eiges, the National Broadcasting Co., Everett H. Erlick, American Broadcasting Co.s, and Carl Tillmanns, of the Columbia Broadcasting System, Associate Chairmen; and Robert L. Hurleigh, Mutual Broadcasting System, member of the dinner committee.

The AJC, which was founded in 1906, is the pioneer human relations agency in the United States. It protects the civil and religious rights of Jews here and abroad and advances the cause of improved human relations for all people everywhere. This year, through its Appeal for Human Relations, it seeks $4,700,000 for its programs.





Concrete Block Excels In San Diego House

■ Concrete block was chosen over all other structural materials for the largest cinema theatre built in San Diego (California) since 1930.

Completed recently at a construction cost of approximately $300,000, the new Clairemont Theatre seats 1,200 patrons. Serving residents of the city's fast-growing Northwest section, it is the largest of four new movie houses built in San Diego during the last two years. They are the first to be undertaken here since the booming movie days of the 1920's.

The Clairemont is under operating lease



to Stanley Warner, Inc. It was built by David H. Garfield, owner and developer of the property, as a project which he values at nearly $750,000 upon completion.

Virtually every wall in the 18,600 sq. ft. structure is built of concrete block.

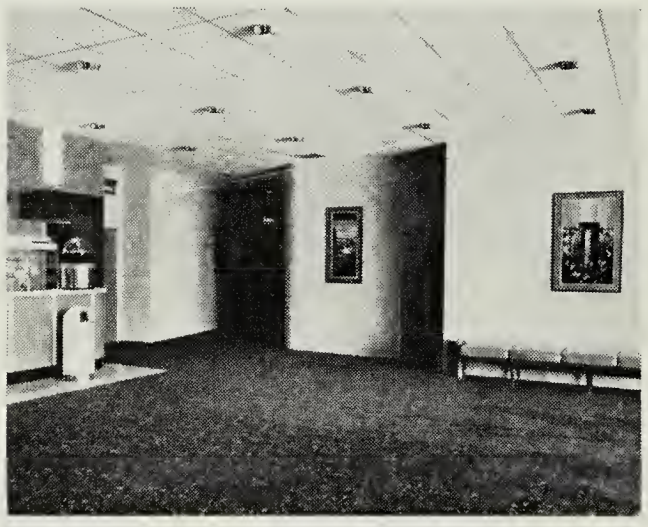
Exterior bearing walls, as much as 40 ft. high, use standard 8 x 8 x 16 inch concrete block supplied by Hazard Products, Inc., San Diego county's oldest and largest masonry materials manufacturer.

Interior partition walls, bearing and non-bearing alike, are of concrete block too, either 6 in. or 4 in. thick. Their surfaces are left exposed and are painted in light, pastel colors to create a lively interior environment.

"The naturally textured surface of a concrete block wall becomes very attractive when painted in a coordinated color harmony," said Rudolph A. Kuehn, Clairemont Theatre manager.

People comment often on the theatre's tasteful interior, he added, and on how the wall colors harmonize with a collection of specially selected oil paintings hung in the foyer.

An even more significant advantage of concrete block construction is acoustical insula-



tion, according both to Kuehn and to David Garfield, the theatre's owner-developer.

"Its acoustics are superb," said Garfield, "and they have been commented on by top sound engineers."

Street noises and even the sonic booms which occur occasionally in this area are blocked out by the theatre's 8-in.-thick exterior masonry walls, he stated. Rest rooms, foyer and concession stands are similarly insulated from the auditorium by the building's interior partitions of 4 and 6-in.-thick concrete block.

Insulation against heat and cold is an equally significant feature of block construction, both agreed. "Our air-conditioning costs much less than it would if our masonry walls didn't insulate the theatre from outside heat and cold," Kuehn emphasized.

Speaking from a construction viewpoint, T. J. Mintz of Mabie and Mintz, general contractors for the theatre, said "We like the solidity of masonry construction and the factor of fire safety that's so very important in a building designed for public assembly.

The theatre is almost completely fireproof, Mintz stated, having concrete slab floors throughout, and a fire retardant drop ceiling below its tapered steel girder roof system. The roof is surfaced with fire retardant material.

"Masonry construction is very durable," he continued, "and we never have to worry about shrinkage which often cracks plaster or even concrete in other types of construction."

Clairemont Theatre was designed by Drew Eberson, a New York architect specializing in movie theatre design. F. B. McCauley Construction Co. was the masonry contractor.

An unusual molded block, termed Shadowall by its manufacturer Hazard Products, lends visual interest to the theatre's street facade. Its molded relief face casts a changing shadow pattern, depending on position of the sun. It also responds to artificial exterior lighting at night.

Shadowall Bloc, manufactured in the standard 8 x 8 x 16 inch unit, can be laid up in many ways to create different shadow patterns, according to McCauley.

The theatre facade is also enhanced visually by limited use of a decorative ceramic tile. It reappears in the foyer as a repeated accent along with an equally limited use of marble veneer.

The theatre's spacious foyer and entrance lobby are given added character by large curved concrete block walls separating this area from the auditorium. A full 2 stories high, the transverse wall serves an acoustical function as well.

"These big curved walls demanded a lot of extra skill on the part of our masons," McCauley said, "since all block had to be trued up with the level rather than by line and plumb."

McCauley specified Hazard Bloc for the job because "we could be assured of good quality control."

All interior walls are reinforced with steel, and grouted. This was necessary because of their height and length, McCauley stated. To accomplish this in the non-bearing partitions, a special run of 4-in. open-end, bond-beam block was made by Hazard Products.

Interior mortar joints are all raked for best appearance when painted. Exterior walls were laid up to create modular panels with distinctive color and mortar joint treatment.

Each panel is set off with a continuous vertical mortar joint, deeply raked for accent. Within each panel, horizontal joints are raked and vertical joints rounded for a flush effect.

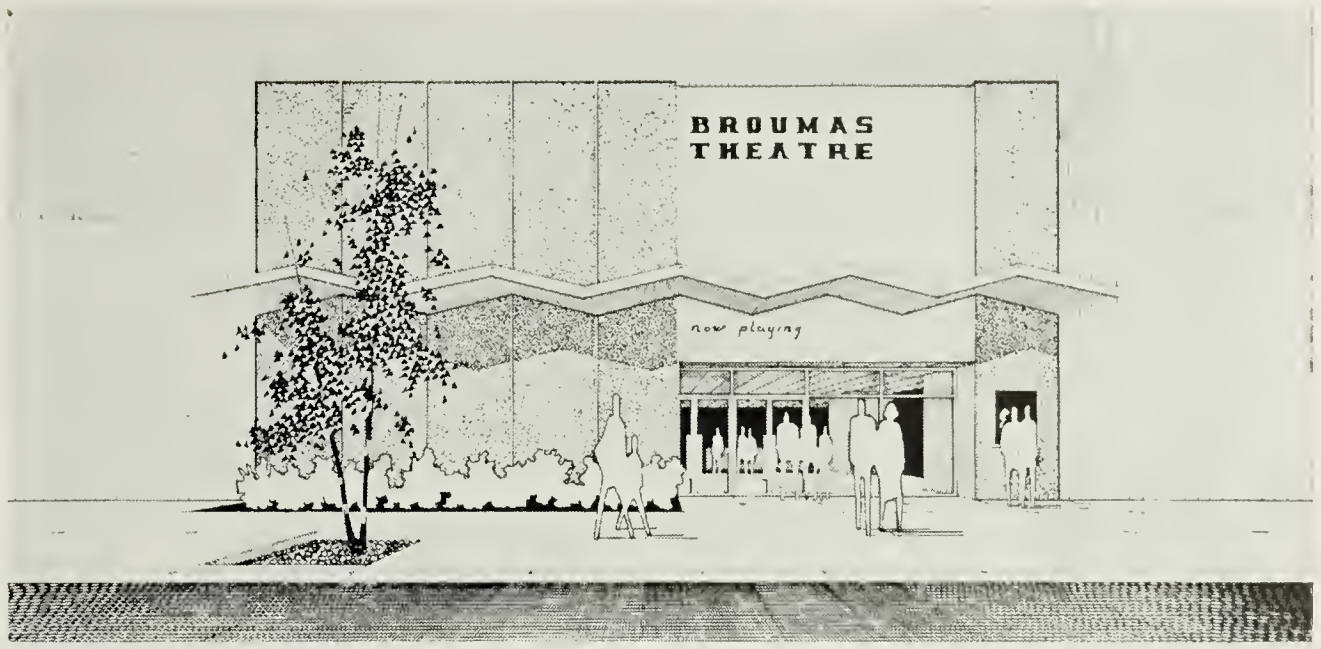
Pepsi Personnel Appt.

NEW YORK—James B. Somerall, president and chief executive officer of Pepsi-Cola Company, announced the appointment of Marvin C. Bonine as vice-president of employee relations for Pepsi-Cola.

In his new capacity, Bonine will be responsible for all staff functions of personnel and labor relations for Pepsi-Cola and its subsidiaries, including Pepsi-Cola Metropolitan Bottling Company, Inc.

He had been serving as vice-president of employee relations and production for Pepsi-Cola Metropolitan Bottling Company, which operates 18 Pepsi-Cola plants in 14 cities throughout the country.

Broumas Sets New Ohio Indoor



Architects drawing of new Lima Mall center theatre

SILVER SPRING, MD.—John G. Broumas, president of Broumas Theatres, Inc., announced from his circuit headquarters here the construction of the rapidly expanding chains' newest theatre, the Lima Mall, located in the Lima Mall Shopping Center, Lima, Ohio.

The Lima Mall features the latest concepts in design of shopping center theatres, and is patterned after other new shopping center theatres recently built by the chain. The house will be able to present 70 mm productions on an ultrawide screen, as well as CinemaScope and conventional 35mm.

The entire nine-hundred seat auditorium will be surrounded by stereophonic speakers, utilizing six channels. The auditorium will be equipped with nine-hundred "living-room comfort" seats, which will be staggered and pitched to give every patron a unobstructed view of the extra-wide screen.

The decor of both the auditorium and the spacious lobby will be in soft hues and patterns which will be relaxing to the patron. The lobby is designed in such a way as to accommodate over three hundred people, eliminating long lines of waiting patrons. Every conceivable effort will be made to give the theatre-goer absolute comfort. An all climate control, triple filtered, heating and air conditioning system will provide patron comfort under any conditions.

Broumas, becoming one of the leading shopping center theatre developers in the U.S., said the theatre will enable the patron to see the finest motion pictures, under the most ideal conditions possible. The patron will have no parking worries and will enjoy motion picture films in clean, comfortable, intimate surroundings, rivaling the patrons' own living-room.

"It is our intention to initiate a whole gamut of extra services, which will include such things as coffee service, a novel paging system for professional people, and art displays."

Completion of the Lima Mall Theatre is expected in the early part of 1966.

Dr. Pepper Sets Ad Plans

DALLAS, TEX.—Dr. Pepper bottling plant owners and managers from throughout the U. S. and Canada met here for a two day meeting conducted by Dr. Pepper Co., according to Wesby R. Parker, chairman and president of the Dallas-based soft drink firm.

More than 1,000 delegates attended the annual national meeting which featured presentation of Dr. Pepper's complete advertising and marketing plans for 1966.

W. W. Clements, vice-president for marketing for the company, headed up the two day presentation which was held in the Sheraton-Dallas Hotel. The entire business section of the program took on the format of a three act musical titled "Why Didn't He Take It With Him?" which was under the direction of Charles Meeker Jr.

Starring roles were played by Dick Clark, national emcee of American Bandstand, Donna Loren, teen-age singing star and other professional talent.

One of the highlights on the program was the presentation of one way packaging which will be introduced by Dr. Pepper in 1966. Dr. Pepper will be the first major soft drink brand to make its product available in non-returnable bottles in all of the standard size packages currently being used. Recorded net earnings of $1,779,135, are $1.21 per share, for the first nine months of 1965, 23 per cent above the $1,428,115, or 98 cents per share for the comparable period last year, Parker said.

Syrup sales by the soft drink company were nearly 13 per cent ahead of the same period a year ago.





Architect Armand Carroll's design for Sameric

SAMERIC CHAIN READIES N. J. SHOWCASE

The Eric Theatre, Pennsauken, N. J., is the newest showhouse to be built by the Sameric Theatres chain. Construction is underway with opening set for Thanksgiving Day. Shown is the architect's rendering of the new theatre, located at the Pennsauken Merchandise Mart Shopping Center. Architect for the $600,000 theatre is Armand Carroll.

N.J. Drive-In Joins Phila. Circuit

PHILADELPHIA—The multi-million dollar theatre construction program currently underway by the Sameric Theatres chain in the Delaware Valley reached another milepost when the new Black Horse Pike Drive-In staged its formal opening.

It is located in Camden, N. J., one mile from the Black Horse Pike Shopping Center.

At the brief ceremonies at the opening of the drive-in, television personality Sally Starr was on hand to cut the ribbon and Councilman John Horn represented the City of Camden.

The guests and patrons at the drive-in were welcomed by Samuel Shapiro, president, Sameric Theatres. The Black Horse Pike Drive-In was the fifth theatre to be opened by Sameric Theatres in the past two years.

Two other theatres have been announced for immediate construction. They include the Eric on Rittenhouse Square, in center city Philadelphia, and the Eric in the Pennsauken Merchandise Mart Shopping Center, Pennsauken, N. J.

The new 1,500 car Black Horse Drive-In was constructed at a cost of $600,000. Damon and Foster, Sharon Hill, Pa., was the engineering contractor, and Sidney Jelinek was the architect. The general contractor was the Lawnside Construction Company, and Joseph Quaintance was the electrical contractor.

The equipment was furnished by the Ballautyne Corporation, subsidiary of the ABC Vending Company. Signs were erected by the Penn Neon Company, Harrisburg, Pa.

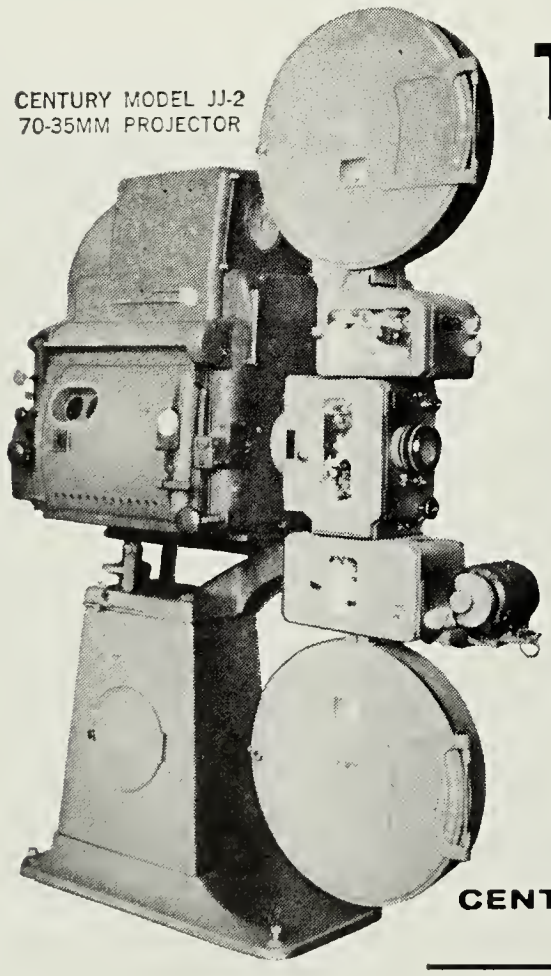
The concession buildings were constructed by William Martin, Barrington, N. J.

The screen will be one of the largest in the area with the latest in projection equipment including 70mm process, making the Black Horse Pike Drive-In and the White Horse Pike Drive-In the only drive-in theatres in the east equipped to handle motion pictures filmed in this wide screen.

The entire area surrounding the drive-in theatre will be landscaped, and a large children's playground will be a feature of the operation. Two modern concession buildings have been erected, and the washrooms are finished in mosaic tile and colored fixtures. The exterior and interior of the buildings were finished in Terrazotex. The cafeteria and rest rooms will be fully air conditioned.

The toll booths at the entrance are finished in porcelain enamel with a giant revolving black horse erected as a signpost for the playhouse.

The Black Horse Pike Drive-In will be an all-year-round operation and will be equipped with the latest electrical in-car heaters. It is the only drive-in located in the City of Camden, and it has direct access to the cut-off from the Walt Whitman Bridge.



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Coke's Fountain Sales Reps At NAMA Show

MIAMI BEACH—The 19th annual convention and exhibit of the National Automatic Merchandising Association held here recently saw special representatives of The Coca-Cola Company's fountain sales department busy greeting cup operators and visitors at the Company's booths in the exhibit area of the Miami Beach Convention Hall, site of the world's largest automatic vending exhibit.

Special representatives attending were typical of ninety special representatives of The Coca-Cola Company's fountain sales department, averaging over fifteen years service coupled with a total of 1378 years working in the soft drink industry.

These highly trained specialists are part of a sales force Coke maintains is unequalled in service, talent and skill by any other firm in the entire soft drink industry.

A fountain sales department special representative spends a major portion of his working hours paying special attention to the nation's expanding post-mix operations that have skyrocketed from approximately 44,670 post-mix vending machines in 1953 to an estimated 166,900 vending machines in 1964. This total also includes pre-mix vending machines which are serviced by soft drink bottlers throughout the country.

Special representatives are available to assist post-mix cup operators in spot checking cup vending machine locations for mechanical operation and top product quality. Operators are advised on the positioning of equipment at outlets plus additional services ranging from the placement of advertising to merchandising programs.

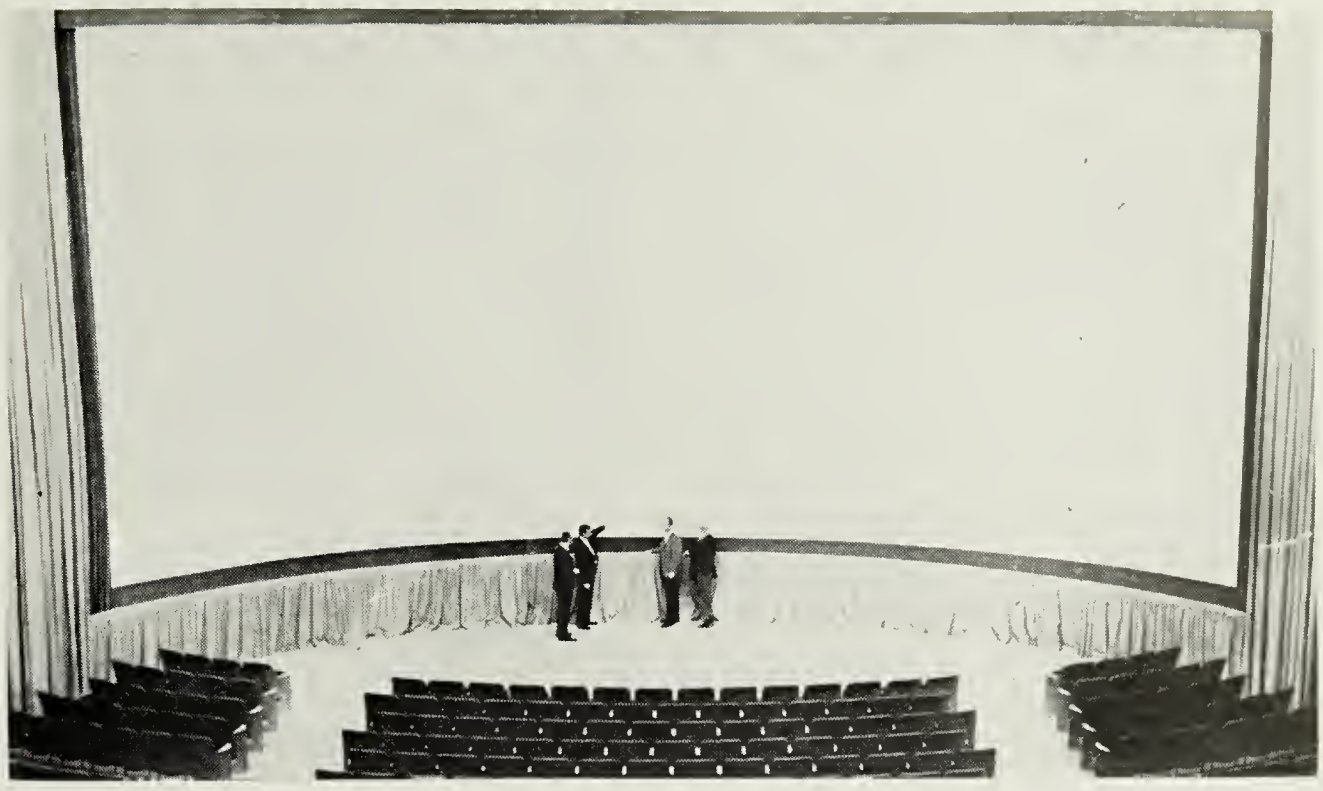
Most special representatives are seasoned salesmen who have been promoted through their individual ability to draw on many talents whenever needed. They possess the combined talents of a top promotion specialist, goodwill ambassador and respected veteran of the vending industry.

Chi. Cinema Opened

CHICAGO—"The Cinema," newest theatre in the General Cinema Corporation, opened in the Randhurst shopping center. Large newspaper advertising and promotional features heralded the theatre's opening. R. A. Smith, president of General Cinema Circuit, says that the Cinema is 85th in the circuit. The circuit owns and operates 34 drive-in theatres, 51 indoor theatres and a chain of 15 bowling centers, in addition to its shopping center activities. Ray Helson, veteran theatre manager, will be in charge of the Cinema operation.

Helson has received valuable assistance from Jack Springer, district manager for General Cinema, toward the theatre's opening. Free gifts were given to all patrons at the opening. Craig Stevens and Alexis Smith were celebrity guests.

Among the many features of the Randhurst Cinema include: free parking for 10,000 cars; wall-to-wall screen, pioneered and developed by General Cinema which affords "perfect patron viewing from any seat in the theatre;" transistorized hi-fidelity sound; "living-room" comfort in upholstered "push-back" seats, offering the ultimate in leg room; art gallery lounge, where art of local talent can be viewed in gracious surroundings; and specially designed air conditioning and heating system which provides "just the right temperature" at all times.



TOA Delegates See D-150 Demonstrations

■ The D-150 film projection system, which enables any motion picture theatre to present pictures made in all currently used aspect ratios from conventional 35mm to the giant audience-enveloping D-150, was demonstrated to leaders in the motion picture industry during the week of the national convention in Los Angeles of the Theatre Owners of America.

Demonstrations were held at the Rosemary Theatre in nearby Santa Monica. The first demonstrations were held for a specially invited group of industry leaders and the press. Additional presentations were held for film industry executives and technicians.

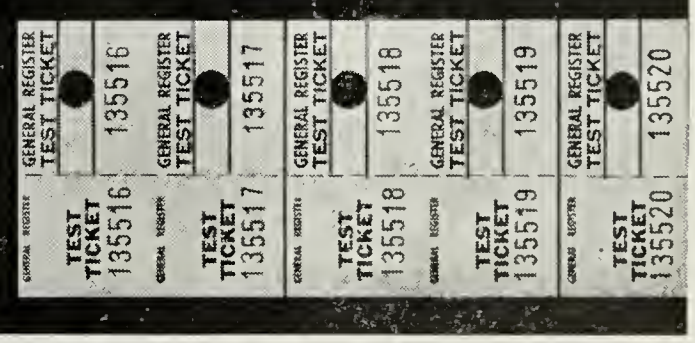
D-150 executives also hosted TOA delegates and circuit operators and independent theatre groups at other screenings. Special buses provided transportation for TOA visitors between the theatre and their hotel.

The automated D-150 All-Purpose Projection System is operated by push button from the projection booth and, within seconds, changes the screen size.

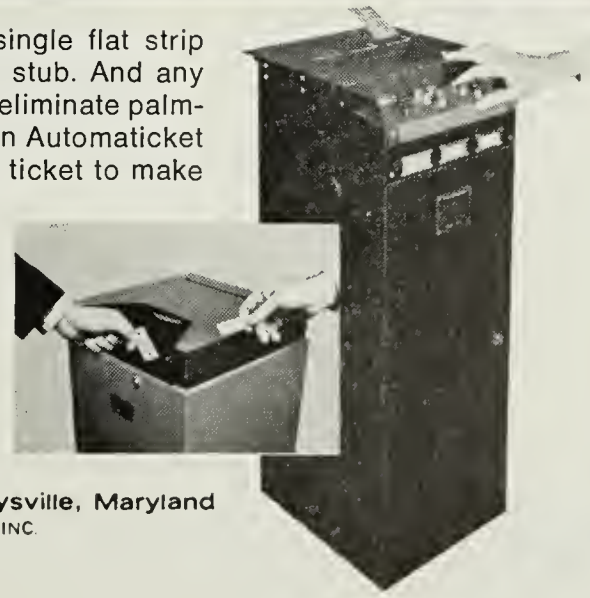
Dr. Richard Vetter and Carl Williams, former UCLA staff members, inventors and in charge of research and development as vice-presidents of D-150, Inc., whose president is Marshall Naify, listed numerous advantages of the system to delegates.

The first picture photographed in Dimension-150 is "The Bible," recently completed.

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Columbus Enjoying Boom In Theatre Construction

COLUMBUS, O.—Columbus is in the midst of an unprecendented suburban theatre building boom, which may soar to an investment of between $6 million and $7½ million if all projected theatres are constructed.

With two new theatres already in operation, some 10 or more are either under construction or on the drawing boards. Local theatremen believe that this array of new houses represents the greatest number of new film theatres planned for any city of comparable size in the midwest and perhaps throughout the country.

Columbus now has a metropolitan population of 880,000. Chamber of Commerce projections give the central Ohio area a million population by 1970, when most of the planned theatres should be completed.

Latest theatre to be announced is the $750,000, 1200-capacity Loew's house on Morse road in the booming northeast section, some seven miles from the downtown distrct. The new house, which may be followed by one or two more Loew's theatres in Franklin County, is expected to be completed by the fall of 1966.

Northland Cinema, first of the de luxe suburbans to be opened (in August, 1964) is located in Northland Shopping Center, near the new Loew's site. Northland Cinema, operated by the Cincinnati Theatres' division of Associated Theatres of Cleveland, seats 978 and cost $600,000. Associated plans a sister theatre in Eastland shopping center, to be completed by 1967. Eastland is to be located at Hamilton and Refugee roads in the far southeast section of the county. A third Associated theatre has been discussed.

Cinema East, new de luxe house on E. Broad street in suburban Whitehall, was opened at the time of the announcement of the new Loew's house. Charles Sugarman operates the 1000-capacity, $500,000 theatre.

Twins Planned By Circuit

General Cinema Corp. of Boston is planning two or three twin houses, each named Cinema I and Cinema II. The first is under construction in the Great Western Shopping Center. A second has been planned for the Town and Country Shopping Center area, near Cinema East. A third site is to be selected. One auditorium of each twin will seat 1250 and the other 750. The twins are joined by a common lobby.

Sam Schultz, Selected Theatres, Cleveland, is expected to operate a 1000-capacity house to be built in the projected Walnut Hills shopping center at Livingston and Brice roads in the far eastern section of the county.

Construction of a 1000-seat theatre in a new 40 unit shopping center at Henderson and Reed roads in the Upper Arlington area was announced recently. Identity of the operator was not announced.

Coke Trailer For Sprite

LOS ANGELES—Theatre owners, concessionaires and special guests visiting The Coca-Cola Company's Booths #71-76 during the annual Theatre Owners Of America-National Association of Concessionaires convention held here at the Ambassador Hotel received attractive brochures describing an all new 30-second 35 mm full-color film trailer featuring The Coca-Cola Company's product, Sprite, the nation's #2 selling lemon-lime soft drink, together with a variety of high-profit food items including popcorn and hot dogs set in a taste tempting, sales provoking sequence.

Especially designed to increase sales and customer traffic at profitable theatre snack bars, the film is available for either conventional or drive-in theatres as an entertaining remainder of intermission-time refreshments.

This unique new treatment of Sprite in a lively intermission trailer may be obtained free of charge by filling out a convenient self-addressed reply card attached to the film trailer brochure, contacting the local Fountain Sales representative, or by writing to The Coca-Cola Company, Attention: Theatre and Concessions Manager, 310 North Avenue, N. W., Atlanta 1, Ga.

NCR Dividend Announced

NEW YORK—The National Cash Register Company declared a five per cent stock dividend payable Dec. 15 to shareholders of record on Nov. 5.

Chairman Robert S. Oelman, in announcing the dividend following a board of directors meeting here, also reported that both sales and earnings for the first nine months of 1965 increased 10 per cent over the comparable period of last year.

In commenting on the dividend, Oelman said the board's action "recognized the continuing growth of shareholders' equity in the company as the result of reinvestment of undistributed earnings of prior years."

These reinvested earnings have been used primarily to finance the development of "total" business systems, including electronic data processing equipment, and to finance the rental of such systems, he said.



Breaking ground for a new Reade-Sterling theatre in Toms River Plaza, N. J., are (Left to right) Herb Rubin, manager, Toms River Drive-In; Edwin Gage, executive vice-president of the theatre chain; Dan Donofrio, shopping center owner, Dover Township Mayor John G. Woods, Nick Schermerhorn, vice-president and general manager of the theatre chain; Emily Lindgren, city manager, Toms River Theatres; and Johnny Johnston, in charge of the Concession Dept. of Walter Reade-Sterling, Inc.

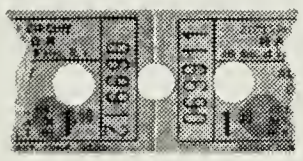
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DIVISION

N. G. Plans Mich. House

HOLLYWOOD — National General Corp. has entered into a lease for a second deluxe motion picture showcase in Michigan, it was announced here by Dan A. Polier and William H. Thedford, co-directors of theatre operations for the company.

The new theatre, part of NGC's $50 million dollar nationwide expansion program, will be located in the Maple Village Shopping Center in Ann Arbor.

Decision to build in the college community, home of the University of Michigan, is in keeping with National General's marketing concept of "bringing the movies to where the people are"—in shopping centers, drive-ins or freestanding suburban theatres.

The company's first theatre in Michigan, which will be located in Lansing, was announced recently.

WANT FURTHER INFORMATION ON

PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

- ☐ **AMERICAN SEATING CO.**, "Stellor" Theatre Chairs
- ☐ **ASHCRAFT MFG. CO., INC., C. S.**, Super Core-Lite 35/70 Projection Lamps
- ☐ **BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.**, Theotre Planning; Theatre Precision Equipment
- ☐ **CARBONS, INC.**, Lorroine Arc Carbons
- ☐ **CENTURY PROJECTOR CORP.**, All-New 70/35mm Projectors
- ☐ **EASTMAN KODAK CO.**, Eastmon Films
- ☐ **GENERAL REGISTER CO., DIV. UNIVERSAL CONTROLS, INC.**, Automaticket Control Systems
- ☐ **KNEISLEY ELECTRIC CO., THE**, Silicon Rectifiers, Replocement Stocks; "Sil-Tubes"
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- ☐ **NATIONAL THEATRE SUPPLY CO.**, Theatre Equipment and Supplies, American Seoting Choirs
- ☐ **NORTH AMERICAN PHILIPS CO., INC.**, Norelco AA II 70/35mm Projectors
- ☐ **PEPSI-COLA CO.**, Pepsi-Colo
- ☐ **STRONG ELECTRIC CORP., THE**, "Futura" Arc Lomps, "Tuf-Cold" Reflectors
- ☐ **UNION CARBIDE CARBON PRODUCTS DIV.**, "Notional" Arc Corbons
- ☐ **XETRON DIV., CARBONS, INC.**, Xetron Lomp houses, Power Supplies

LIST ITEMS _____

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ISSUE OF NOVEMBER 10, 1965

NAME .....

THEATRE .....

ADDRESS .....

CITY, STATE .....

MOTION PICTURE EXHIBITOR
317 N. Brood St., Philadelphio, Po. 19107.



To get counter girls to ask for that extra sale, ABC Consolidated Corporation had special signs printed in Japanese for use at their theatre refreshment installations. When the customer asks for a translation girl explains sign means "Won't you try our delicious popcorn?" and, hopefully, an extra sale is engineered.

R. C. Earnings Up

COLUMBUS, GA.—W. E. Uzzell, president, Royal Crown Cola Co., reported the company's consolidated earnings after taxes for the nine-month period ending Sept. 30 rose 22 per cent over earnings for the same period last year, reaching $3,388,915 or 91 cents per share after providing $3,523,000 for federal and state income taxes.

This compares with restated earnings of $2,772,438 or 76 cents per share for the same period of 1964, after providing $2,849,000 for federal and state income taxes.

Uzzell said sales for the first nine months of 1965 have been very good. He said sales for Royal Crown Cola, the company's leading product, were ahead 10 per cent over the same period last year and Diet-Rite Cola is maintaining its number one position in the low-calorie market. He reported that a broadening distribution of Diet-Rite Lemon-Lime is "making a very good showing in a large number of areas."

The company president attributed the sales progress in 1965 to a number of factors, including a stepped-up advertising and promotion program.

NG Starts Two Indoors

BEVERLY HILLS—In line with its nationwide expansion program, National General Corporation broke ground for new theatres in San Bruno and San Jose Calif. recently.

Taking part in the ground-breaking ceremonies at both sites was Eugene V. Klein, president, NGC.; Irving H. Levin, executive vice-president; Dan A. Polier and William H. Thedford, co-directors of theatre operations; John Klee, Pacific Coast division manager, and Louis Tavolara, area supervisor.

The theatre in San Bruno, to be known as the Fox Skyline, will have 825 seats and will be located in Pacific Heights Shopping Center at Skyline Boulevard and Sharp Park Road.

The San Jose theatre, which has not yet been named, will have 950 seats and will be located in the Town and Country Shopping Center at Winchester Boulevard and Stevens Creek Road.

Planned as deluxe showcases for first-run films, both theatres will have climate-controlled heating and ventilating. J. Walter Bantau, NGC director of construction, will supervise building of the two houses which have been budgeted at $350,000 each.

National General recently announced a $50 million, three-year expansion program that would add 100 new theatres to its present total of 225.

Dairy Case Catalog

For the convenience of both ice cream and dairy products salesmen, Bally Case & Cooler, Inc., of Bally, Pa., has published a new pocketsize catalog.

Leon Prince, general sales manager of Bally, producers of a complete line of display cases for both the ice cream and the milk industry, said that ice cream and milk products salesmen who must discuss display case requirements with their customers will find the catalog a perfect answer to fill this need.

Bally's new catalog, only 4" x 8" in size, contains complete specifications and engineering data on all Bally cases.

• Your savings start the day you install KNEISLEY Silicon Rectifiers, Silicon Replacement Stacks, or SIL-TUBES



$300 to $1200

When you reolace motor-generators with KNEISLEY Silicon Rectifiers you effect an annual savings of $300 to $1200 in power alone. KNEISLEY Kni-Tron Miniaturized Silicon Rectifiers greatly reduce costly booth wiring in new installations.



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If you are now using outmoded gas filled tubes in your rectifiers and Exciter Lamp Supplies, converting to Silicon with KNEISLEY SIL-TUBES will increase your rectifier efficiency 23 to 30%.

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THE KNEISLEY ELECTRIC CO. P.O. Box 1506 TOLEDO, OHIO 43603

Continued from page PE-8

great deal about the impact of the ad campaign on a particular picture on the public. The formal hypothesis, or tentative theory to be investigated, might be expressed in such a fashion: "Advertising expenditures increased the film's boxoffice gross." Or, we might express the same hypothesis in a negative fashion, saying "Lack of advertising expenditures decrease a film's boxoffice gross."

When contrasted to a study aimed at determining how many people live in a given area and making some stratification on the basis of income, education and other criteria, the proposed question is at once seen to be complex in nature. This does not, however, preclude the possibility of arriving at valid findings. It does suggest painstaking care is on order when devising a method to prove the hypothesis.

The utility of this type of study is only too clear. If we know with some reasonable degree of certainty that increasing advertising outlay produced a favorable increase in a pictures' gross, we can again make the investment with confidence in its ultimate success. The quick businessman could easily punch holes in a defense for such an undertaking, however, by pointing up that many a film has bombed despite a costly, extensive campaign effort. And here is precisely where some knowledge of the limitations and merits of MR can pay off.

Though we are unable to predict with absolute certainty what the future holds, we can know with increasing certainty when our predictions are based on a guess and when they are founded in knowledge. Such knowledge derives from man's capability to question the nature of events and things in his life. With the ability to make connections between facts and events in a rational way, he is equipped to answer questions that otherwise would remain bound by the limits of his instinctual thought processes.

Since the MR projects are concerned exclusively with human behavior, we must take into account the limits of our knowledge about human nature. Man, unlike a tree or fish, has ends other than survival and propagation of the species. Looking at a tree, we can quickly establish what we know about it: it does everything in its power to survive by sending roots out for water and leaves to sunlight, and it seeds to insure the species will continue. Man's nature is another matter entirely.

What governs his behavior is, to a great extent, a mystery. Science has not, however, been content to sit back.

Science and behavior

We have all heard of the social sciences, which include sociology, psychology, and anthropology. Each of these has, as its ultimate end, the accumulation of truth concerning human behavior. These 'sciences' differ from the physical sciences, such as chemistry and physics, in that their subject matter is the behavior of man as a total organism. Taking the methods of the physical sciences, chiefly those which involve applying proofs based on observation and experience to theories, the social scientist attempts to distinguish patterns of behavior and their underlying causes.

To some degree, these findings can be used to predict what most men will do in a given situation.

Statistical Significance

The systematic compilation of instances is the basis of statistics and much scientific work. With the ability to collect and classify facts on human behavior, the social scientist and researcher can, from general rules which emerge from such studies, begin to outline valid theories of human behavior.

In psychology, the point at which a researcher's findings can be said to illustrate a proof of his theory is expressed as the statistical significance of his experiments. Generally, one need only remember that the statistical significance of a study (expressed as a decimal of .05 for example) means that in 19 out of 20 occasions the results suggested by a theory can be shown to occur. A study with a statistical significance of .10 would, along the same lines, indicate that in 9 out of 10 instances, the theory would be supported by results.

Projection and MR

A lot of the market information available to the businessman has been derived by survey type studies. To obtain a true cross-section of a community's opinions or habits is an exceedingly difficult thing. The reseacher must be able to select a sampling technique that takes into account the many quirks of persons subjected to such experiences. An erstwhile theatre manager, for example, was said to have handed out a brief questionnaire on a redecorating project. Two new ladies rooms, one done in a rococo period French motif, the other in a subdued, quietly tasteful modern decor, were the subject of this questionnaire, which asked the patrons to indicate which restroom they preferred. The results were overwhelmingly in favor of the contemporary facility, but the manager, who had an employee count traffic into the two restrooms over a period of time, found that the ladies obviously enjoyed the red velvet and gilt, since most of them used the restroom they said they didn't like.

Surveys, accordingly, can be most valuable or totally meaningless. The best caution that can be exercised when faced with commissioning a survey or having to decide on the validity of a completed study is to know with whom you are dealing.

The researcher who undertakes the systematic collection of particulars for the inference of a general truth must know how large a test he must conduct before his findings become relevant. Thus it is often the basis for statistical projections that is highly critical. A competent researcher, accordingly, follows he guidelines of the physical sciences, in making his facts as objective as possible.

It is understood that few businessmen have need to master the intricacies of motivational research, since the expert services of the research organization are at their disposal.

The guidelines offered can, however, orient the person unfamiliar with MR's tools and techniques.

Research men can save their clients a lot of time and effort, as they are in a position to know just what kind of data exists on a particular problem. Put simply, the process is to determine what we want to find out, what do we already know about the problem, and how will we use the information obtained.

This publication has used many of the popular market research techniques and found them an invaluable source of data. When such studies are based on factual knowledge of market conditions, they can offer extremely valuable guidelines in management decisions at all levels.

Those of us in the motion picture industry who remain unaware of the benefits of meaningful research should make the effort to acquaint ourselves with it, as we will be called upon to support such projects in the near future. They are being undertaken for the benefit of all—all that is who can use them intelligently.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues af each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



NOVEMBER 10, 1965 SECTION TWO VOL. 74 NO. 15

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **BLOOD AND BLACK LACE**—MD—90m.—(TC)—Camaron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult horror meller—Woolner Brothers
6414 **BLOOD ON THE ARROW**—W-91m.—(DC)—Dale Robertson, Martha Hyer, Wendell Corey—5237 (12-16-64)—Old Fashioned fast moving western
6513 **CITY OF FEAR**—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad
ESCAPE BY NIGHT—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made
6511 **FINGER ON THE TRIGGER**—W—87m.—(TC; TS)—Rory Calhoun, James Philbrook, Silvia Solar—5333 (10-20-65)—Actionful western—Made in Spain
FOOL KILLER, THE—D-98.—Anthony Perkins, Edward Albert, Salome Jens — 5277 (4-28-65) — Off-beat drama can use special attention—Landau
6510 **GUNMEN OF THE RIO GRANDE**—W—86m.—(WS;C)—Guy Madison, Madeline Lebeau—5321 (9-1-65)—Okay western made in Spain
KING AND COUNTRY—D—90m.—Dirk Bogarde, Tom Courteney—5329 (10-6-65)—Stark drama has limited appeal—English made—Landau
6501 **MARA OF THE WILDERNESS**—D-90m.—(C)—Adam West, Linda Saunders—5293 (6-23-65)—Outdoor adventure is okay family program entry
6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.
6407 **NAKED KISS, THE**—D-92m.—Constance Towers, Anthony Eisley—5227 (11-4-64)—Fair Adult Programmer
6543 **PAWNBROKER, THE**—D-114m.—Rod Steiger, Geraldine Fitzgerald—5273 (4-14-65)—Shatteringly powerful drama heightened by superb acting—Landau
6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program
6504 **TAFFY AND THE JUNGLE HUNTER**—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences
6509 **TICKLE ME**—MU-90m.—(PV; DC)—Elvis Presley, Jocelyn Lane—5293 (6-23-65)—Loads of songs and gals brighten Presley starrer
6542 **UMBRELLAS OF CHERBOURG, THE**—NOV.—90m.—(C)—Catherine Deneuvre—5243 (12-30-64)—Unusual treatment for ordinary love story—French-made; English titles—Landau
6506 **YOUNG DILLINGER**—MD-102m.—Nick Adams, Mary Ann Mobley—5277 (4-28-65)—Typical crime does not pay meller

COMING

ANKLES AWAY—Kenneth Moore
BIKINI PARADISE—(EC)—Janette Scott, Kelron Moore
CURSE OF THE VOODOO—
DESERT RAVEN, THE—Rachel Roman
FRANKENSTEIN MEETS THE SPACE MONSTERS—
GENTLE RAIN, THE—(C)—Christopher George
HOT SPY, COLD CORPSE—Kerwin Mathews
HUMAN DUPLICATORS—George Nader
LIFE IN DANGER, A—Derrin Nesbitt, Julie Hopkins
MAGIC WEAVER, THE—(C)—Fairy Tale
OPERATION C.I.A.—Burt Reynolds
OSS 117—Irina Demich, Nadia Sanders
PIE IN THE SKY—Lee Grant, Richard Bray

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

6417 **ATRAGON**—MD-88m.—(Colorscope)—Japanese cast—5245 (1-20-65)—Good action import for program—Japanese-made
6503 **BEACH BLANKET BINGO**—CMU-98m.—(P.V.;PC))—Frankie Avalon, Annette Funicello, Deborah Walley—5285 (5-26-65)—Teeners will enjoy latest beach bash
6410 **CONQUERED CITY**—M-91m.—David Niven, Bem Gazzara, Lea Massari—5257 (3-3-65)—Wartime meller has names to help—Filmed abroad
6506 **GO GO MANIA**—MU-70m.—(TS;TC)—The Beatles, The Animals, Hermans Hermits—5285 (5-26-65)—Musical strictly for teens—English made
6509 **HOW TO STUFF A WILD BIKINI**—CC-93m.—(PV; PC)—Annette Funicello, Dwayne Hickman, Brian Donlevy—5301 (7-21-65)—Another wild entry for younger set
403 **LAST MAN ON EARTH, THE**—MD-86m.—Vincent Price—5241 (12-30-64)—Fascinating horror entry—Italian-made
6501 **LOST WORLD OF SINBAD, THE**—MD-90m.—(C; Wide Screen)—Toshiro Mifune—5261 (3-17-65)—Fair import has potential—Japanese-made; dubbed in English
6411 **OPERATION SNAFU**—C-93m.—Alfred Lynch, Sean Connery, Ann Beach—5257 (3-3-65)—Cute British service comedy—English-made
416 **PAJAMA PARTY**—CMU—83m.—(PV; PC)—Tommy Kirk, Annette Funicello, Elsa Lanchester—5229 (11-18-64)—Good for teens and family crowd
6510 **SERGEANT DEADHEAD**—CMU—90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Fred Clark—5309 (8-18-65)—Cute teen comedy has angles to help
6508 **SKI PARTY**—MUC-90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Dwayne Hickman—5293 (6-23-65)—Another gem for teen-agers
6505 **SWINGERS' PARADISE**—C-83m.—(TC; TS)—Cliff Richard, Susan Hampshire—5305 (8-4-65)—Fair comedy for program—English-made
6416 **TABOOS OF THE WORLD**—DOC. 97m.—(C)—Narration by by Vincent Price—5273 (4-14-65)—Outstanding, at times shocking, novelty
407 **TIME TRAVELERS, THE**—SFD-82m.—(C)—Preston Foster, Merry Anders—5225 (11-4-64)—Good science fiction entry
6419 **TOMB OF LIGEIA**—MD-81m.—(PC; PV)—Vincent Price Elizabeth Shepherd—5253 (2-17-65)—Good horror entry—English-made

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Across The River ..... Misc.
Adventures Of Scaramouche .... A2 Emb
• Alfie ..... Par.
• After The Fox ..... UA
• Apache Uprising ..... Par.
Agent 8¾ ..... A3 Cont.
Agony And The Ecstasy, The ... A2 Fox
• Alphabet Murders, The ..... A2 MGM
Alphaville ..... For.
• Alvarez Kelly ..... Col.
Americanization of Emily, The . B MGM
Amorous Adventure Of Moll Flanders ..... B Par.
• And Now Miguel ..... U
And So To Bed ..... For.

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

Andy	A3	U
• Anyone for Venice?		UA
Apache Gold		AA
• Ankles Away	A1	Col.
Apache Rifles	A1	Fox
• Arabesque		U
Arizona Raiders, The	A2	Col.
• Around the World Under the Sea		MGM
Art of Love	A2	U
• Assault On A Queen		Par.
Atragon	A1	A1
Awful Dr. Orlof, The		For.

B

Baby, The Rain Must Fall	A2	Col.
Back Door To Hell	A2	Fox
Bambole	C	For.
• Battle of the Bulge		WB
Battle of Illa Florita, The	A3	WB
Beach Ball	B	Par.
Beach Blanket Bingo	A2	AI
Bebo's Girl	A3	Cont.
Bedford Incident, The		Col.
Before the Revolution		For.
• Bible, The		Fox
• Big Hand for the Little Lady, A		WB
• Bikini Paradise		AA
• Bikini Party In a Haunted House		AI
Billie		UA
• Billy The Kid Vs Dracula		EMB
Black Spurs	A2	Par.
Black Torment, The		For.
• Blindfold		U
Blood And Black Lace	B	AA
Blood On The Arrow	A2	AA
• Blue Max, The		Fox
• Boy, Did I Get A Wrong Number		UA
• Boeing—Boeing		Par.
• Born Free		Col.
Bounty Killer, The		A2 EMB
Boy Ten Feet Tall, A	A1	Par.
Brain, The		For.
Brainstorm	A3	WB
Breakfast at Tiffany's-Re	A3	Par.
Bremen Town Musicions, The		For.
• Brigand of Kandahar, The	A2	Col.
• Buddha	A3	Misc.
• Bullwhip Griffin		BV
Bunny Lake Is Missing	A3	Col.
Bus Riley's Back In Town	A3	U
Bus, The		Misc.

C

• Cabriola		Col.
Caressed		For.
Carry On Cleo		For.
Casablan		For.
Casanova '70	B	Emb.
• Cast A Giant Shadow		UA
• Cat, The		EMB
• Cavern, The		Fox
• Centurions, The		Col.
Cat Ballou	A2	Col.
• Chase, The		Col.
• Chinese Adventures in China		UA
Cincinnati Kid, The	B	MGM
Circle of Love	C	Cont.
• City In The Sea		AI
City Of Fear	B	AA
Clarence The Cross-Eyed Lion	A1	MGM
Code 7, Victim 5	A3	Col.
Collector, The	A4	Col.
• Convict Stage	A2	Fox
Conquered City	A1	A-I
Crack In The World	A2	Par.
Crazy Paradise		For.
Curse Of The Fly, The	A2	Fox
Curse of the Mummy's Tomb, The	A2	Col.
Curse of The Stone Hand		Misc.
• Curse of the Voodoo	B	AA

D

Dark Intruder	A2	U
Darling	A4	Emb.
• Daydreamer, The		Emb.
Dear Brigade	A1	Fox
Dear Heart	A3	WB
• Desert Raven, The		AA
Devils of Darkness	B	Fox
Diary of a Chambermaid, The	B	For.
Die, Die, My Darling	A3	Col.
• Die, Monster, Die		A-I
Dingaka	A3	Emb.
Disorderly Orderly, The	A1	Par.
• Do Not Disturb		Fox
• Dr. Goldfoot And The Bikini Machine		AI
Dr. Terror's House Of Horrors	A2	Par.
• Doctor Zhivago		MGM
• Don't Worry, We'll Think Of A Title	A1	UA
• Duel At Diablo		UA

E

Earth Dies Screaming, The	A1	Fox
East Of Sudan	A1	Col
• Ecco		AI
Eleanor Rooseveit Story, The		Misc.
• El Dorado		Par.
• El Greco		Fox
Escape By Night	A2	AA
Eva	B	For.
Eye Of The Needle, The		For.

404 **UNEARTHLY STRANGER**—MD-68m.—John Neville—5241 (12-30-64)—Original sci-fi entry is well done—English-made
6504 **WAR-GODS OF THE DEEP**—MD-85m.—(Colorscope)—Vincent Price, Tab Hunter, Susan Hart—5293 (6-23-65)—Good programmer
6502 **WAR OF THE ZOMBIES, THE**—MD-85m.—(C; S)—John Drew Barrymore, Susi Andersen—5281 (5-12-65)—Another Italian spectacle for the program—Italian-made; dubbed in English

TO BE REVIEWED

BIKINI PARTY IN A HAUNTED HOUSE—(PU; C)—Tommy Kirk, Deborah Walley, Basil Rathbone
DIE, MONSTER, DIE—(C;S)—Boris Karloff
DR. GOLDFOOT AND THE BIKINI MACHINE—(PV; C)—Vincent Price, Frankie Avalon
ECCO—(TC. WS)—Narrated By George Sanders
FRANKENSTEIN MEETS THE GIANT DEVIL FISH—Nick Adams
PLANET OF THE VAMPIRES, THE—(TC); S)—Barry Sullivan, Susan Hart
SECRET AGENT FIREBALL—(C; S)—Richard Harrison
SPY IN YOUR EYE—(C)—Dana Andrews, Pier Angeli

BUENA VISTA — DISTRIBUTED DURING THE PAST 12 MONTHS

MONKEY'S UNCLE, THE—C-87m.—(TC)—Tommy Kirk, Annette, Leon Ames—5305 (8-4-65)—Fair Disney family-type comedy
TATTOOED POLICE HORSE, THE—D-48m.—(TC)—Sandy Sanders, Shirley Skiles—5225 (11-4-64)—Interesting featurette
THAT DARN CAT—C-116m.—(TC)—Hayley Mills, Dean Jones—5325 (9-22-65)—Attractive Disney entry for whole family
THOSE CALLOWAYS—D—131m.—(TC)—Brian Keith, Vera Miles, Brandon de Wilde—5229 (11-18-64)—Interesting outdoor drama could use a bit of editing

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
FIGHTING PRINCE OF DONEGAL, THE—(TC)—Peter McEnery, Susan Hampshire—English-made
FOLLOW ME, BOYS—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles
GNOMOBILE, THE—Walter Brennan, Tom Lowell
JUNGLE BOOK, THE—(TC)—Cartoon Feature
LT. ROBIN CRUSOE, U.S.N.—(TC)—Dick Van Dyke, Nancy Kwan
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
UGLY DACHSHUND, THE—(TC)—Dean Jones, Suzanne Pleshette

COLUMBIA — DISTRIBUTED DURING THE PAST 12 MONTHS

APACHE GOLD—W—91m.—(CS; EC)—Lex Barker, Marie Versini—5321 (9-1-65)—Okay lower half western—Filmed abroad; dubbed into English
ARIZONA RAIDERS—W-88m.—(TC; TS)—Audie Murphy, Gloria Talbott—5305 (8-4-65)—Good western entry with color added
65015 **BABY, THE RAIN MUST FALL**—D-100m.—Lee Remick, Steve McQueen—5245 (1-20-65)—Good drama suffers from some slow spots
BEDFORD INCIDENT, THE—D—1022m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts
BUNNY LAKE IS MISSING—D—107m.—(PV)—Carole Lynley, Keir Dullea, Laurence Olivier—5334—(10-20-65)—Exercise in tension and suspense holds interest—Made in England
65026 **CAT BALLOU**—CW-96m.—(C)—Jane Fonda, Lee Marvin, Michael Callan—5281 (5-12-65)—Off-beat western is cute and comic
65011 **CODE 7, VICTIM 5**—MD—88m.—(TS; TC)—Lex Barker, Ann Smyrner—5229 (11-18-64)—Good program entry—Filmed in South Africa
COLLECTOR, THE—D-119m.—(TC)—Terence Stamp, Samantha Eggar—5285 (5-26-65)—Intriguing, off-beat drama
65009 **CURSE OF THE MUMMY'S TOMB, THE**—MD-81m.—(TS; TC)—Terence Morgan—5249 (2-3-65)—Exploitable horror entry—English-made
65020 **DIE, DIE, MY DARLING**—MD-97m.—(EC)—Tallulah Bankhead, Stefanie Powers, Maurice Kaufman—5273 (4-14-65)—Good suspense shocker for horror fans—English-made
65013 **EAST OF SUNDAN**—MD-84m.—(TS; TC)—Anthony Quale, Sylvia Syns—5253 (2-17-65)—Well made escape yarn has Kipling flavor—English-made
66002 **GENGHIS KHAN**—MD-124m.—(PV; TC) Omar Sharif, Stephen Boyd, James Mason, Francoise Dorleac—5277 (4-28-65)—Impressive adventure entry—Filmed abroad
65010 **GORGON, THE**—MD-83m.—(EC)—Peter Cushing, Christopher Lee—5249 (2-3-65)—Okay horror entry—English-made
GREAT SIOUX MASSACRE, THE—MD—91m.—(CS;PC)—Joseph Cotten, Pilip Carey, Nancy Kovack—5329 (10-6-65)—Okay programmer
HARVEY MIDDLEMAN, FIREMAN—C-75m.—(C)—Gene Troobnick, Hermione Gingold—5301 (7-21-65)—Simple, amusing offering has satiric bite
KING RAT—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's
LITTLE ONES, THE—MD—66m.—Carl Gonzales, Kim Smith—5325 (9-22-65)—Good programmer-English-made
66001 **LORD JIM**—D-154m.—(Super Panavision 70; (TC)—Peter O'Toole, James Mason, Curt Jurgens, Dailah Lavi—5257 (3-3-65)—Conrad novel makes for fascinating adventure—Filmed abroad
65017 **LOVE HAS MANY FACES**—D-105m.—(EC)—Lana Turner, Cliff Robertson, Hugh O'Brian—5253 (2-17-65)—Highly lavish tale for the ladies
65018 **MAJOR DUNDEE**—MD-124m.—(PV; EC)—Charlton Heston, Richard Harris, Senta Berger—5261 (3-17-65)—Entertaining, action-packed chase film
MICKEY ONE—D—93m.—Warren Beatty, Hurd Hatfield, Alexandria Stewart—5329 (10-6-65)—Unusual offering needs special attention
65016 **OUTLAWS IS COMING, THE**—C-89m.—Three Stooges, Nancy Kovack—5245 (1-20-65)—Okay entry for kiddie and family trade
THESE ARE THE DAMNED—D-77m.—(Hammerscope)—Macdonald Carey, Shirley Anne Field, Viveca Lindfors—5301 (7-21-65)—Adequate supporting fare—English-made
66004 **SHIP OF FOOLS**—D—150m.—Vivien Leigh, Simone Signoret, Jose Ferrer—5281 (5-12-65)—A shipload of strangers on a voyage provides interesting film fare .
65021 **SYNANON**—D-107m.—Edmond O'Brien, Chuck Connors, Stella Stevens, Alex Cord—5282 (5-12-65)—Gripping, well-made drama on effort to aid drug addicts
TREASURE OF SILVER LAKE—W—82m.—(CS; EC)—Lex Barker, Karin Dor—5321 (9-1-65)—Fair western—Filmed abroad
WINTER A-GO-GO—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set
65014 **WORLD WITHOUT SUN**—DOC-93m.—(C)—Produced by Jacques-Yves Cousteau—5241 (12-30-64)—Fairly interesting under-sea documentary
YOU MUST BE JOKING—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing import—English-made

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule
BORN FREE—(PV; C)—Bill Travers, Virginia McKenna
BRIGAND OF KANDAHAR, THE—(C)—Ronald Lewis, Yvonne Romain, Oliver Reed
CABRIOLA—(C)—Marisol, Angel Peralta—Spanish-made
CENTURIONS, THE—(PV; C)—Anthony Quinn, Claudia Cardinale
CHASE, THE—(PV; C)—Marlon Brando, Jane Fonda
FOG—(EC)—John Neville, Donald Houston—English-made
FRONTIER HELLCAT—(CS; C)—Elke Sommer, Stewart Granger
HEROES OF TELEMARK—(PV; C)—Kirk Douglas, Richard Harris
LAST OF THE RENEGADES—(CSiC)—Lex Barker
LIFE AT THE TOP—Laurence Harvey, Jean Simmons—English-made
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
MAGIC WORLD OF TOPO GIGIO, THE—(C)—The Italian Mouse
NIGHT OF THE TIGER, THE—(C)—Chuck Connors
OPERATION PARADISE—(C)—Michael Connors, Dorothy Provine
PROFESSIONALS, THE—(PU; C)—Burt Lancaster, Lee Marvin, Claudia Cardinale
SILENCERS, THE—(PV; C)—Dean Martin, Stella Stevens
THAT MAN IN ISTANBUL—(WS. C)—Horst Bucholz
THREE ON A COUCH—(C)—Jerry Lewis, Janet Leigh
TROUBLE WITH ANGELS, THE—(C)Rosalind Russell, Hayley Mills, Binnie Barnes
WALK, DON'T RUN—Cary Grant, Samatha Eggar, Jim Hutton
WRONG BOX, THE—(C)—John Mills, Ralph Richardson—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

AGENT 8¾—C-98m.—(C)—Dirk Bogarde, Sylva Koscina—5301 (7-21-65)—Amusing espionage entry—English-made
BEBO'S GIRL—D-94m.—Claudia Cardinale, George Chakiris—5237 (12-16-64)—Fair import—Italian-made; English titles
CIRCLE OF LOVE—D-105m.—(EC)—Jane Fonda, Maurice Ronet, Catherine Spaak—5269 (3-31-65)—Affairs of the bedroom best suited for adult art and exploitation spots—Filmed abroad; dubbed in English
GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English
LOVE GODDESSES, THE—COMP.-82m.—Stars of yesteryear—5258 (3-3-65)—Exploitable, moderately successful compilation of film clips
RAILROAD MAN, THE—D—105m.—Pietro Germi, Luisa Della Noce, Sylva Koscina—5339 (10-20-65)—Fine import—Italian-made; English titles

SLAVE TRADE IN THE WORLD TODAY—DOC.-86m.—(EC)—Produced by Moleno Malenotti—5233 (12-3-64)—Interesting documentary—Filmed abroad
TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Filmed in Italy—English language
UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made

COMING

OMICRON—Renato Salvatori
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

ADVENTURES OF SCARAMOUCHE, THE—MD-98m.—(C)—Gerard Barray, Gianna Maria Canale—5233 (12-3-64)—Okay swashbuckler for the program—French-Italian made; dubbed in English
BOUNTY KILLER, THE—W-92m.—(TC;TS)—Dan Duryea, Rod Cameron, Audrey Dalton—5294 (6-23-65)—Okay western program
CASANOVA '70—C-113m.—(C)—Marcello Mastroianni, Virna Lisi—5305 (8-4-65)—Fun and romance Italian style Italian-made; English titles.
DARLING—D—122m.—Laurence Harvey, Dirk Bogarde, Julie Christie—5309 (8-18-65)—Intriguing entry for adults—English-made
DINGAKA—MD-98m.—(C)—Stanley Baker, Juliet Prowse—5285 (5-26-65)—Off beat tale of African native's search for vengeance is okay programmer—Filmed abroad
FASCIST, THE—CD-102m.—Ugo Tognazzi, Georges Wilson—5297 (7-7-65)—Amusing tale of ironies of war—Italian-made; English titles
IL SUCCESSO—D-103m.—Vittorio Gassman, Anouk Aimee—5286 (5-26-65)—Interesting import—Italian-made; English titles
ITALIANO BRAVA GENTE—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles
KIMBERLEY JIM—D-82m.—(WS; C)—Jim Reeves, Madeleine Usher—5278 (4-28-65)—Pleasant programmer—Filmed abroad
LITTLE NUNS, THE—CD—101m.—Catherine Spaak, Didi Perego, Umberto D'Orsi—5324 (9-22-65)—Cute offering for program—Filmed abroad; dubbed in English
MARRIAGE ITALIAN STYLE—D-102m.—(EC)—Sophia Loren, Marcello Mastroianni—5241 (12-30-64)—Interesting import with potent names—Italian-made; English titles
REQUIEM FOR A GUNFIGHTER—W-91m.—(TS; TC)—RodCameron, Stephen McNally—5297 (7-7-65)—Fair western
SANTA CLAUS CONQUERS THE MARTIANS—FAN—80m.—(EC)—Leonard Hicks, John Call—5230 (11-18-64)—Cute seasonal entry for the kiddies
SEASIDE SWINGERS—CMU-94m.—(CS; TC)—John Leyton, Mike Sarne, Freddie and the Dreamers—5289 (6-9-65)—Amusing programmer aimed at teens—English-made
SECRET OF MAGIC ISLAND, THE—NOV-63m.—(EC)—Narration by Philip Tonken—5278 (4-28-65)—Cute bit of fluff strictly for kiddies—French-made
THREE PENNY OPERA—MU-83m.—(EC)—Curt Jurgens, Hildegarde Neff, Sammy Davis Jr.—5237 (12-16-64)—Mediocre film of famous stage offering—German-made; dubbed in English
VILLAGE OF THE GIANTS—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

BILLY THE KID VS DRACULA—(C)—John Carradine, Chuck Courtney
CAT, THE—(WS; C)—Dwayne Redland, Peggy Ann Gardner
DAYDREAMER, THE—(Live Action and Animagic)—Jack Gilford
GITI—(WS; TC)—Jack Chaplain, Heather North
PARANOIA—Marcello Mastroianni, Catherine Speak
TENTH VICTIM, THE—Marcello Mastroianni, Ursula Andress, Elsa Martinelli
TRAMPLERS, THE—(CS; EC)—Gordon Scott, Joseph Cotten

MGM — DISTRIBUTED DURING THE PAST 12 MONTHS

508 **AMERICANIZATION OF EMILY, THE**—CD-115m.—James Garner, Julie Andrews, Melvyn Douglas—5225 (11-4-64)—Solid entertainment for adult audiences
6505 **CINCINNATI KID, THE**—D—113m.—(MC)—Steve McQueen, Edward G. Robinson, Ann-Margret—5335 (10-20-65)—Well cast and produced drama will need sales push to offset relatively limited appeal of theme
6519 **CLARENCE, THE CROSS-EYED LION**—C-98m.—(MC)—Marshall Thompson, Betsy Drake—5254 (2-17-65)—Whimsical farce is fine family offering
512 **GET YOURSELF A COLLEGE GIRL**—CMU-86m.—(MC)—Mary Ann Mobley, Chad Everett, Willard Waterman—5233 (12-3-64)—Watusi dance fling for teenagers
6518 **GIRL HAPPY**—CMU-96m.—(PV; MC)—Elvis Presley, Shelley Fabares—5246 (1-20-65)—Okay Presley entry
GREAT SPY MISSION, THE—See Operation Crossbow
GREED IN THE SUN—MD—112m.—(CS)—Jean-Paul Belmondo, Andrea Parisy—5325 (9-22-65)—Neat adventure import—French-made; Enylish titles
6522 **GUNFIGHTERS OF CASA GRANDE**—W-92m.—(CS;MC)—Alex Nicol, Diana Lorys—5274 (4-14-65) Big scale western lacking in names—Filmed abroad
6606 **HARUM SCARUM**—CMU—95m.—(PV; MC)—Elvis Presley, Mary Ann Mabley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw.
6521 **HERCULES, SAMSON AND ULYSSES**—MD-85m.—(EC)—Kirk Morris, Richard Lloyd—5282 (5-12-65)—Italian-made spectacle with legendary heroes—Italian-made; dubbed in English
6609 **HILL, THE**—D—120m.—Sean Connery, Harry Andrews, Ian Bannen—5329 (10-6-65)—Pewerful, grim drama of life in a military prison—English-made
6523 **HYSTERIA**—MD-86m.—Robert Webber, Lelia Goldoni—5269 (3-31-65)—Muddled meller for program—English-made
6524 **JOY IN THE MORNING**—D-103m.—(MC)—Richard Chamberlain, Yvette Mimieux—5261 (3-17-65)—Romantic drama should have strong appeal for young adults
506 **JOY HOUSE**—MD-98m.—(Franscope)—Jane Fonda, Lola Albright, Alain Delon—5225 (11-4-64)—Okay adult programmer—Made in France
LAUREL AND HARDY'S LAUGHING '20's—COMP—91m.—Laurel and Hardy—5309 (8-18-65)—Nostalgic Robert Youngson compilation of old comedies provides laughs
515 **LILI**—D-81m.—(TC)—Leslie Caron, Mel Ferrer, Jean Pierre Aumont—5226 (11-4-64)—Reissue of high rating romantic drama for class and art spots—Reissue
6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences
6602 **ONCE A THIEF**—MD—107m.—(PV)—Alain Delon, Ann-Margret, Van Heflin—5321 (9-1-65)—Effective tale of a loser
6529 **OPERATION CROSSBOW (THE GREAT SPY MISSION)**—D-116m.—(PV, MC)—Sophia Loren, George Peppared, Trevor Howard—5274 (4-14-65)—Well-made, exciting tale of espionage in war
6514 **QUICK BEFORE IT MELTS**—C-98m.—(PV; MC)—George Maharis, Anjanette Comer, Robert Morse—5238 (12-16-64)—Amusing comedy
6516 **ROUNDERS, THE**—C-85m.—(PV; MC)—Glenn Ford, Henry Fonda—5246 (1-20-65)—Adult western horse story
6520 **SANDOKAN THE GREAT**—MD-110m.—(TS; TC)—Steve Reeves—5274 (4-14-65)—Action packed jungle adventure—Italian-made; dubbed in English
SANDPIPER, THE—D-116m.—(PV; MC)—Elizabeth Taylor, Richard Burton—5297 (7-7-65)—Lush Taylor-Burton love story is boxoffice natural
6604 **SECRET OF MY SUCCESS, THE**—C—112m.—(PV;C)—Shirley Jones, Stella Stevens, James Booth—5330 (10-6-65)—Cute comedy—Filmed abroad
6526 **SHE**—MD-106m.—(CS; TC)—Ursula Andress, John Richardson—5274 (4-14-65)—Large scale film version of famous novel is exploitable—English-made
6515 **SIGNPOST TO MURDER**—D-79m.—(PV)—Stuart Whitman, Joanne Woodward—5238 (12-16-64)—Bizarre whodunit for program—English-made
513 **36 HOURS**—D-115m.—(PV)—James Garner, Rod Taylor, Eva Marie Saint—5233 (12-3-64)—Interesting drama
VICE AND VIRTUE—MD—103m.—Annie Girardot, Catherine Deneuve, Robert Hossein—5262 (3-17-65)—Nazis in occupied France subject of strong Roger Vadim film—French-made; dubbed in English
YELLOW ROLLS-ROYCE, THE—122m.—(MC; PV)—Rex Harrison Shirley MacLaine, Ingrid Bergman, Omar Shariff—5246 (1-20-65)—Names should make this episodic offering a boxoffice natural—English-made
6517 **YOUNG CASSIDY**—D-110m.—(TC)—Rod Taylor, Flora Robson—5258 (3-3-65)—Fine drama for discriminating audiences—Made in England
6525 **ZEBRA IN THE KITCHEN**—CD-93m.—(MC)—Jay North, Martin Milner, Joyce Meadows—5262 (3-17-65)—Okay family picture especially for kid matinees

COMING

ALPHABET MURDERS, THE—Tony Randall, Anita Ekberg—English-made
AROUND THE WORLD UNDER THE SEA—(Panavision 65, MC)—Lloyd Bridges, Brian Kelly, Shirley Eaton
DOCTOR ZHIVAGO—(PV; MC)—Omar Sharif, Rita Tushingham, Tom Courtenay, Alec Guinness
GLASS BOTTOM BOAT, THE—(PV, MC)—Doris Day, Rod Taylor
HOTEL PARADISO—(PV; C)—Alec Guinness, Gina Lollobrigida
LIQUIDATOR, THE—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—English-made
LADY L—(PV)—Sophia Loren, Paul Newman, David Niven

F

Face of Fu Manchu, The		For.
Face of the Screaming Werewolf		Misc.
Family Jewels, The	A1	Par.
Fanny Hill		For.
• Fantastic Voyage		Fox
Fascist, The		EMB.
Father Goose	A1	U
Ferry Cross The Mercey	A1	UA
Fiendish Ghouls, The		For.
• Fighting Prince of Donegal, The		BV
Finger On the Trigger		AA
• Fine Madness, A		WB
• Flight Of The Phoenix, The		Fox
Flower Drum Song-Re	A2	U
Fluffy	A1	U
• Fog		Col.
• Follow Me, Boys		BV
Fool Killer, The	A2	AA-Landau
Fort Courageous	B	Fox
• Frankentstein Meets The Giant Devil Fish		A-I
• Frankenstein Meets the Space Monsters		AA
• Frankie and Johnny		UA
• Frontier Hellcat		Col.
• Funny Thing Happened On The Way To The Forum, A		UA

G

Genghis Khan	A3	Col.
• Gentle Rain, The		AA
Get Yourself A College Girl	B	MGM
Ghidrah, The Three-Headed Monster		Cont.
• Ghost And Mr. Chicken, The		U
Girl Happy	B	MGM
Girls On The Beach	B	Par.
• Giti	A1	EMB
• Glass Bottom Boat, The		MGM
Glory Guys, The	A2	UA
• Gnomobile, The		BV
Go-Go Big Beat		For.
Go Go Mania	A1	A-I
Goldfinger	A3	UA
Goodbye Charlie	A3	Fox
Gorgon, The	A2	Col.
Great Race, The	A1	WB
Great Sioux Massacre, The	A2	Col.
Greatest Story Ever Told, The	A1	UA
Greed In The Sun	A3	MGM
• Group, The		UA
Great Spy Mission, The (See Operation Crossbow)		MGM
Guide, The	A3	For.
Gunfighters, At Casa Grande	A2	MGM
Gunmen Of The Rio Grande		AA
• Gunpoint		U
Guns Of August	A1	U

H

Hallelujah Trail, The	A1	UA
Hansel and Gretel		For.
Harum Scarium	A2	MGM
Harlow	B	Misc.
Harlow	A3	Par.
Harvey Middleman, Fireman	A2	Col.
Having A Wild Weekend	A3	WB
• Hawaii		UA
Help!	A1	UA
Hercules Against the Moon Men		For.
Hercules, Samson and Ulysses	A1	MGM
Hercules vs The Giant Warriors		For.
• Heroes Of Telemark		Col.
High Infidelity	C	For.
High Wind In Jamaica, A	A2	Fox
Hill, The	A4	MGM
Horrors Of Spider Island		Misc.
Horrible Dr. Hichcock, The		For.
• Hot Spy, Cold Corpse		AA
• Hotel Paradiso		MGM
Hours Of Love, The		For.
How To Murder Your Wife	A3	UA
• How To Steal A Million Dollars And Live Happily Ever After		Fox
How To Stuff A Wild Bikini	B	A-I
• Human Duplicators		AA
Hush, Hush, Sweet Charlotte	A3	Fox
Hysteria	A3	MGM

I

• Idol, The		Par.
I Saw What You Did	A3	U
I'll Take Sweden	B	UA
Il Successo	A3	EMB
Image Of Love	C	Misc.
Imitation Of Life-Re	A3	U
• Incident At Phantom Hill, The	A1	U
In Harm's Way	B	Par.
Inheritance, The		Misc.
• Inside Daisy Clover		WB
Italiano Brava Gente		EMB
Ipcress File, The	A2	U
• Is Paris Burning?		Par.

J

John Goldfarb, Please Come Home	B	Fox

●Johnny Reno		Par.
Joy House	B	MGM
Joy In The Morning	A3	MGM
●Judith		Par.
Juliet of the Spirits		For.
●Jungle Book, The		BV

K

●Khartoum		UA
●Kid Rodelo		Par.
King And Country	A2	AA-Landau
Kimberley Jim	A2	Emb.
King Rat	A3	Col.
Kiss Me, Stupid	C	Misc.
Kitten With A Whip	B	U
Knack, The	A4	UA
Knockout		Misc.

L

La Boheme	A2	WB
●Lady L		MGM
Last Man On Earth, The	A2	AI
●Last of the Renegades		Col.
Last Woman of Shang, The		For.
Laurel and Hardy's Laughing 20's	AI	MGM
●Lt. Robin Crusoe, U.S.N.		BV
●Life At The Top		Col.
●Life In Danger, A	A2	AA
Life Upside Down		For.
Lili-RE	A2	MGM
●Liquidator, The		MGM
Little Nuns, The	AI	Emb.
Little Ones, The	A2	Col.
●Little Prince And The Eight-Headed Dragon, The		Col.
Living It Up-Re	AI	Par.
Lord Jim	A2	Col.
●Lord Love A Duck		UA
Lost World Of Sinbad	B	A-I
Love And Kisses	A2	U
Love A La Carte	A4	For.
Love Goddesses	C	Cont.
Love Has Many Faces	B	Col.
Love In Four Dimensions		For.
Loved One, The	B	MGM

M

Mad Executioners, The	A2	Par.
Mme Olga's Massage Parlor		Misc.
●Madame X		U
●Made In Paris		MGM
●Mademoiselle		UA
Maedchen In Uniform		For.
●Magic Weaver, The		AA
●Magic World of Topo Gigio, The	AI	Col.
Major Dundee	A2	Col.
Male Hunt	B	For.
●Man Could Get Killed, A		U
Man From Button Willow, The	AI	Misc.
Man In The Dark	A3	U
Man Who Couldn't Walk, The		For.
Mara Of The Wilderness	AI	AA
Marriage-Italian Style	A4	Emb.
Marriage On The Rocks		WB
Married Woman, The		For.
Masquerade	A2	UA
●Maya		MGM
McHale's Navy Joins the Air Force	AI	U
Mickey One	A3	Col.
Mirage	A2	U
●Mister Buddwing		MGM
Mister Moses	A2	UA
Model Murder Case, The		For.
●Modesty Blaise		Fox
Moment Of Truth, The	A4	For.
● Moment To Moment	A3	U
● Monkeys Go Home		BV
Monkey's Uncle, The	AI	BV
●Money Trap, The	B	MGM
Moro Witch Doctor	A2	Fox
Morituri (The Saboteur)	A3	Fox
●Moving Target, The		WB
Murieta	AI	WB
Mutiny In Outer Space		AA
My Baby Is Black		For.
My Blood Runs Cold	A2	WB
My Fair Lady	AI	WB
● My Last Duchess		Par.

N

Naked Brigade, The	A2	U
Naked Kiss The	A3	A
● Naked Prey, The	B	Par.
Nanny, The	A3	Fox
Nasty Rabbit, The		Misc.
● Nevada Smith		Par.
Never Too Late		WB
New Angels, The	C	For.
● New World, A		UA
● Night of The Grizzly		Par.
● Night Of The Tiger, The		Col.
Night Walker, The	A2	U
Nightmare In The Sun	A3	Misc.
Nobdoy Waved Goodbye	A2	For.
None But The Brave	A2	WB
Not on Your Life		For.
Nothing But A Man	A3	Misc.

MADE IN PARIS—(PV; MC)—Ann-Margret, Louis Jourdan
MAYA—(PV; MC)—Clint Walker, Jay North
MISTER BUDDWING—(PV)—James Garner, Jean Simmons, Suzanne Pleshette
MONEY TRAP, THE—(PV)—Glenn Ford, Elke Sommer
PATCH OF BLUE, A—(PV)—Sidney Poitier, Shelley Winters
SEVEN WOMEN—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton
SINGING NUN, THE—Debbie Reynolds, Chad Everett, Ricardo Montalban, Greer Garson
SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
THERE'S NO PLACE LIKE SPACE—(PV; MC)—Herman's Hermits
13—Kim Novak, David Niven, Flora Robson
WHEN THE BOYS MEET THE GIRLS—Connie Francis, Harve Presnell, Joby Baker
WHERE THE SPIES ARE—PV)—David Niven, Francoise Doriec

PARAMOUNT — DISTRIBUTED DURING THE PAST 12 MONTHS

6420 AMOROUS ADVENTURES OF MOLL FLANDERS, THE—C-126m.—(PV;TC)—Kim Novak, Richard Johnson, Angela Lansbury—5286 (5-26-65)—Naughty but nice funfest for adults—Made in England
6515 BEACH BALL—CMU—83m.—(TC)Edd Byrnes, The Supremes—5530 (10-6-65)—Okay entry for teen set
6414 BLACK SPURS—W-81m.—(TC; TS)—Rory Calhoun, Terry Moore, Linda Darnell, Scott Brady—5282 (5-12-65)—Satisfactory action for western fans with names to help
6407 BOY TEN FEET TALL, A—D-88m.—(CS; TC)—Edward G. Robinson, Constance Cummings, Fergus McClelland—5246 (1-20-65)—Interesting entry for young and old alike—Filmed abroad
R6505 BREAKFAST AT TIFFANY'S—C—115m.—(TC)—Audrey Hepburn, George Peppard—5322 (9-1-65)—Reissue of sophisticated entry is best for big city spots
6410 CRACK IN THE WORLD—MD-96m.—(TC)—Dana Andrews, Janette Scott—5254 (2-17-65)—Good science fiction entry
6406 DISORDERLY ORDERLY, THE—C-90m.—(TC)—Jerry Lewis, Susan Oliver—523B (12-16-64)—Typical Jerry Lewis farce primarily for kids
6415 DR. TERROR'S HOUSE OF HORRORS—D-98m.—(TC)—Peter Cushing, Christopher Lee—5275 (4-14-65)—Off-beat horror entry has interest—English-made.
6422 FAMILY JEWELS, THE—C-100m.—(TC)—Jerry Lewis, Donna Butterworth—5294 (6-23-65)—Typical Lewis zaniness strictly for his fans
6419 GIRLS ON THE BEACH, THE—MU-80m.—(TC)—Martin West, Noreen Corcorah, The Crickets, The Beach Boys, Lesley Gore—5282 (5-12-65)—Bikinis plus rock 'n' roll add up to teen fun
6423 HARLOW—D-125m.—(PV; TC)—Carroll Baker, Martin Balsam, Red Buttons—5297 (7-7-65)—Well-made, interesting biofilm about yesterday's love goddess
6418 IN HARM'S WAY—D-165m.—(PV)—John Wayne, Kirk Douglas, Patricia Neal—5269 (3-31-65)—Impressive entertainment should register well with general audiences
R6502 LIVING IT UP—CMU—95m.—(TC)—Dean Martin, Jerry Lewis, Janet Leigh—5322 (9-1-65)—High rating comedy reissue
MAD EXECUTIONERS, THE—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English
R6501 PARDNERS—C—88m.—(TC)—Dean Martin, Jerry Lewis, Lori Nelson—5322 (9-1-65)—Amusing reissue of western spoof has names, laughs and music
R6408 PSYCHO—MD-109m.—Anthony Perkins, Vera Miles, John Gavin, Janet Leigh—5247 (1-20-65)—Reissue is rare experience in horror—(Reissue)
RED LINE 7000—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults
6510 REVENGE OF THE GLADIATORS—MD—100m.—(TC;TS)—Roger Browne—5326 (9-22-65)—Action entry okay for program—Filmed abroad; dubbed in English
6405 ROUSTABOUT—CMU—101m.—(TS; TC)—Elvis Presley, Barbara Stanwyck, Joan Freeman—5230 (11-18-64)—Okay Presley musical for his fans
R6506 SABRINA—CD—113m.—Humphrey Bogart, Audrey Hepburn, William Holden—5322 (9-1-65)—High rating reissue
SANDS OF THE KALAHARI—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagrey in the struggle for survival—Made in Africa
6511 SEVEN SLAVES AGAINST THE WORLD—MD—96m.—(TS;TC)—Roger Browns—5331 (10-6-65)—Will please kids and action fans—Italian-made; dubbed in English
6503 SITUATION HOPELESS—BUT NOT SERIOUS—CD—97m.—Sir Alec Guinness, Michael Connors, Robert Redford—5330 (10-6-65)—Entertaining entry—Filmed abroad
6513 SKULL, THE—D—83m.—(TC; TS)—Peter Cushing, Christopher Lee, 5322 (9-1-65)—Interesting horror entry—Filmed abroad
6421 SONS OF KATIE ELDER, THE—W-122m.—(PV; TC)—John Wayne, Dean Martin, Martha Hyer—5298 (7-7-65)—Very good big scale western
6409 SYLVIA—D-115m.—Carroll Baker, George Maharis, Edmond O'Brien—5249 (2-3-65)—Interesting drama for adults
6512 TOWN TAMER—W-89m.—(TC; TS)—Dana Andrews, Terry Moore, Pat O'Brien—5302 (7-21-65)—Okay western
R6413 WORLD OF SUZIE WONG, THE—D-129m.—(TC)—William Holden, Nancy Kwan—5262 (3-17-65) High rating, colorful screen version of hit book and play—Reissue
6411 YOUNG FURY—W-80m.—(TS; TC)—Rory Calhoun, Virginia Mayo, John Agar—5249 (2-3-65)—Okay western for program

COMING

ALFIE—(TS; TC)—Michael Caine, Shelly Winters—English-made
APACHE UPRISING—(TS; TC)—Rory Calhoun, Corinne Calvert, Lon Chaney
ASSAULT ON A QUEEN—(TC)—Frank Sinatra, Virna Lisi, Tony Franciosa
BOEING—BOEING—(TC)—Jerry Lewis, Tony Curtis
ELDORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
IDOL, THE—Jennifer Jones, John Leyton—English-made
PARIS BURNING?—(PV)—Kirk Douglas, Leslie Caron
JOHNNY RENO—(TS; TC)—Dana Andrews, Jane Russell, Lyle Bettger
JUDITH—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins
KID RODELO—Don Murray, Janet Leigh, Broderick Crawford
MY LAST DUCHESS—(PV)—Tony Curtiss, Rosanna Schiaffino
NEVADA SMITH—(PV; EC)—Steve McQueen, Karl Malden
NIGHT OF THE GRIZZLY—(TC; TS)—Clint Walker, Martha Hyer
PARADISE, HAWAIIAN STYLE—(TC)—Elvis Presley
PROMISE HER ANYTHING—(TC)—Warren Beatty, Leslie Caron—English-made
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters.
NAKED PREY, THE—(PV; TC)—Cornel Wilde
OSCAR, THE—(WS; EC)—Stephen Boyd, Elke Summer, Milton Berle.
SECONDS—Rock Hudson, Salome Jens
SLENDER THREAD, THE—Sidney Poitier, Anne Bancroft
SPY WHO CAME IN FROM THE COLD, THE—Richard Burton, Claire Bloom
THIS PROPERTY IS CONDEMNED—(TS; TC)—Natalie Wood, Robert Redford
YOU JUST KILL ME—Tony Curtis, Rosanna Schiffino

20TH CENTURY-FOX — DISTRIBUTED DURING THE PAST 12 MONTHS

566 AGONY AND THE ECSTASY, THE—D—140m.—(Todd-AO; DC)—Charlton Heston, Rex Harrison, Diane Cilento—5326 (9-22-65)—High rating roadshow drama about Michelangelo and his works
425 APACHE RIFLES—MD—92m.—(DC)—Audie Murphy, Linda Lawson—5230 (11-18-64)—Okay program entry
430 BACK DOOR TO HELL—MD-68m.—Jimmie Rodgers, Jack Nicholson—5234 (12-3-64)—Okay programmer
517 CURSE OF THE FLY, THE—(CS)—D—86m.—Brian Donlevy, Carole Gay—5322 (9-1-65)—Okay programmer—English-made
503 DEAR BRIGITTE—C-100m.—(CS; DC)—James Stewart, Billy Mumy, Brigitte Bardot—5250 (2-3-65)—Amusing comedy
518 DEVILS OF DARKNESS—D—88m.—(DC)—William Sylvester, Hubert Noel, Tracy Reed—5322 (9-1-65)—Interesting programmer on the supernatural—Filmed abroad
424 EARTH DIES SCREAMING, THE—MD-62m.—Willard Parker, Virginia Field—5226 (11-4-64)—Okay science fiction meller for duallers—English-made
516 FORT COURAGEOUS—W—72m.—Fred Bier, Donald Barry, Hanna Landy—5278 (4-28-65)—Okay Programmer
428 GOODBYE CHARLIE—C-117m.—(CS; DC)—Tony Curtis, Debbie Reynolds, Pat Boone—5226 (11-4-64)—Cute comedy with potent cast
513 HIGH WIND IN JAMAICA, A—D-104m.—(CS;DC)—Anthony Quinn, Lila Kedrova, James Coburn—5286 (5-26-65)—Off-beat drama can go art or regular
504 HUSH, HUSH, SWEET CHARLOTTE—D-133m.—Bette Davis, Olivia de Havilland, Joseph Cotten, Agnes Moorehead—5247 (1-20-65)—Highly effective horror entry
507 JOHN GOLDFARB, PLEASE COME HOME—C-96m.—(CS; DC)—Shirley MacLaine, Peter Ustinov, Richard Crenna—5230 (11-18-64)—Wacky comedy should prove effective crowd pleaser
431 MORO WITCH DOCTOR—MD—61m.—Jock Mahoney, Margia Dean—5230 (11-18-64)—Fair programmer—Filmed in the Philippines
520 MORITURI (THE SABOTEUR)—D—123m.—Marlon Brando, Yul Brynner, Janet Margolin—5302 (7-21-65)—Tense drama of adventure and intrigue on a doomed ship

NANNY, THE—D—93m.—Bette Davis, Wendy Craig, William Dix—5336 (10-20-65)—Absorbing psychological drama—English-made

502 **PLEASURE SEEKERS, THE**—CD-107m.—(CS; DC)—Ann-Margret, Tony Francisca, Carol Lynley—5242 (12-30-64)—Entertaining entry

427 **RAIDERS FROM BENEATH THE SEA**—MD-73m.—Ken Scott, Merry Anders—5247 (1-20-65)—Fair programmer

523 **REWARD, THE**—D—922m.—(CS; DC)—Max Von Sydow, Yvette Mimeux, Efram Zimbalist, Jr.—5326 (9-22-65)—Effective drama

SABOTEUR, THE—See Morituri

555 **SOUND OF MUSIC, THE**—MU-174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad

SPACEFLIGHT IC-1—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England

560 **THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES**—C-133m.—(Todd-AO-DC)—Stuart Whitman, Sarah Miles, Robert Morley—5289 (6-9-65)—Funny, colorful spectacle looks like solid popular entertainment.

514 **UP FROM THE BEACH**—D-99m.—(CS)—Cliff Robertson, Irina Demick, Marius Goring, Red Buttons—5289 (6-9-65)—Fairly interesting tale of people in war

515 **VON RYAN'S EXPRESS**—MD—117m.—(DC)—Frank Sinatra, Trevor Howard—5286 (5-26-65)—Good Action and suspense entry

508 **WAR PARTY**—W-72m.—Michael T. Mikler, Davey Davison, Donald Barry—5262 (3-17-65)—Okay Programmer

521 **WILD ON THE BEACH**—CMU—77m.—Frankie Randall, Sherry Jackson—5323 (9-1-65)—Mild rock 'n' roll entry for program

ZORBA, THE GREEK—D-142m.—Anthony Quinn, Alan Bates, Irene Papas—5238 (12-16-64)—Fine drama—Filmed in Greece—International Classics

COMING

BIBLE, THE—Peter O'Toole, Ava Gardner, John Huston
BLUE MAX, THE—George Peppard, James Mason, Ursula Andress
CONVICT STAGE—Harry Lautor, Donald Barry
CAVERN, THE—John Saxon, Rosanna Schiaffino
DO NOT DISTURB—(CS; DC)—Doris Day, Rod Taylor
EL GRECO—(C)—Mel Ferrer, Rosanna Schiaffino
FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien
FLIGHT OF THE PHOENIX, THE—James Stewart, Peter Finch, Ernest Borgnine
HOW TO STEAL A MILLION DOLLARS AND LIVE HAPPILY EVER AFTER—(PV; DC)—Audrey Hepburn, Peter O'Toole, Charles Boyer
MODESTY BLAISE—Dirk Bogarde, Terence Stamp
OUR MAN FLINT—(CS; DC)—James Coburn, Gila Gulan, Lee J. Cobb
OUTLAWS OF RED RIVER, THE—George Montgomery
RETURN OF MR. MOTO—Henry Silva, Suzanne Lloyd
STAGECOACH—(CS; DC)—Ann-Margret, Michael Connors, Red Buttons
WEEKEND AT DUNKIRK—(DC)—Jean-Paul Belmondo, Catherine Spaak

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **BILLIE**—CMU—87m.—(TC; TS)—Patty Duke, Warren Berlinger, Jim Backus—5323 (9-1-65)—Wholesome, heart-warming comedy for family trade—Chrislaw

6502 **FERRY CROSS THE MERSEY**—MU-86m.—Gerry and The Pacemakers—5250 (2-3-65)—Rock 'n' roll for teen-agers—English-made—(Brian Epstein)

6511 **GLORY GUYS, THE**—CD-112m.—(PV; DC)—Tom Tryon, Harve Presnell, Senta Berger—5302 (7-21-65)—Lively outdoor yarn about Indian fighters—Levy-Gardner-Laven

6420 **GOLDFINGER**—MD—108m.—(TC)—Sean Connery, Gert Frobe, Honor Blackman—5231 (11-18-64)—Another boxoffice bonanza with Agent 007—English-made; Saltzman-Broccoli

6501 **GREATEST STORY EVER TOLD, THE**—D-194m.—(CN; TC)—Max Von Sydow, Dorothy McGuire, Charlton Heston—5254 (2-17-65)—A production of note—Stevens

6512 **HALLELUJAH TRAIL, THE**—C-167m.—(Cinerama; TC—Burt Lancaster, Lee Remick—5294 (6-23-65)—The west at its wildest makes for an unusual comic entry—Mirisch

6513 **HELP!**—CMU—90m.—(EC)—The Beatles—5310 (8-18-65)—Beatlemania strikes again—Shenson—Filmed abroad

6503 **HOW TO MURDER YOUR WIFE**—C-118m.—(TC)—Jack Lemmon, Vira Lisi, Terry-Thomas—5247 (1-20-65)—Fun entry is good for many laughs but could use trimming—Axelrod

6509 **I'LL TAKE SWEDEN**—C-96m.—(TC)—Bob Hope, Tuesday Weld, Frankie Avalon—5290—(6-9-65)—Hope, bikinis, and rock 'n' roll provide summer-weight fun—Small

790 **KNACK, THE—AND HOW TO GET IT**—C-84m.—Rita Tushingham, Ray Brooks, Michael Crawford—5299 (7-7-65)—Wacky Comedy seems good bet for art and specialty spots—English-made—Lopert

6508 **MASQUERADE**—CAD-101m.—(EC)—Cliff Robertson, Jack Hawkins—5278 (4-28-65—Entertaining comedy adventure—Filmed abroad—Novus

6506 **MR. MOSES**—CD-113m.—(PV; TC)—Robert Mitchum, Carroll Baker—5275 (4-14-65)—Off-beat African adventure comedy is thoroughly entertaining—Ross-Talbot

6504 **RAGE TO LIVE, A**—D—101m.—(PV)—Suzanne Pleshette, Bradford Dillman, Ben Gazzara—5327 (9-22-65)—"Soap opera" type offering may be best for femmes—Mirisch

6515 **RETURN FROM THE ASHES**—D—105m.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-20-65)—Intriguing drama—Filmed abroad—Mirisch

6505 **SATAN BUG, THE**—MD-114m.—(PV; DC)—George Maharis, Richard Basehart, Anne Francis—5262 (3-17-65)—Suspenseful yarn loaded with action and thrills—Mirisch-Kappa

6507 **TRAIN, THE**—D-133m.—Burt Lancaster, Paul Scofield, Jeanne Moreau—5259 (3-3-65)—High rating war-time adventure entry—Filmed in France

6510 **WHAT'S NEW PUSSYCAT?**—C-108m.—(TC)—Peter Sellers, Peter O'Toole, Romy Schneider—5294 (6-23-65)—Wacky comedy has angles to sell—Filmed abroad—Feldman

COMING

ANYONE FOR VENICE?—Rex Harrison, Maggie Smith, Capucine—Feldman
AFTER THE FOX—(C)—Peter Sellers, Victor Mature—Montoro
BOY, DID I GET THE WRONG NUMBER—(TC)—Bob Hope, Elke Sommer—Small
CAST A GIANT SHADOW—(PV; C)—Kirk Douglas, Santa Berger, Frank Sinatra—Mirisch
DON'T WORRY, WE'LL THINK OF A TITLE—Morey Amsterdam, Rose Marie—Schenck
DUEL AT DIABLO—(C)—James Garner, Sidney Poitier, Bibi Andersson
FRANKIE AND JOHNNY—(TC)—Elvis Presley—Admiral
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford
CHINESE ADVENTURES IN CHINA—(C)—Jean Paul Belmondo-Ursula Andress
GROUP, THE—(WS; C)—Candice Bergen, James Broderick—Feldman
HAWAII—(PV; C)—Julie Andrews, Max Von Sydon—Mirisch
LORD LOVE A DUCK—(C)—Roddy McDowall, Tuesday Weld—Charleston
KHARTOUM—(PV 70, TC)—Charlton Heston, Laurence Olivier
MADEMOISELLE—Jeanne Moreau Ettore Manni—Woodfall
NEW WORLD, A—Nino Castelnova, Christine De La Roche-Saltzman
RUSSIANS ARE COMING, THE—Alan Arkin, Jonathan Winters, Eva Marie Saint
10:30 P.M. SUMMER—Melina Mercouri, Peter Finch
THUNDERBALL—(PV, TC)—Sean Connery—Bernard Lee, Lois Maxwell
THOUSAND CLOWNS, A—Jason Robards, Jr., Barbara Harris
VIVA MARIA—(C)—Brigette Bardot, Jeanne Moreau, George Hamilton—Dancigers-Malle
WHAT DID YOU DO IN THE WAR, DADDY? —(C)—James Coburn, Dick Shawn—Mirisch

UNIVERSAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6530 **ANDY**—D-86m.—Norman Alden—5250 (2-3-65)—Off-beat character study for art and specialty houses

6517 **ART OF LOVE, THE**—C-99m.—(TC)—James Garner, Elke Sommer, Dick Van Dyke—5283 (5-12-65)—Amusing comedy has names to help

6507 **BUS RILEY'S BACK IN TOWN**—D—93m.—(EC)—Ann-Margaret, Michael Parks—5263 (3-17-65)—Portrayal of boy maturing in fast company has James Dean touch

6525 **DARK INTRUDER**—MD-59m.—Leslie Nielsen, Gilbert Green, Judi Meredith—5306 (8-4-65)—Okay program filler

6501 **FATHER GOOSE**—C-117m.—(TC)—Cary Grant, Leslie Caron, Trevor Howard—5231 (11-18-64)—Top names bolster mild comedy

6512 **FLOWER DRUM SONG**—MU-131m.—(TC; PV)—Nancy Kwan, James Shigeta—5287 (5-26-65)—Reissue, is highly entertaining, pleasure-packed musical—Reissue

6513 **FLUFFY**—C-92m.—(C)—Tony Randall, Shirley Jones—5275 (4-14-65)—Cute comedy for youngsters and family audiences

6502 **GUNS OF AUGUST, THE**—DOC-99m.—Created and produced by Nathan Kroll—5239 (12-16-64)—Interesting documentary on World War I

6524 **IPCRESS FILE, THE**—MD-108m.—(TS; TC)—Michael Caine, Nigel Green—5298 (7-7-65)—Good espionage entry—English-made

6511 **IMITATION OF LIFE**—D—124m.—(EC)—Lana Turner, John Gavin, Sandra Dee— 5287 (5-26-65)—Reissue is high rating drama—Reissue

6522 **I SAW WHAT YOU DID**—MD-82m.—Joan Crawford, John Ireland, Andi Garrett, Sharyl Locke—5283 (5-12-65)—Good suspense programmer

6427 **KITTEN WITH A WHIP**—MD-83m.—Ann-Margret, John Forsythe—5226 (11-4-64)—Unpleasant entry for the program

LOVE AND KISSES—CMU—87m.—(TC)—Rick Nelson, Kristin Nelson, Jack Kelly—5310 (8-18-65)—Amusing entry with angles for teens

6506 **MAN IN THE DARK**—D-80m.—William Sylvester, Barbara Shelley—5250 (2-3-65)—Okay programmer—English-made

6518 **MC HALE'S NAVY JOINS THE AIR FORCE**—C-90m.—(TC)—Joe Flynn, Tim Conway—5290 (6-9-65)—Cute sequel to initial release and regular tv show

6514 **MIRAGE**—D-109m.—Gregory Peck, Diane Baker—5287 (5-26 65)—Very good suspense thriller

O

• Oh Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feeling So Sad		Par.
• Omicron		Cont.
Once A Thief	A3	MGM
Onibaba		For.
• Operation C.I.A.		AA
• OPERATION PARADISE		Col.
Operation SNAFU	A3	AI
Operation Crossbow (The Great Spy Mission)	A1	MGM
• Oscar, The		Par.
• O.S.S. 117		AA
• Othelle		WB
• Our Man Flint		Fox
Outlaws Is Coming, The	A1	Col.
• Outlaws Of Red River, The		Fox
Over There—1914-1918		For.

P

Pajama Party	B	A-I
• Paradise, Hawaiian Style		Par.
Pardners-Re	A1	Par.
• Paranioa		Emb.
Paris Secret		For.
• Patch of Blue, A	A3	MGM
Pawnbroker, The	C	AA-Landau
• Pie In The Sky	A3	AA
Pinocchio In Outer Space		U
• Planet of the Vampires, The		AI
Playground, The		Misc.
Pleasure Seekers, The	B	Fox
• Professionals, The		Col.
• Promise Her Anything		Par.
Psycho—Re.	B	Par.
Psychomania		Misc.

Q

Quick, Before It Melts	B	MGM

R

Racing Fever	B	AA
Rage To Live, A	A3	UA
Raiders From Beneath The Sea	B	Fox
Railroad Man, The		Cont.
Rapture	A3	For.
• Rare Breed, The		U
Rattle Of A Simple Man		Cont.
Ready For The People		WB
Red Lanterns		For.
Repulsion	C	For.
Red Line 7000		Par.
Requiem For A Gun Fighter		EM8
Return From The Ashes	A3	UA
• Return of Mr. Moto		Fox
Revenge of The Gladiators, The	A2	Par.
Reward, The	A2	Fox
Rope of Flesh		Misc.
Rotten to the Core		For.
Rounders, The	A3	MGM
Roustabout	A2	Par.
• Russians Are Coming, The		UA

S

Saboteur, The (see Morituri)		Fox
Sabrina-Re	B	Par.
Sampson vs The Giant King		For.
Sandokan, The Great	A1	MGM
Sandpiper, The	B	MGM
Sands of The Kalahari	A3	Par.
Santa Claus Conquers The Martians	A1	Emb.
Satan Bug, The	A2	UA
Scarlet Letter, The		Misc.
Seaside Swingers	A1	Emb.
• Seconds		Par.
Secret Of Blood Island	A2	U
Secret Of Magic Island	A1	Emb.
Secret Of My Success, The	A2	MGM
Sergeant Deadhead	A3	AI
7 Dwarfs To The Rescue, The		For.
Seven Slaves Against The World.	A2	Par.
• Seven Women	B	MGM
Sex And The Single Girl	B	WB
She	A2	MGM
Shenandoah	A1	U
Ship Of Fools	A3	Col.
Signpost To Murder	A3	MGM
• Silencers, The		Col.
• Singing Nun, The		MGM
Situation Hopeless But Not Serious	A2	Par.
Ski Party	A2	AI
Skull, The	A2	Par.
Slave Trade In The World Today	A3	Cont.
Sleeping Beauty, The	A1	For.
• Slender Thread, The		Par.
Snow White	A1	For.
• Son Of A Gunfighter	A1	MGM
Sons Of Katie Elder, The	A1	Par.
Sound Of Music, The	A1	Fox
Space Flight IC-1		Fox
• Spy In Your Eye		AI
• Spy Who Came In From The Cold, The		Par.
• Stagecoach		Fox

Strange Bedfellows	A3	U
Sweet And Sour	C	For.
Swinger's Paradise	A1	A1
Swingin' Summer, A		Misc.
Sword of All Baba, The	A1	U
Sylvia	B	Par.
Symphony For A Massacre	A3	For.
Synanon	A3	Col.

T

Taboos of the World	A4	A1
Tatty And The Jungle Hunter	A1	UA
Taggart	A2	U
T-A-M-I Show, The		Misc.
Tattooed Police Horse, The	A1	BV
Taxi for Torbuk	A2	For.
•10:30 P.M. SUMMER		UA
•Tenth Victim, The		EMB.
Thank Heaven For Small Favors		For.
That Darn Cat	A1	BV
That Funny Feeling	A2	U
•That Man In Istanbul		Col.
•There's No Place Like Space		MGM
These Are The Damned	A3	Col.
•Thing at the Door, The		WB
•Three On A Couch		Col.
Three Penny Opera	A3	Emb.
Third Day, The	A3	WB
•13		MGM
36 Hours	A2	MGM
•This Property Is Condemned		Par.
Those Calloways	A1	BV
Those Magnificent Men In Their Flying Machines	A1	Fox
•Thousand Clowns, A		UA
•Thunderball		UA
Tickle Me	A2	AA
Time Of Indifference		Cont.
Time Travelers, The	B	A-I
Tomb Of Ligeia	A2	A-I
Town Tamer	A2	Par.
•Torn Curtain		U
•Tramplers, The		Emb.
Train, The	A1	UA
Treasure Of Silver Lake		Col.
•Trouble With Angels, The		Col.
Truth About Spring, The	A1	U
Two On a Guillotine	A3	WB

U

•Ugly Dachshund, The		BV
Umbrellas Of Cherbourg, The	As	AA-Landau
Underworld Informers		Cont.
Unearthly Stranger	A1	A-I
Up From The Beach	A1	Fox

V

Very Special Favor, A	A3	U
Vice And Virtue	B	MGM
Village Of The Giants	B	Emb.
Violent And The Damned, The		For.
•Viva Maria		UA
Von Ryan's Express	A1	Fox

W

•Walk, Don't Run		Col.
War Lord, The	A3	U
War Gods Of The Deep		A-I
War of the Zombies		AI
War Party	A1	Fox
•Weekend At Dunkirk		Fox
•What Did You Do In The War, Daddy		UA
What's New, Pussycat	B	UA
•When The Boys Meet The Girls		MGM
•Where The Spies Are	A3	MGM
White Voices	C	For.
•Who's Afraid Of Virginia Woolf?		WB
Who Killed Teddy Bear?	B	Misc.
Wild On The Beach	A2	Fox
Wild Seed	A3	U
Willy McBean and His Magic Machine	A1	Misc.
Winter A-Go-Go	A2	Col.
Woman Who Wouldn't Die, The	A3	WB
•Wonderful Life		A-I
World of Abbott & Costello, The	A1	U
World of Suzie Wong, The—RE.	B	Par.
World Without Sun	Ai	Col.
•World's Greatest Swindles		Cont.
•Wrong Box, The		Col.

Y

Yellow Rolls, Royce, The	A4	MGM
Yolanta		For
•You Just Kill Me		Par.
You Must Be Joking	A2	Col.
Youngblood Hawke	A3	WB
Young Cassidy	A3	MGM
Young Dillinger	B	AA
Young Fury	A2	Par.

Z

Zebra In The Kitchen	A1	MGM
Zorba, The Greek	A4	Fox

6516 **NAKED BRIGADE, THE**—MD-99m.—Shirley Eaton, Ken Scott—5278 (4-28-65)—Ftir programmer—Filmed in Greece; partially titled

6503 **NIGHT WALKER, THE**—D-86m.—Barbara Stanwyck, Robert Taylor, Hayden Rorke—5242 (12-30-64)—Horror entry has angles

6528 **PINOCCHIO IN OUTER SPACE**—CAR—71m.—(C)—Animated cartoon feature—5337 (10-20-65)—Well-made cartoon fun entry for Xmas release

6515 **SECRET OF BLOOD ISLAND, THE**—MD-84m.—Barbara Shelley, Jack Hadley—5279 (4-28-65)—Unpleasant programmer—English-made

6521 **SHENANDOAH**—D-105m.—(TC)—James Stewart, Doug McClure, Rosemary Forsyth—5279 (4-28-65)—Fine drama heightened by impressive Stewart performance

6505 **STRANGE BEDFELLOWS**—98m.—(TC)—Rock Hudson, Gina Lollobrigida—5239 (12-16-64)—Cute comedy with potent cast

6509 **SWORD OF ALI BABA**—MD-81m.—(C)—Peter Mann, Jocelyn Lane—5270 (3-31-65)—Okay programmer

6504 **TAGGART**—W-95m.—(C)—Tony Young, Dan Duryea, Elsa Cardenas—5239 (12-16-64)—Okay western

6523 **THAT FUNNY FEELING**—C-93m.—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor—5306 (B-4-65)—Okay western

6508 **TRUTH ABOUT SPRING, THE**—CD-102m.—(TC)—Hayley Mills, John Mills, James MacArthur—5270 (3-31-65)—Fairly entertaining entry—Filmed abroad

6520 **VERY SPECIAL FAVOR, A**—C-104m.—(TC)—Rock Hudson, Leslie Caron, Charles Boyer—5298 (7-7-65)—A very funny comedy

6526 **WAR LORD, THE**—MD—123m.—(PV;C)—Charlton Heston, Rosemary Forsyth, Richard Boone—5331 (10-6-65)—Charlton Heston rides, fights and loves again

6519 **WILD SEED**—D-99m.—Michael Parks, Celia Kaye, Eve Novak—5263 (3-17-65)—Effective program entry

6510 **WORLD OF ABBOTT AND COSTELLO, THE**—COMP.-75m.—Bud Abbott, Lou Costello—5275 (4-14-65)—Compilation offers the best of the taem's films.

COMING

AND NOW MIGUEL—(TC)—Pat Cardi, Michael Ansara
ARABESQUE—(TC; PV)—Gregory Peck, Sophia Loren
BLINDFOLD—(TC; PV)—Rock Hudson, Claudia Cardinale
GHOST AND MR. CHICKEN, THE—(TC)—Don Knotts, Joan Staley, Dick Sargent
GUNPOINT—(TC)—Audie Murphy, Joan Staley
INCIDENT AT PHANTOM HILL, THE—(TC)—Robert Fuller, Jocelyn Lane
MADAME X—(TC)—Lana Turner, John Forsythe, Ricardo Montalban
MAN COULD GET KILLED, A—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee
MOMENT TO MOMENT—(TC)—Jean Seberg, Honor Blackman
RARE BREED, THE—(PV; TC)—James Stewart, Maureen O'Hara
TORN CURTAIN—(TC)—Paul Newman, Julie Andrews

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DISTRIBUTED DURING THE PAST 12 MONTHS

458 **BATTLE OF THE VILLA FIORITA, THE**—D—111m.—(PV; TC)—Maureen O'Hara, Rossano Brazzi, Richard Todd—5287 (5-26-65)—Uneven romantic tale aimed at gals

460 **BRAINSTORM**—D-114m.—(PV)—Jeff Hunter, Anne Francis, Dana Andrews—5283 (5-12-65)—Psychological drama holds interest

455 **DEAR HEART**—D—114m.—Glenn Ford, Geraldine Page—5239 (12-16-64)—Mildly entertaining

553 **GREAT RACE, THE**—C—150m.—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood—5298 (7-7-65)—Comedy blockbuster is headed for the top

462 **HAVING A WILD WEEKEND**—C-91m.—Dave Clark Five—5302 (7-21-65)—Sell the Dave Clark Five—English-made

578 **LA BOHEME**—OPERA—108m.—(TC)La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fans and culture lovers—Filmed in Italy

552 **MARRIAGE ON THE ROCKS**—C—109m.—(PV; TC)—Frank Sinatra, Deborah Kerr, Dean Martin—5327 (9-22-65)—Entertaining spoof on marital impasse has names

479 **MY FAIR LADY**—MU-170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top

457 **NONE BUT THE BRAVE**—D-108m.—(PV; TC)—Frank Sinatra, Clint Walker, Tommy Sands—5255 (2-17-65)—Gory effort gives two-sided view of war on small scale

459 **MY BLOOD RUNS COLD**—MD—104m.—(PV)—Troy Donahue, Joey Heatherton—5270 (3-31-65)—Mild horror meller with names to lure youngsters

NEVER TOO LATE—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5344 (11-3-65)—Amusing filmization of stage hit.

452 **READY FOR THE PEOPLE**—MD-54m.—Simon Oakland, Anne Helm—5227 (11-4-64)—Okay for program filler

551 **MURIETA**—W—106m.—(EC)—Jeffrey Hunter, Arthur Kennedy, Diana Lorys—5323 (9-1-65)—Okay adventurous hijinks in early California—Made in Spain

454 **SEX AND THE SINGLE GIRL**—C-114m.—(TC)—Tony Curtis, Natalie Wood, Henry Fonda—5242 (12-30-64)—Frenzied farce with leers and laughs

463 **THIRD DAY, THE**—D-119m.—(PV; TC)—George Peppard, Elizabeth Ashley—5299 (7-7-65)—Interesting drama

456 **TWO ON A GUILLOTINE**—MD-107m.—(PV)—Connie Stevens, Dean Jones, Cesar Romero—5247 (1-20-65)—Fast moving chiller

461 **WOMAN WHO WOULDN'T DIE, THE**—MD-84m.—Garry Merrill, Jane Merrow, Georgiana Cookson—5283 (5-12-65)—Okay murder meller for the programs—English-made

453 **YOUNGBLOOD HAWKE**—D-137m.—James Franciscus, Suzanne Pleshette, Genevieve Page—5227 (11-4-64)—Classy effort misses dramatic mark

COMING

BATTLE OF THE BULGE—(CN; TC)—Henry Fonda, Robert Shaw
BIG HAND FOR THE LITTLE LADY, A—(TC)—Henry Fonda, Joanne Woodward, Paul Ford
FINE MADNESS, A—Sean Connery, Joanne Woodward
INSIDE DAISY CLOVER—(PV, TC)—Natalie Wood, Christopher Plummer
MOVING TARGET, THE—(PV; TC)—Paul Newman, Lauren Bacall, Shelley Winters
OTHELLO—(PV; TC)—Sir Laurence Olivier, Maggie Smith
THING AT THE DOOR, THE—Troy Donohue
WHO'S AFRAID OF VIRGINIA WOOLF?—Elizabeth Taylor, Richard Burton

MISCELLANEOUS

ACROSS THE RIVER—D—85m.—Lou Gilbert, Kay Doubleday—5266 (3-17-65)—Off-beat drama for art spots—R. M. Franchi

BUS, THE—DOC—62m.—Produced and photographed by Haskell Wexler—5290 (6-9-65)—Tale of a group with a cause for selective audiences—Edward Harrison

CURSE OF THE STONE HAND—MD—72m.—Ernest Walch, John Carradine, Sheila Bon—5266 (3-17-65)—Confused lower half horror entry—Associated Distributors Pictures

ELEANOR ROOSEVELT STORY, THE—DOC.—90m.—Produced by Sidney Glazier—5290 (6-9-65)—Fine documentary—Sidney Glazier Prod.

FACE OF THE SCREAMING WEREWOLF—MD—60m.—Lon Chaney, Landa Varle—5266 (3-17-65)—Horror entry for the lower half—Associated Distributors Pictures

HARLOW—D-109m.—(Electronovision)—Carol Lynley, Efrem Zimbalist, Jr.—5287 (5-26-65)—Reputed biography of former film star is mildly entertaining—Magna

HORRORS OF SPIDER ISLAND—MD—75m.—Alex D'Arcy, Barbara Valentine—5337 (10-20-65) Fair horror programmer—Pacemaker

IMAGE OF LOVE—DOC-90m. (EC)—Written, directed and produced by Lou Stoumen—5299 (7-7-65)—Fairly interesting documentary on love through the ages—Green Releasing Org.

INHERITANCE, THE—DOC-60-m.—Narrated by Robert Ryan—5234 (12-3-64)—Documentary on rise of the unions needs special treatment—Harold Mayer

KISS ME, STUPID—C-126m.—(PV)—Dean Martin, Kim Novak, Ray Walsten—5242 (12-30-64)—Sex laden fest may raise a few brows—Lopert

MAN FROM BUTTON WILLOW, THE—CAR-84m.—(C)—Presented by Dale Robertson—5251 (2-3-65)—Enjoyable western cartoon for family and youngsters—United Screen Arts

MME. OLGA'S MASSAGE PARLOR—MD—70m.—Alice Baez, T. Wood Parker—5266 (3-17-65)—Fast buck and mediocre exploitation film—American Film Dist.

NASTY RABBIT, THE—C-85m.—(TS; TC)—Mischa Terr, Arch Hall, Jr.,—5243 (12-30-64)—Childish entertainment—Fairway International

NIGHTMARE IN THE SUN—MD—81m.—(DC)—Ursula Andress, John Derek, Aldo Ray—5231 (11-18-64)—Suspenseful story of a manhunt for the program—Zodiac

NOBODY WAVED GOODBYE—D—80m.—Peter Kastner, Julie Biggs—5323 (9-1-65)—Earnest but amateurish drama of teen rebellion—Canadian-made; Cinema V

NOTHING BUT A MAN—D-90m.—Ivan Dixon, Abbey Lincoln—5259 (3-3-65)—Poignant, sensitive portrait of a southern Negro's marriage—Cinema V

ROPE OF FLESH—MD—91m.—Hal Hopper, Antoinette Cristiani, John Furlong—5331 (10-6-65)—"Tobacco Road" type of adult film is best for exploitation spots—Delta

T-A-M-I SHOW, THE—MUNOV—113½m.—Beach Boys, Barbarians, Chuck Barry—5231 (11-18-64)—Good musical novelty for teens—Electronovision—American Int.

SCARLET LETTER, THE—D-72m.—Colleen Moore, Hardie Albright—5290 (6-9-65)—Reissue of Hawthorne classic has novel curio value—Signature Films

SWINGIN' SUMMER, A—MU—80m.—(TC)—James Stacy, William Wellman, Jr., Quinn O'Hara—5266 (3-17-65)—Cute entry with special appeal for teens—United Screen Arts

WHO KILLED TEDDY BEAR?—D—90m.—Sal Mineo, Juliet Prowse, Jan Murray—5338 (10-20-65)—Offbeat treatment of sex psychopath's world will revulse many—Magna

WILLY MC BEAN AND HIS MAGIC MACHINE—NOV—94m.—(EC)—Written, produced and directed by Arthur Rankin, Jr.—5324 (9-1-65)—Entertaining puppet entry for the younger set—Magna

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AND SO TO BED—D-112m.—Hildegard Knaf, Thomas Fritsch—5306 (8-4-65)—Cute Import on long side for adults only—German-made; English dialogue-Medallion

AWFUL DR. ORLOF, THE—MD-90m.—Howard Vernon, Diano Larys—5291 (6-9-65)—Program horror meller—Foreign-made; dubbed in English—Sigma III

BAMBOLE—C-111m.—Virna Lisi, Monica Vitti, Gina Lollobrigida—5303 (7-21-65)—Fairly amusing import—Italian-made; English titles; Royal Films Int.

BEFORE THE REVOLUTION—D-112m.—Adriana Astl, Francesco Barilli—5306 (8-4-65)—Interesting adult import—Italian-made; English titles—New Yorker Films

BLACK TORMENT, THE—MD—88m.—(C)—Heather Sears, John Turner—5263 (3-17-65)—Suspenseful horror meller—English-made—Governor

BRAIN, THE—MD—83m.—Anne Heywood, Peter Van Eyck—5263 (3-17-65)—Okay terror entry—English-made—Governor

CARESSED—D—81m.—Robert Howay, Angela Gann—5327 (9-22-65)—Well-made, unusual offering with special slant towards young adults—Filmed in Canada—Brenner

CASABLAN—D—63m.—Nikos Kourkoules—5263 (3-17-65)—Minor import—Filmed in Greece—Frisch-Natas Productions

CRAZY PARADISE—C—95m.—(EC)—Dirch Passer, Bodil Steen—5324 (9-1-65)—Generally amusing import for art set—Danish-made; English titles—Sherpix

DIARY OF A CHAMBERMAID, THE—D—97m.—Jeanne Moreau, Michel Piccoli—5264 (3-17-65)—Interesting Import—French-made; English titles—Int. Classics

EVA—D-115m.—Jeanne Moreau, Stanley Baker, Vira Lisi—5295 (6-23-65)—Fairly Interesting entry—Filmed abroad—Times

EYES OF THE NEEDLE, THE—CD-97m.—Vittorio Gassman, Annette Storyberg—5307 (8-4-65)—Sex farce may interest art house crowd—Italian-made; English titles—Eldorado

FACE OF FU MANCHU, THE—MD—96m.—(TS;TC)—Christopher Lee, Nigel Green—5331 (10-6-65)—Sax Rohmer's oriental menace in action again—English-made—Seven Arts

FANNY HILL—C-104m.—Miriam Hopkins, Letitia Roman—5279—(4-28-65)—Farcial treatment of Innocence untouched by life in a brothel—German-made; dubbed in English—Famous Players

FIENDISH GHOULS, THE—MD—74m.—Peter Cushing—5338 (10-20-65)—Okay programmer for exploitation spots—English-made—Pacemaker

GO-GO BIG BEAT—MU-82m.—(EC)—Millie Small, The Animals, Lulu and The Luvvers—5295 (6-23-65)—Musical mish-mash for the teen set—English-made—Eldorado

GUIDE, THE—D-120m.—(PC)—Dev Anand, Kishore Sahu—5259 (3-3-65)—Fairly interesting Import set in modern India—Filmed in India—Stratton Int.

HERCULES AGAINST THE MOON MEN—MD—90m.—(WS; C)—Alan Steel—5338 (10-20-65)—Okay entertainment for the program—Italian-made; dubbed in English—Governor

HERCULES VIS THE GIANT WARRIORS—MD-94m.—(CS;EC)—Don Vadis—5291 (6-9-65)—Good action for undiscriminating adults and teens—Italian-made; dubbed in English—John Alexander

HIGH INFIDELITY—CD-130m.—Ugo Tognazzi, Fulvia Franco, Nino Manfredi—5303 (7-21-65)—Entertaining import flavored with sex—Foreign-made; English titles—Magna

HORRIBLE DR. HICHCOCK, THE—MD-76m.—(TC)—Barbara Steele, Robert Flemyng—5291 (6-9-65)—Program horror meller—English-made—Sigma III

HOURS OF LOVE, THE—D—89m.—(CS)—Ugo Tognazzi, Emmanuelo Riva—5338 (10-20-65) Fairly interesting import for art spots—Filmed abroad—English titles—Cinema V

LAST WOMAN OF SHANG, THE—MD—107m.—(C)—Lin Dei—5264 (3-17-65) Fair import—Chinese-made; English titles—Shaw Brothers

LIFE UPSIDE DOWN—D—93m.—Charles Denner, Anna Gaylor—5339 (10-20-65)— Drama dealing with mental deterioration holds interest—French-made; English titles-Landau

LOVE IN FOUR DIMENSIONS—CD—108m.—Carlo Giuffre, Syola Koscina, Elena Martini—5339 (10-20-65)—Entertaining import compilation—Italian-made; English titles—Eldorado

MAEDCHEN IN UNIFORM—D-91m.—Lilli Palmer, Romy Schneider—5303 (7-21-65)—A look at a German boarding school for girls holds interest—German-made; English titles—Seven Arts

MALE HUNT—C-92m.—Jean-Paul Belmondo, Catherine Deneuve—5291 (6-9-65)—Amusing Import for art, specialty spots—French-made; English titles—Pathe Contemporary

MAN WHO COULDN'T WALK, THE—MD—63m.—Peter Reynolds, Eric Pohlmann, Pat Calvin—5264 (3-17-65)—Okay action entry for lower half—English-made; Taurus

MARRIED WOMAN, THE—D—94m.—Macha Meril, Bernard Noel—5328 (9-22-65)—Far out tale of a woman trying to make up her mind—French-made; English titles—Royal Films Int.

MODEL MURDER CASE, THE—90m.—Ian Hendry, Ronald Fraser, Margaret Johnston—5264 (3-17-65)—Good mystery Import—English-made—Cinema V

MOMENT OF TRUTH, THE—D—110m.—(TS; TC)—Miguel Mateo Miguelin, Linda Christian—5310 (8-18-65)—Interesting tale of the making of a bull fighter—Filmed abroad; English titles—Rizzoli

MY BABY IS BLACK—D-80m.—Gordon Heath, Francoise Giret—5279 (4-28-65)—Tender miscegination romance—French-made; dubbed in English—American Dist.

NEW ANGELS, THE—DOC D-94m.—Youth of Italy—5295 (6-23-65)—Interesting entry for art spots—Italian-made; English titles—Promenade

NOT ON YOUR LIFE—C-90m.—Nino Alberti, Emma Penella—5270 (3-31-65)—Cute import—Foreign-made; English titles—Pathe Contemporary

ONIBABA—D—104m.—(CS)—Nobuko Otowa, Jitsuko Yoshimura—5264 (3-17-65)—Strong, interesting Import for adult art audiences—Japanese-made; English titles—Toho

OVER THERE—1914-1918—DOC—90m.—Conceived and directed by Jean Aurel—5265 (3-17-65)—Interesting documentary on World War I—French-made—Pathe Contemporary

PARIS SECRET—DOC—84m.—(EC)—Produced by Arthur Cohn and Pierre Roustang—5328 (9-22-65)—Intriguing documentary—French-made; English narration—Cinema V

RAPTURE—D—104m.—(CS)—Melvyn Douglas, Dean Stockwell, Patricia Gozzi—5310 (8-18-65)—Off-beat drama should hold interest in art spots—Filmed abroad—International Classics

RED LANTERNS—D-85m.—Jenny Karezi, Georges Foondas—5271 (3-31-65)—Lusty, Interesting Import for art spots—Greek made; English titles—Times

REPULSION—D—105m.—Catherine Deneuve, John Fraser—5332 (10-6-65)—Shocking fare with limited appeal—English-made—Royal Films Int.

ROTTEN TO THE CORE—C-90m.—Anton Rodgers, Charlotte Rampling—5303 (7-21-65)—Amusing Import—Cinema V—English-made

SAMSON VS THE GIANT KING—MD-91m.—(CS; EC)—Kirk Morris—5291 (6-9-65)—More unintentional chuckles than thrills—Italian-made; dubbed in English—John Alexander

7 DWARFS TO THE RESCUE, THE—NOV—84m.—Rosanna Podesta, Robert Risso—5265 (3-17-65)—Mild entry for the younger set—Italian-made; dubbed in English—Childhood Productions

SLEEPING BEAUTY—FAN—70m.—(C)—Narrated by Paul Tripp—5339 (10-20-65)—Okay for kiddie trade—Made abroad; dubbed in English—Childhood

SNOW WHITE—FAN.—74m.—(C)—Narrated by Paul Tripp—5340 (10-20-65)—Children should appreciate fairy tale—Made abroad; dubbed in English—Childhood

SWEET AND SOUR—C-98m.—Simone Signoret, Jean-Paul Belmondo—5260 (3-3-65)—Cute, wacky Import—French-made; English titles—Pathe Contemporary

SYMPHONY FOR A MASSACRE—D-115m.—Michael Auclair, Claude Dauphin—5295 (6-23-65)—Good Import for art spots—Foreign-made—English titles—Seven Arts

TAXI FOR TOBRUK—D—90m.—(Dyallscope)—Lino Ventura, Hardy Kreuger, Charles Azaavour—5265 (3-17-65)—Okay programmer for art or regulation spots—Filmed abroad; dubbed in English—Seven Arts

THANK HEAVEN FOR SMALL FAVORS—C—84m.—Bourvil—5265 (3-17-65)—Moderately amusing Import—French-made; English titles—Int. Classics

VIOLENT AND THE DAMMED, THE—MD—62m.—Credits not available—5328 (9-22-65)—Gruesome footage poorly assembled on Panamenian prison break—Made in Panama; dubbed in English—ADP Int.

WHITE VOICES—C-93m.—(TC)—Paolo Ferrari—5295—(6-23-65)—Off-beat subject should prove effective in art spots—Italian-made; English titles—Rizzoli

YOLANTA—MU—82m.—(Magicolor)—Natalya Rudnaya—5265 (3-17-65)—Good operatic rendition for art spots—Russian-made; English titles—Artkino

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65406 (Apr.) Horsing Around
65407 (May) Outer Space Jitters

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65503 (Mar.) Thousand Island Aquarama
65504 (May) Winged Fury

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C23-3 Sailing Zero
C23-4 Fix That Clock
C23-5 A Friend In Tweed
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C23-7 Service With A Smile
C23-8 Call Me A Taxi
C23-9 Highway Slobbery

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D23-1 Festival Of The Bulls
D23-2 Sky Divers
D23-3 Speed On Ice
D23-4 Best In Show
D23-5 On The Bounce

20th Century-Fox

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

5501 (Jan.) Gadmouse The Apprentice Good Fairy
5502 (Feb.) The Sky's The Limit
5503 (Mar.) Freight Fright
5504 (Apr.) Don't Spill The Beans
5505 (May) Weather Magic
5506 (June) Darn Barn
5507 (July) Dress Reversal
5508 (Aug.) Robots In Toyland
5509 (Sept.) Git That Guitar
5510 (Oct.) The Third Musketeer
5511 (Nov.) Twinkle Twinkle, Little Telestar
5512 (Dec.) The Toothless Beaver

United Artists

PINK PANTHER COLOR CARTOONS

6551 (Dec.) Pink Phink
6552 (Feb.) Pink Pajamas
6553 (Mar.) We Give Pink Stamps
6554 Dial 'P' for Pink
6555 Sink Pink
6556 Pickled Pink
6557 Pink Ice
6558 Shocking Pink
6559 Pinkfinger
6560 Pinktail Fly
6561 Reel Pink
6562 An Ounce Of Pink
6563 Pink Panzer
6561 Pink Panzer

SPECIALS

6480 Chagall (3 reels)
6470 Beatles Come To Town
6471 This Is Jordan (3 reels)
6472 Dave Clark Five
The Rolling Stones
Land of A Thousand Faces

Universal

TWO REEL SUPER SPECIALS

4501 (Jan.) Bigtown Village
4502 (Mar.) Casey At The Met(s)

SPECIALS

4504 (Dec.) Football Highlights Of 1964
4505 (Feb.) Yesterday's Big Story

COLOR ADVENTURES

(One reel)

4571 (Jan.) Keep America Singing
4572 (Feb.) Flying Fisherman
4573 (Mar.) Peewee Leaguers
4574 (Apr.) The Great River
4575 (May) Aquacapers

WALTER LANTZ COLOR CARTUNES

4511 (Jan.) Three Little Woodpeckers (WW)
4512 (Jan.) Case Of The Elephant's Trunk
4513 (Feb.) Woodpecker Wanted (WW)
4514 (Feb.) Fractured Friendship
4515 (Mar.) Birds Of A Feather (WW)
4516 (Mar.) Guest Who?
4517 (Apr.) Canned Dog Feud (WW)
4518 (Apr.) Half Baked Alaska
4519 (May) Janie Get Your Gun (WW)
4520 (May) Davey Cricket
4521 (June) Slox Me (WW)
4522 (June) Pesty Guest
4523 (July) What's Peckin' (WW)

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

4701 (Oct.) Boulder Dam
4702 (Sept.) Tired and Feathered
4703 (Oct.) Chri Corn Corny
4704 (Oct.) Just Plane Beep
4705 (Nov.) Harried And Hurried
4706 (Nov.) Go-Go Amigo

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

4301 (Sept.) What's Opera Doc?
4302 (Nov.) Wideo Wabbit

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) ONE-REEL

4501 (Sept.) Metropolis In Miniature
4502 (Oct.) A Country Reborn

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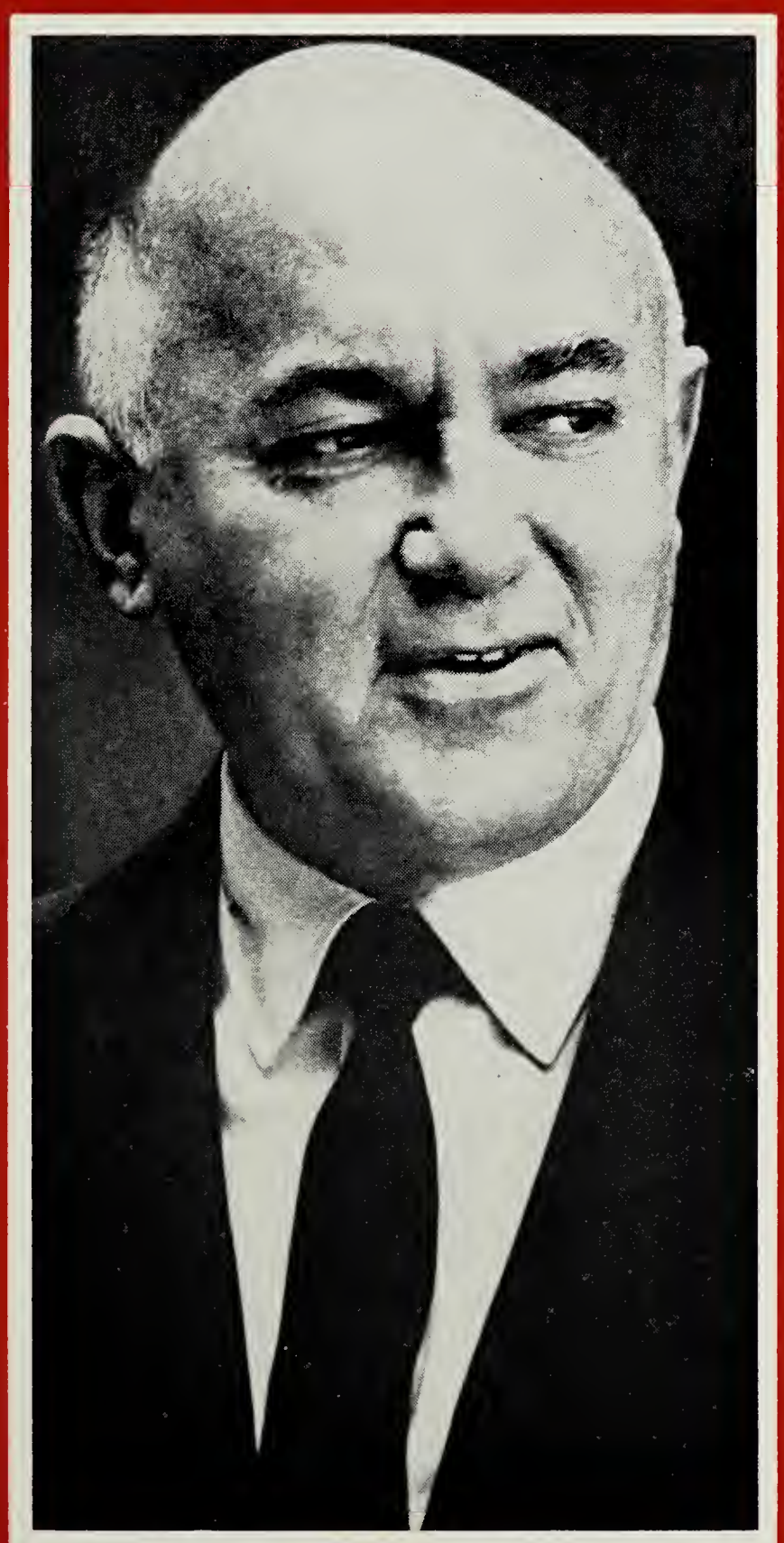
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MOTION PICTURE

EXHIBITOR

NOVEMBER 17, 1965 Volume 74 Number 16

IN THREE SECTIONS • THIS IS SECTION ONE



24 New Features From Para. In '66

(See Page 11)

Ohio Voters Nix CATV Proposal

(See Page 10)

Seymour Poe, executive vice-president of 20th Century-Fox, is being honored with this year's Human Relations Award by the Anti-Defamation League. See editorial—page 5

THEIR AUDIENCE DOESN'T EXIST . . . see editorial—page 5

MGM IS DEALING NOTHING BUT FULL HOUSES



"THE CINCINNATI KID'

...is superb, one of the year's best.'

Hollywood Reporte

'...the most hip movie of the year
(doing for stud poker what 'The Hustler' did for pool).
It ranks as extraordinarily fine and
fascinating entertainment.'

Film Bulleti

'A robust drama. Superbly acted.'

Film Dail

'Has such box office elements as excitement, suspense
and a liberal dosage of sex.'

Variet

'Something really special...a great film.'

Independent Film Journ

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1st WEEK AND HOLDING

EW ORLEANS / Saenger — $24,211
1st WEEK AND HOLDING

NDON / Empire — $36,865
1st WEEK AND HOLDING

KYO / Toho Roadshow Chain — $43,064
1st WEEK AND HOLDING

IRST SUB-KEY CITIES — FULL HOUSES

BILE, Ala. / Downtown — $ 6,444
1st WEEK AND HOLDING

TON ROUGE, La. / Paramount — $ 6,844
1st WEEK AND HOLDING

NSACOLA, Fla. / Florida — $ 6,283
1st WEEK AND HOLDING

FAYETTE, La. / Jefferson — $ 6,139
1st WEEK AND HOLDING

KE CHARLES, La. / Paramount — $ 3,914
1st WEEK AND HOLDING

LOXI, Miss. / Saenger — $3,635
1st WEEK AND HOLDING

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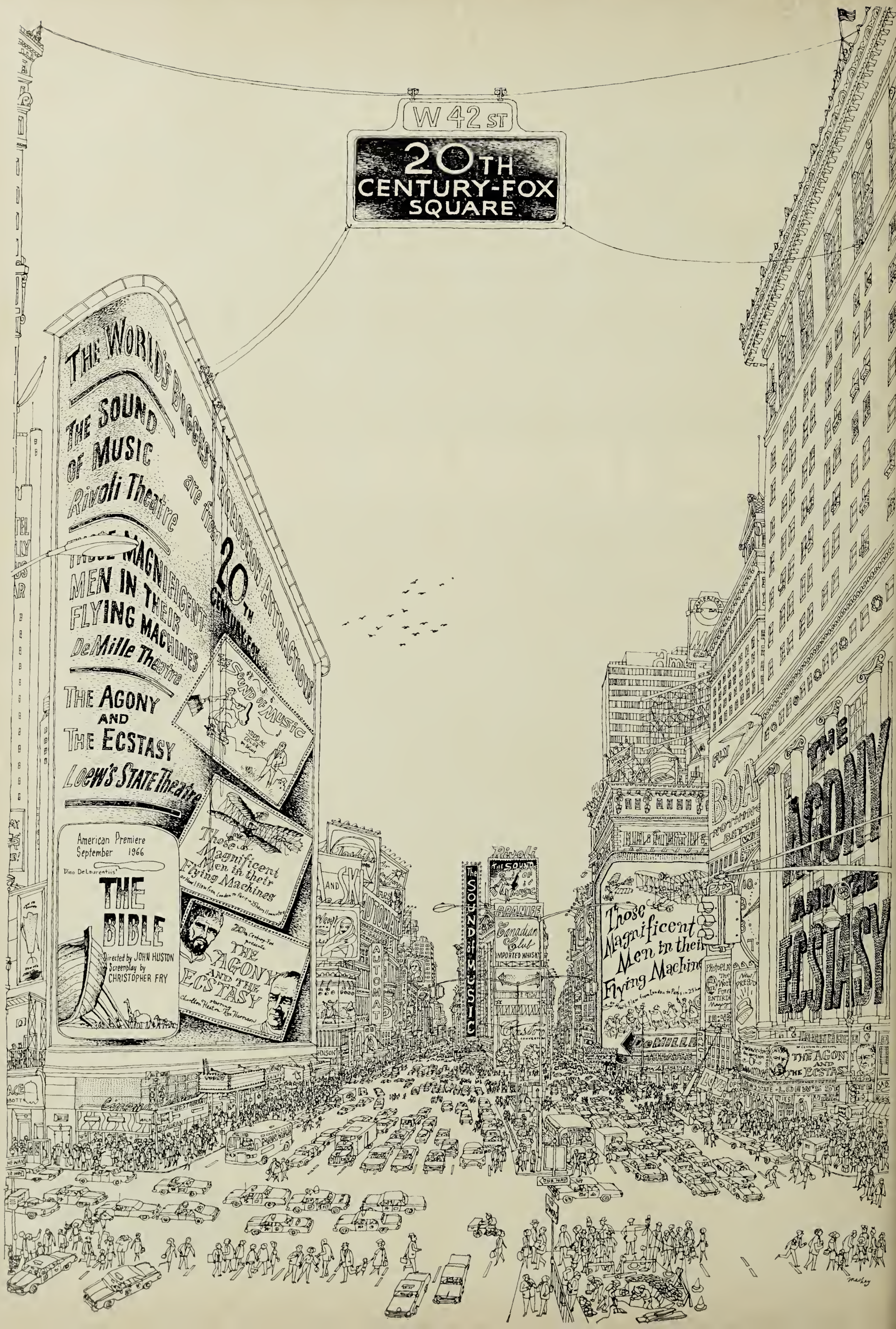
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DeMille Theatre
THE AGONY AND THE ECSTASY
Loew's State Theatre
American Premiere September 1966
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THE BIBLE
Directed by JOHN HUSTON
Screenplay by CHRISTOPHER FRY
Those Magnificent Men in their Flying Machines
THE AGONY AND THE ECSTASY
THE SOUND OF MUSIC
Canadian Club IMPORTED WHISKY
Those Magnificent Men in their Flying Machine
THE AGONY AND THE ECSTASY
THE SOUND OF MUSIC
Rivoli
DeMille
Loew's State
ONE WAY

The Trade Paper Read by Choice—Not by Chance

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MEMBER AUDIT BUREAU OF CIRCULATIONS



Volume 74 • No. 16 November 17, 1965 Our 47th Year

THEIR AUDIENCE DOESN'T EXIST

IT IS ONLY HUMAN to long for easy answers to complex questions. All of us are guilty of this desire to over-simplify our all too complicated lives. With that introduction as an apology and well aware that the answer is not as simple as we make it sound, we'd like to expound again on the ever-present question, *"What's wrong with the critics?"*

A good friend recently visited us at the office for purely social reasons. He's a rising young accountant, already a partner in a well established firm. He's a college graduate, with a post-graduate degree as well. In short, he's a very intelligent professional man.

It has been said that everyone has two businesses—his own and show business. Our friend had a gripe about the world of entertainment. It specifically dealt with the legitimate stage and not motion pictures, but he made it clear that he considered it applicable to films as well.

The previous night, he and his wife had treated themselves to dinner and a show out on the town. According to our friend, they sat in the theatre and howled at a bright and clever comedy. Everybody else howled, too, and when it was all over, they left the theatre happy and well entertained.

Then he read the newspaper reviews of the show he had enjoyed so much. To put is mildly, the critics tore the comedy to pieces. They indicated without mincing any words that they considered it an insult to the intelligence and that only morons and out-and-out buffoons could possibly enjoy it.

To our friend, the whole thing smacked of a personal insult. He and his wife had enjoyed the show enormously, and he knew very well that they were neither morons nor buffoons. On the contrary, they were intelligent, knowledgeable young people who had gone to the theatre in the hope of having a good time and who had been well entertained.

Our friend put it this way: *"I may be wrong, but I think most of the people going to the theatre and to the movies are like me. Just who are those critics writing for?"*

We have seldom heard it put quite so simply, but it struck us that he was putting forth a very good question. Just who are they writing for?

Most of them certainly are not writing for their readers, who, for the most part, are men and women like our friend and his wife. They are not writing in the hope that their words will elevate the medium they criticize. If that were the case, they would be far more constructive in their approach.

It seems, rather, that they are writing for their reputation and for acceptance by the "in" crowd that delights in pungent wit and a sharp tongue. Naturally, they can coin the cleverest phrases and attract the most attention by attacking a piece of work instead of praising it.

We'd like to see every producer and distributor make the critics see films along with a general audience. Let them get a feel for what the people they are supposed to be reaching consider to be good entertainment. Just check your own records. How many pictures have been carved up by critics, only to do big business and please large audiences everywhere?

It is not hard to find examples of cases in which the views of many critics and the final judgment of the motion picture audience differ sharply. In the same manner, it seems that many of these same critics go into throes of ecstasy over films that are greeted with a decided lack of enthusiasm by the public and die at the boxoffice.

Consider the case of Warner Bros. sleeper, "Spencer's Mountain," family entertainment which was greeted with a big ho-hum by most critics. The public decided to see for themselves and turned the film into one of the year's biggest hits. On the other end of the movie scale, consider the wondrous 20th-Fox musical spectacle, "The Sound Of Music." Many critics sneered at it for being too sweet and sentimental. What happened? Audiences everywhere took the film to their hearts as they have seldom done in the history of motion pictures. When all the figures are in, it is sure to be one of the biggest successes of all time.

As it stands now, too many critics are writing for an audience that just doesn't exist.

SEYMOUR POE BATTLES BIGOTRY

IN ANNOUNCING SEYMOUR POE'S selection for this year's Human Relations Award given by the Anti-Defamation League, division chairman Benjamin Melniker hit it squarely on the head when describing the reasons for honoring 20th Century-Fox's extraordinarily able executive vice-president.

Melniker pointed out that Poe is a product of New York, "a man who has worked his way up the ladder to his present pinnacle of success. In his rise, he has learned about all facets of life and of people, and of the compassion so sorely needed in this troubled world."

Just as our industry today is no longer isolated and inbred, so Seymour Poe is truly an international individual, one who thinks in terms of the world and its problems and needs, and how to solve them.

The Anti-Defamation League, in its ever-expanding aid to the socially under-privileged and in its fight against the bigoted, needs men like Seymour Poe to help carry on its praiseworthy program so that the infamy of intolerance can once and for all be obliterated.

Poe's fabulous success with the reorganization and face-lifting of his company has been more publicized than his participation in the eradication of bigotry, but he has worked just as hard and as diligently for the latter. Therefore, we salute the ADL for its wise choice this year and pray that the organization's goal of $4,584,000 is reached. The world will be a better place for it.

NEWS CAPSULES

FILM FAMILY ALBUM

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., NOV. 15

BROADWAY GROSSES

Obituaries

Evelyn Cooper, wife of **Sidney Cooper**, vice-president in charge of sales, United Screen Arts, died after a long illiness. She is survived by her husband, a daughter, and a son.

Mrs. Charles Klieman, mother of **Paul Klieman**, Philadelphia theatre operator, died. She is survived by two sons, two daughters, and 11 grandchildren.

J. A. McKenna, 53, projectionist at the Broadway and Fairlawn, Providence, R. I., until illness forced him to retire in 1959, died at Providence Memorial Hospital.

Erwin C. Wagner, founder and chairman, Wagner Sign Service, Inc., died suddenly at his Arkansas residence. Survivors include his wife, a sister, and a brother.

Lewine Joins WB Studios

BURBANK, CALIF.—Jack L. Warner, president of Warner Bros. Pictures, Inc., has announced the appointment of Robert Lewine as executive head of television activities at the Warner Studios in Burbank, Calif., effective immediately.

Creative Management Associates, Ltd., of which Lewine is vice-president, has agreed to his release from responsibilities with the agency so that he may assume his new Warner Bros. post. CMA represents Warner Bros. in television sales.

Lewine replaces William T. Orr as the executive in charge of all phases of Warner Bros. television programming and production.

Lewine joined CMA after 15 years of network programming experience, coming from CBS, where he was vice-president, programs, Hollywood.

LEDERER SPEAKS OUT

Richard Lederer, vice-president in charge of advertising and publicity at Warner Brothers, recently made a profound observation. He said:

"You have to work harder to bring in the young people for a picture like 'Never Too Late,' with Paul Ford and Maureen O'Sullivan. Norman Lear and Bud Yorkin, producer and director of the film, cast it with the best people for the roles, and not because of marquee value."

Lederer went on to chide a few top circuit executives who insist on "tired names" for top roles in pictures. In this way, exhibitors who cry for new faces fail to practice what they preach.

We think Dick Lederer is entitled to a special "Oscar" for being so outspoken and constructive at a time when both these qualities are sorely needed.

JAY EMANUEL

Para.'s "Ten Commandments" Set For Easter Release

NEW YORK—Cecil B. DeMille's "The Ten Commandments," the highest grossing picture in the history of Paramount Pictures, will return to the theatres nationally at Easter as one of the company's most important releases for 1966, it was announced by President George Weltner.

The announcement, in effect, brings Paramount's scheduled releases for 1966, revealed as numbering 24, to 25, since "The Ten Commandments" will be treated as a completely new attraction, Weltner said.

Describing the DeMille spectacle as "a veritable Fort Knox in terms of boxoffice potential," Weltner noted that at the time of its initial release in 1956, "The Ten Commandments" pioneered the modern motion picture road show, setting patterns for the industry that have been standard ever since.

"Now it is up to Paramount to again prove the pace-setter by demonstrating to the industry how successful a new release of this type can be," Weltner said. "Since the first release of this timeless motion picture achievement, our potential audience has increased tremendously. There are millions of young people who never saw the picture originally, and there are millions of people of all ages who will want to see it again."

An entirely new marketing and merchandising campaign is being devised for "The Ten Commandments" and will be announced shortly.

The scene of Paramount's national sales meetings shifted to Chicago as assistant general manager Sands opened a three-day session at the Ambassador Hotel.

Attending the Chicago meetings were Herb Gillis, central sales manager; Tom Bridge, southwestern sales manager; Al Taylor, western sales manager; Martin Schank, branch operations manager; Ben Shectman, contract department manager; Jack Perley, playdate department manager; Fred Leroy, sales administration; and the following branch managers: Dick Frank, Chicago; Tom Duane, Detroit; Forrie Myers, Minneapolis; Howard Ross, Milwaukee; Chuck Caligiuri, Des Moines; Bernard Brager, Dallas; Paul Rice, Indianapolis; Harold Henderson, Cleveland; Gerry Haile, Kansas City; Weber Howell, St. Louis; Frank Carbone, Oklahoma City; Ward Pennington, Los Angeles; Henry Haustein, San Francisco; Harry Swonson, Salt Lake City; John Kent, Seattle; and Vern Fletcher, Denver. Joseph Friedman, executive assistant to Martin Davis, vice-president in charge of advertising and public relations, also attended.

Blackout Breaks Up B'Way Week

NEW YORK—Broadway theatres and other situations in the Northeast U.S. lost Tuesday receipts last week due to the blackout, but the Veteran's Day holiday and strong biz from hard tickets and holdovers helped offset the loss.

"NEVER TOO LATE" (Warner). Radio City Music Hall, with usual stage show, did strong $112,000, Thursday through Sunday, with second week total of $160,000 topping opener.

"THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES" (20th-Fox). DeMille claimed 2nd week of $21,000.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had 37th week of $45,000.

"THE CINCINNATI KID" (MGM). Loew's figures for third week at the Capitol were $23,000.

"THE AGONY AND THE ECSTASY" (20th-Fox). Loew's State, with hard ticket policy, did sixth week of $52,000.

"THE BEDFORD INCIDENT" (Columbia). Astor, in second and last week claimed $21,000.

"KING RAT" (Columbia). Victoria claimed $21,000 in third session.

"THE GREATEST STORY EVER TOLD" (UA). Warner Cinerama had 39th week of $10,665.

"MY FAIR LADY" (Warners). Criterion, with road show policy, reported a 56th week take of $40,700.

NGC Plans Kans. House

BEVERLY HILLS, CALIF.—National General Corporation has entered into a lease for a new theatre in Topeka, Kansas, it was announced by Dan A. Polier and William H. Thedford, co-directors of theatre operations for the company.

The new theatre, which will be located in the White Lakes Shopping Center, is planned as a freestanding, conventional house. It will be operated under the aegis of NGC's Fox Midwest Theatres.

Other Topeka theatres in this division of the nationwide company's operation are the Community Drive-In, Grand and Orpheum. Announcement of the new, first-run showcase is part of NGC's $50 million dollar expansion program.

PICKER FLIES HIGH

We doff our editorial hat to David Picker, United Artists first vice-president, who had the courage to speak out on a matter that everybody must be thinking about. Picker says (and we agree) that motion pictures certainly are not seen to advantage on airplanes, where they are used as time-killers and shown under conditions that must affect the presentation adversely.

Well done, Mr. Picker.

JAY EMANUEL

"HEROES OF TELEMARK HAS THAT GUNS OF NAVARONE EXCITEMENT!"

—*Earl Wilson*
Nationally Syndicated Columnist





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...IN JANUARY

from COLUMBIA

Bryan, O., Voters Reject CATV; ITOO Carries Fight All Over State

COLUMBUS, OHIO—In a recent bulletin, the Independent Theatre Owners of Ohio points out that "Bryan, Ohio, is the first city as far as we know in Ohio that gave the citizens the opportunity to make their decision on CATV. Some time ago, the Council of Bryan voted to award a group a CATV franchise. The Mayor vetoed the ordinance. The Council, in turn, passed the ordinance over his veto. Al Yahraus, who is manager of the Bryan Theatre and secretary of the Chamber of Commerce, worked very closely with the Mayor, and enough signatures were secured to place a referendum on the ballot so the people could vote as to whether or not they wished to allow CATV to operate in their town. By a majority of four and a half to one, the citizens voted against CATV."

The ITOO suggests that members who have CATV ordinances on the books in their cities get busy with the local television repairmen and various other groups affected and get a referendum on the next ballot, and then publicize that the likelihood of CATV in their towns can mean the end of free tv.

Further, the ITOO points out the importance of theatres notifying the organization of the status of CATV in their towns. The ITOO states that Harry Seitz, in Sandusky, reports that the Lamb organization has filed or is filing a suit in Toldeo in connection with the awarding of a CATV franchise there. Information concerning litigation, the lack of starting of projects after awards are made, and various other information of this type is most beneficial to executive secretary Ken Prickett when he appears before the Councils of various cities and explains to them some of the difficulties that they may be faced with in granting CATV franchises at the present time.

Kent Rejoins Schick

BEVERLY HILLS, CALIF.—J. Curtis Kent, vice-president of advertising of Technicolor Corporation, has been named vice-president of marketing of Schick Electric, Inc., it was announced by Chester Gifford, chairman of the board.

Kent joined Technicolor in 1961 as director of advertising and public relations. From 1958-61, he served as advertising manager and sales promotion manager for the Schick Safety Razor Company, and from 1950-58 he engaged in sales management and sales promotion for McKesson-Robbins, Inc., major wholesale drug firm.

Eversharp, Inc., and Technicolor, Inc., headed by Patrick J. Fawley, Jr. recently purchased 27½ percent interest in Schick Electric. Inc., from Revlon, Inc.

ABC Dividend Announced

NEW YORK—Leonard H. Goldenson, president, American Broadcasting Companies, Inc., announced the board of directors declared a fourth quarter dividend of 40 cents per share on outstanding common stock of the Corporation, payable Dec. 15 to holders of record on Nov. 19, 1965.

Broumas Reelected Chief Of Variety Wash. Tent

WASHINGTON, D.C.—John Broumas, president, Showcase Theatres, fast growing theatre chain with headquarters in Washington, D.C., was reelected chief barker, Variety Club Tent 11, by acclamation.

Other officers elected are: Gerald Sande, first assistant chief barker, branch manager, American International Pictures; Ed Bigley, second assistant chief barker, branch manager, United Artists; and Keith Lewis, Eastman Kodak, named property master. Sam Galanty, Columbia was renamed dough guy.

Broumas will be officially sworn in at the annual banquet which will honor the star of "Bonanza," Lorne Greene, as "Personality of the Year" in the Presidential Room of the Statler-Hilton Hotel Saturday evening, Nov. 20. Over 400 persons are expected to attend the fete.

"Finian's Rainbow" To Hecht

NEW YORK—An announcement was made by E. Y. ("Yip") Harburg that Harold Hecht has obtained exclusive rights to produce "Finian's Rainbow" for the screen.

Harburg, who co-authored the Broadway classic with Fred Saidy and wrote the lyrics to Burton Lane's music, will contribute at least two new songs to the film version with music by Lane. Harburg will also write the first screen treatment with Saidy.

Hecht expects to have the film ready for shooting within a year.

Gig Young Forms Indie

BEVERLY HILLS, CALIF.—Gig Young has formed Giyo Productions for the development and production of motion picture and television properties. First project on the Giyo slate will be film version of "They're On Their Way," World War II drama by British novelist Clive Winchell depicting the rescue of Australian villagers during the war.

Young will star in the picture, to be filmed on location near Sydney, Australia, in the summer of 1966.

Movielab Provides $25,000 For Scholarship Program

NEW YORK—Movielab, Inc., with an initial grant of $25,000, has helped launch a scholarship program for higher education in the photographic and television sciences under the auspices of the education committee of the Society of Motion Picture and Television Engineers. The $25,000 grant giving impetus to the project was presented by Saul Jeffee, president of Movielab, Inc.

The Rochester Institute of Technology, Rochester, N. Y., was selected by the education committee of the SMPTE as the institution of higher learning to administer the first scholarships. Students selected for this program will study in the areas of photographic science and instrumentation leading to a bachelor of science degree. The area of study will cover mathematics, chemistry, optical systems, physics, electronics, image systems, and other technical disciplines.

R.I.T. was designated the initial university for the scholarship program due to its leadership in establishing curricula dealing with these scientific subjects in the materials and processes of photography. Other institutions are being considered for later inclusion in this scholarship program. As additional contributions from the photographic and television industries expand this scholarship fund, the program will be broadened.

Film-Men Top Ballots

HARTFORD—Two Connecticut exhibition families figured victoriously in state municipal elections.

Attorney Theodore J. diLorenzo, son of the late industry pioneer A. J. diLorenzo, was reelected on the Republican ticket to the Hartford City Council.

Peter G. Perakos, Jr., office manager, Perakos Theatre Associates, New Britain-based circuit, was named city treasurer of New Britain on the Republican ticket.

7-Arts Ups Solomon

NEW YORK—Norman Solomon has been appointed controller of Seven Arts Associated Corp., it was announced by Eliot Hyman, president of Seven Arts. In addition to his new position, Solomon will continue as assistant treasurer of the company.

The new controller, who joined Seven Arts in 1962 as chief accountant, previously held key financial positions with Television Industries, Inc., and with the public accounting firm of Bernard Reis and Co.

ANSWERING A "SMALL" THEATREMAN

Dear Jay:

I have heard the cries through the years—which seem to be getting louder of late—about most distributors being hard-hearted, calloused and indifferent to the plight of the "small town theatre operator" regarding film pricing.

Although I can't speak for any other distributor or distribution company, for myself and for Columbia Pictures, this situation just does not apply.

As I told Jack Armstrong, president of Allied States several months ago, in person and by letter, and which I have no reservation about repeating to you, Jay: *"It has always been the policy of our company and myself to cooperate with small town and small sub-run exhibitors—and it still continues to be that way."*

Columbia has always and still stands ready to serve this category of theatre fairly and equitably.

Kindest regards.

RUBE JACKTER, Vice-President
Columbia Pictures

Para. Sets 24 New Films For '66

Heineman Sees New High In Pioneer Applications

NEW YORK—William Heineman, president of the Motion Picture Pioneer Foundation, reported that he expects an all-time high in new members this year when MGM president Robert H. O'Brien is honored as "Pioneer of the Year" at the organization's 27th anniversary dinner, to be held on Monday, Nov. 22, at the Americana Hotel here.

Heineman states that more new members have signed up at this period, which is several weeks ahead of the affair, than at any comparable stage in Pioneer history. In addition, the raffles for the Pioneer prizes, said to be the most impressive ever offered, are being sold at an exceedingly fast rate.

The gala affair will be attended by scores of motion picture executives and personalities from throughout the world as a tribute to O'Brien. William O. Douglas, Associate Justice of the United States Supreme Court, will present the "Pioneer of the Year" award to O'Brien, and a virtual who's who of show business will perform in the gala entertainment special planned for the evening. Those already slated to appear include Sidney Poitier, Jimmy Durante, Vic Damone, Jan Murray, and Skitch Henderson and his orchestra.

AIT Plans Three In Calif.

NEW YORK—Associated Independent Theatres of the West plan three new shopping center theatres in southern California by early 1966, announced E. Robert Honahan, western operations supervisor for the circuit.

All three, the College, San Diego; Westminster; and Chatsworth, are under construction at this time. The rapidly expanding circuit opened two new theatres last month: the Camelback Mall, Scottsdale, Arizona, and the Stanton in southern California.

Rename Wisconsin Allied To Stress NATO Ties

MILWAUKEE—In order to clearly identify its affiliation with the new National Association of Theatre Owners (NATO), the board of directors of Allied Theatre Owners of Wisconsin have voted to recommend to membership that its corporate name be changed Jan. 1, 1966 to "Wisconsin Association of Theatre Owners (WATO).

This action will be proposed at the annual meeting, which will be held in conjunction with Wisconsin Allied's State Convention, scheduled to take place at the New Pfister Hotel, Milwaukee, Dec. 7 and 8.

NGC Plans Tucson Indoor

BEVERLY HILLS, CALIF.—National General Corporation has entered into a lease for a new theatre in Tucson, Arizona, it was announced by Dan A. Polier and William H. Thedford, co-directors of theatre operations for the company.

The new theatre, which will be located at East Broadway and Wilmot Road, is planned as a freestanding, conventional house that will become the central part of a planned shopping center. It is intended as a replacement for Lyric Theatre which NGC will give up at the end of this year, and will be operated as part of the company's Fox West Coast Theatres division.

Other National General theatres in Tucson are the Fox and the recently-acquired 22nd Street Drive-In. Announcement of the new, first-run showcase is in keeping with the company's marketing concept of "bringing the movies to where the people are."



George Weltner, center, president, Paramount Pictures, recently opened the company's national sales meetings at the Drake Hotel, New York, and seen joining him on the dias were, left to right, Martin Davis, vice-president in charge of advertising and public relations; James H. Richardson, treasurer; Ernest Sands, vice-president and assistant general sales manager; and Leonard Kaufman, general counsel.

Entire Year's Product To Be Ready By '65's End; Long Range View Gives Time For Merchandising

NEW YORK—By he end of this year, all of Paramount Pictures' releases for 1966 will have been completed or be in advanced stages of production, it was announced by president George Weltner at the opening of the company's national sales meetings.

Describing this as "an achievement unique in the history of the company and perhaps in the entire industry," Weltner said that this gives "both the company and its exhibitor customers a distinct advantage in long-range marketing and merchandising of each attraction."

Weltner reported that Paramount is well advanced into planning and pre-production work for the 1967 and 1968 schedules. Pointing to the company's record level of production, he said that "the distribution arm of Paramount will be called on for new heights of performance. Knowing full well the capabilities and loyalty of our sales and marketing staffs, which I consider the finest in the industry, I am certain that you will help to make the period ahead the most successful and profitable in our history."

Weltner revealed that Paramount will release 24 new pictures in 1966. In addition, there will be a selected number of special re-releases, continuing a program that has been highly successful for the company.

The 24 films for 1966, listed in the order of their release, are: *"The Slender Thread,"* produced by Stephen Alexander, directed by Sydney Pollack, and starring Sidney Poitier and Anne Bancroft; *"Kid Rodelo,"* produced by Ellis Sard, directed by Richard Carlson, and starring Janet Leigh, Don Murray, and Broderick Crawford *"Apache Uprising,"* produced by A. C. Lyles, directed by R. G. Springsteen, and starring Rory Calhoun and Corinne Calvert; *"The Spy Who Came In From The Cold,"* a Salem Film produced and directed by Martin Ritt, starring Richard Burton, Claire Bloom and Oskar Werner; *"Judith,"* produced by Kurt Unger, directed by Daniel Mann, and starring Sophia Loren, Peter Finch, and Jack Hawkins; *"Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad,"* a Ray Stark-Richard Quine production, produced by Ray Stark and directed by Richard Quine for Seven Arts, and starring Rosalind Russell, Robert Morse, Barbara Harris, Hugh Griffith, and Jonathan Winters.

Also, *"Promise Her Anything,"* a Seven Arts production produced by Stanley Rubin, directed by Arthur Hiller, and starring Warren Beatty, Leslie Caron, and Bob Cummings; *"Johnny Reno,"* produced by A. C. Lyles, directed by R. G. Springsteen, and starring Dana Andrews and Jane Russell; *"The Naked Prey,"* produced and directed by and starring Cornel Wilde; *"Night of the Grizzly,"* produced by Burt Dunne, directed by Joseph Pevney, and starring Clint Walker and Martha Hyer; *"Alfie,"* produced and directed by Lewis Gilbert, starring Michael Caine and Shelley Winters; *"The Last of the Secret Agents?,"*

(Continued on page 16)

U.S. Non-Theatrical Film Makers Honored For Festival Triumphs

WASHINGTON, D.C.—In a glittering ceremony, more than 100 American film producers and sponsors were honored by the Council on International Nontheatrical Events (CINE) for the outstanding performance of their films at 51 international film festivals in 1965.

George Stevens, Jr., director of the U. S. Information Agency's Motion Picture Service, singled out the creative efforts of America's young film makers, and the fact that films are now being made in cities and towns in all parts of the United States as an indication of the renewed vitality which is becoming apparent in America's film art.

At its eighth annual awards program, CINE granted the coveted Golden Eagle to 112 motion pictures plus 13 CINE Eagles to amateur films, 11 of which were made by teenagers. CINE jurors reviewed 500 films to arrive at the Golden and CINE Eagle winners, thereby making them eligible to represent the United States abroad.

Twenty top international prizes were presented by foreign diplomats before a capacity audience in the National Education Association auditorium here. Three motion pictures shared the spotlight by winning two or more high awards each.

Saul Bass's "The Searching Eye," made for the Eastman Kodak Company New York World's Fair pavilion, was awarded the Diploma of Merit at Edinburgh plus two Italian prizes—the Lion of St. Mark (first prize) from the Venice Children's festival and the Golden Gondola from the International Committee for Educational and Cultural Films.

A production by a Harvard University student, Eliot Noyes, Jr., "Clay," also took the Edinburgh Diploma of Merit plus the Helen Grayson Award at Annecy, France. A 1964 Golden Eagle winner, "The Sea," by Michael Birch for Encyclopedia Britannica Films, Wilmette, Ill., won the Minister's Silver Cup at the Milan Maritime Festival and the Plaque and Special Jury prize at Vicenza, Italy.

A total of 265 nontheatrical, television documentary and theatrical short subject films were sent abroad in 1965. Seventy-two won honors, with 23 being top awards.

"Spy" In Benefit Bow

HOLLYWOOD—Howard W. Koch, Paramount Pictures vice-president and studio and production head, actors Jack Lemmon and Robert Young, director Blake Edwards and Mrs. Clark Gable have been named by Leo Hirsh, president San Fernando Valley Child Guidance Clinic, as honorary co-chairmen of the Dec. 22 benefit premiere of Martin Ritt's "The Spy Who Came In From The Cold" at the Warner Hollywood.

The premiere will aid the Clinic, a nonprofit, non-sectarian organization opened in 1962 to aid emotionally disturbed youngsters and their families. The Clinic, which serves the vital community need of retrieving children otherwise lost to society, is the only facility of its kind in the rapidly growing San Fernando Valley.

Chesapeake-Ohio Offers Intransit Movies To Riders

NEW YORK—The Chesapeake and Ohio Railroad, one of the country's major rail networks, has become the second railroad to feature big-screen, full-color movies for its passengers.

Walter J. Tuohy, chief executive officer of the railroad, and David Flexer, who pioneered the airborne movie system in use on major airlines, announced the signing of a three-year contract with the C&O for nightly movie presentations on the railroad's crack trains. The movie showings will begin immediately, with schedules both east and westbound.

Motion pictures have been featured on the major trains of the Baltimore and Ohio Railroad since last December.

The contract was signed between the C&O and Intransit Motion Pictures, an affiliate of Inflight Motion Pictures.

Goodman Joins Artixo

NEW YORK—George (Jerry) Goodman has joined Artixo Productions, Ltd., as executive vice-president, it was announced by Artie Shaw, president.

A native of St. Louis and a Harvard graduate, Goodman has been an associate editor of Dow-Jones' "Barron's National Business and Financial Weekly," then a contributing editor in the Financial Section of "Time," associate editor of "Fortune," and vice-president of the Lincoln Fund, a mutual investment group.

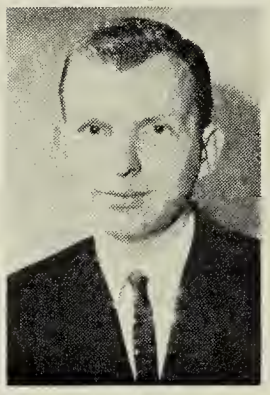
The author of four books, "The Wheeler Dealers," "A Killing in the Market," "A Time for Paris," and "The Bubble Makers," he went to Hollywood in 1961 and since then has been a writer at Metro-Goldwyn-Mayer, Columbia Pictures, and other film companies, as well as in television.

The American premiere of Artixo's "How NOT to Rob a Department Store" is scheduled for the Fine Arts, it was also announced by Shaw.

Weston Elevated To Assist Levine At Embassy

NEW YORK—Robert R. Weston, vice-president, has been named administrative assistant to Joseph E. Levine, president of Embassy Pictures.

Formerly assistant to executive vice-president Leonard Lightstone, Weston will assist Levine in all phases of the corporation's activities.



WESTON

Commenting on Weston's elevation, Levine stated that the new appointment is in keeping with Embassy's policy of promoting from within its executive talent pool. He further noted that Weston, who joined Embassy in November, 1960, as advertising manager, had demonstrated from his first day with the company that he was a man with "ideas and the energy, zest and determination to succeed—qualities that are of vital importance in the world of motion picture entertainment."

Weston, named vice-president in charge of world advertising, publicity, and exploitation in January, 1963, later moved over to supervise Embassy's flourishing music activities while retaining an active hand in such areas as advertising and the acquisition of properties and scripts.

A graduate of Fordham U., Weston was assistant advertising manager at United Artists prior to joining Embassy. He entered the film industry as a copywriter for Columbia Pictures, and later became an assistant account executive at Donahue & Co. advertising agency, assigned to the Columbia account.

Shaw Joins Titus Prods.

NEW YORK—David Shaw has been appointed west coast head of the recently-formed Titus Productions, it was announced by Herbert Brodkin, president of Titus.

The new company, which will have its headquarters at Paramount Studios in Hollywood, was formed for the development of television projects. First on its agenda is a new series based on "Shane," the widely acclaimed Paramount motion picture.

Brodkin is also president of the New York-based Plautus Productions.



Stuart Whitman recently made an appearance at a trade screening of Paramount's "Sands Of The Kalahari" at the Dallas exchange and is seen, left to right, with Roy Adams, head booker and buyer, Rowley United Theatres; Debs Hale, head booker and buyer, Jefferson Amusement Corporation; Tom Bride, SW sales manager, Paramount Pictures; and Matt Dowlin, independent exhibitor of Dallas.



MERVYN LeROY'S

story of young love...his most provocative since "Random Harvest" and "Waterloo Bridge"...

ONE MOMENT OF SURRENDER... THEN A THOUSAND MOMENTS OF SHOCK AND SUSPENSE!



JEAN SEBERG

HONOR BLACKMAN

THE "GOLDFINGER" GIRL

SEAN GARRISON

Mervyn LeRoy's production of his most unusual love story...

"Moment to Moment" TECHNICOLOR®

CO-STARRING

ARTHUR HILL · GREGOIRE ASLAN *MUSIC BY* HENRY MANCINI

Screenplay by JOHN LEE MAHIN and ALEC COPPEL · Directed by MERVYN LeROY · A UNIVERSAL PICTURE

• and a new song hit: "MOMENT TO MOMENT" with lyrics by JOHNNY MERCER

UNIVERSAL CITY STUDIOS

The 1st of the BIG ones from Universal for '66!

Mich. Allied Mourns Loss Of Veteran Exhib Wisper

DETROIT—Milton H. London, president of Allied Theatres of Michigan, issued the following statement on learning of the death of local independent exhibitor Lew Wisper:

"Exhibitors everywhere have suffered a personal loss by the death of Lew Wisper.

"Lew Wisper was more than an influential independent exhibitor, more than an exhibitor leader, more than an elder statesman of the Detroit exchange area. Lew Wisper was a unifying and cohesive force in the industry. He believed in, worked for, and valued organization for the benefit of all theatre owners. Innumerable times, he stood solid as a rock in opposition to discriminatory taxation, restrictive legislation, and all forms of external threats to the well-being and security of the motion picture industry. Wisely, he always advocated unified action through a strong and effective exhibitor association as the best bulwark and protection for all.

"Lew Wisper's continuous association with Allied goes back to his entry into theatre business in the early 1920's. For more than 40 years, Lew Wisper contributed to the vitality and strength which has characterized Allied Theatre of Michigan.

"Allied has lost a valued member, a wise counselor, and a staunch supporter."

Wisper was president of Wisper & Wetsman Theatres, and co-owner with industrialist Stanley Immerman of the massive Detroit Towers, where he lived, which is on the water front.

His activities included membership in several Masonic groups, Variety Club of Detroit, the congregations of Shaarey Zeck and the Downtown Synagogue, the Standard Club, and the Franklin Hills Country Club.

He was a veteran of World War I, and a board member of the Jewish Home for the Aged and Sinai Hospital.

Services were held at the Ira Kaufman Chapel, with interment in the Clover Park Cemetery.

Surviving him are his two brothers, Joseph and Leonard Wisper, and two sisters, Mrs. Hattie Schwartz and Mrs. Donald Levinson.

Loew's In Fiscal Surge

NEW YORK—Loew's Theatres, Inc., for the fiscal year ended Aug. 31, reported profit from operations of $5,482,141, equal to $2.76 per share, and capital gains of $1,107,293, equal to 56 cents per share, making a total of $6,589,434, equal to $3.32 per share.

For the preceding year, Loew's Theatres, Inc., reported operating profits of $3,166,681, equal to $1.29 per share, and capital losses of $3,246,720, equal to $1.32 per share, a net loss of $80,039, equal to three cents per share.

Gross revenues for the current fiscal year amounted to $95,361,000, as against $81,976,000 for the preceding year.

Let There Be Music

HOLLYWOOD—The Society of Independent Producers, Inc. and the Composers and Lyricists Guild of America, Inc., have successfully concluded negotiations for a minimum basic agreement covering the employment of composers and lyricists by the Society's companies, it was announced by Eugene Arnstein, executive vice-president, and Kenneth Thomson, executive director of CLGA.

Broidy, Former AA Chief, Enters Indie Production With Seven Films



An idea born during the World War II copper shortage is being revived in a fund-raising program for the benefit of the Will Rogers Hospital. Moris J. Rotker, right, originator of the "Save Copper Drippings" drive, and secretary of the 25-30 Club, Inc., displays a blow-up of a label that will be showing up in film cans and on the walls of projection booths throughout the country. On the left is J. W. Cosby, arc carbon marketing manager for Union Carbide's Carbon Products Division, which donated the labels.

NEW YORK—Steve Broidy, formerly president and board chairman of Allied Artists, has formed an independent picture company, Motion Pictures International, Inc., which will begin production early next year with a slate of seven feature films, all in color.

Four features on the schedule of original productions will be made as a joint venture with veteran theatrical and television producer Louis F. Edelman, who is returning to feature motion picture production after an absence spent in television production. Edelman's theatrical credits include "I'll See You in My Dreams," "Song to Remember," and "White Heat."

Edelman's productions for Broidy's company include a multi-million-dollar vehicle based on the lives of impressionist painter Maurice Utrillo and his mother, Suzanne Valadon. Entitled "Suzanne, Lady of Montmartre," the Valadon screenplay was written by Charles Lederer and was based on two novels, Charles Storm's "The Valadon Drama," and "The Streets of Montmartre," by Stephen and Helen Longstreet.

Also on the Edelman production schedule are "Up at the Villa," based on a novel by W. Somerset Maugham; "Return of the Boomerang," story of the early penal colony settlers in Australia, based on a novel by Lowell Barrington; and a big-budget comedy entitled "Nothing Like a Dame," based on a novel by John Williams, with screenplay by Fred C. Jackson.

Another highlight of Broidy's production program is an untitled Elvis Presley picture. Agreement was reached between Broidy and Colonel Tom Parker, Presley's manager, calling for Broidy to get first refusal on the actor-singer's services for a film when Presley's current film commitments are completed.

The ambitious schedule for Motion Pictures International, Inc., will be kicked off on Jan. 10, 1966, with an original musical, "I've Got You, Babe," starring teen-age recording stars Sonny and Cher. Bill Friedkin will direct the Nick Hyams screenplay.

Rounding out the slate of announced properties for Motion Pictures International will be "God's High Table," to star Clint Walker, and set in a High Sierras lumber camp.

Broidy, a veteran of more than 35 years in the motion picture business, is winner of the Jean Hersholt Humanitarian Award presented by the Academy of Motion Picture Arts and Sciences; was named Pioneer of the Year in 1959 by Motion Picture Pioneers; and is a director of both the Union Bank and the Beneficial Standard Life Insurance Companies of Los Angeles.

Broidy emphasized that the initial slate of seven color films is only the beginning and that Motion Pictures International, Inc., plans 15 productions the first two years.

Hope Returns 12th Time As 'Oscar" Show Emcee

HOLLYWOOD—Bob Hope will return as master of ceremonies for the 38th annual awards presentation of the Academy of Motion Picture Arts and Sciences, Academy president Arthur Freed announced. This will mark the 12 appearance in this role for Hope, who served last year.

"Bob has been emcee at many milestone occasions and we're extremely pleased to have him with us for the first 'Oscar' show to be televised in color," Freed remarked.

The awards presentation, scheduled for Monday, April 18, 1966, at Santa Monica Civic Auditorium, will be carried over the combined television and radio facilities of the American Broadcasting Company.

Hope has presided at "Oscar" shows in both banquet and theatre settings, and on radio and television, in an association spanning more than a quarter century.

He served at the 25th Annual Presentation in 1952, the first to be televised as well as the 33rd, in 1960, the first from Santa Monica.

He is the only person to serve three consecutive years as master of ceremonies, 1957-59.

Other appearances were in 1939, 1944, 1945, 1954, and 1961, and the total of 12 is a record.

The Academy has honored Hope four times, with a special silver plaque, a life membership, an honorary "Oscar" statuette, and the Jean Hersholt Humanitarian Award.

Salkind Heads Tent 13

PHILADELPHIA—The recently elected crew of Variety Club Tent 13 for 1966 has Hon. Harold Salkind, chief barker; John Scheuer, first assistant chief barker; Jack Drucker, second assistant chief barker; Norman Silverman, dough guy; and George B. Wilson, Jr., property master.

Wis. Allied To Meet

MILWAUKEE—The 32nd annual convention of Wisconsin Allied will be held here at the Pfister Hotel on Dec. 7-8. On the agenda are three business sessions, showmanship awards, special forums and panel discussions, a cocktail party, banquet, floor show, etc.

The NEW YORK Scene

By Mel Konecoff

A CAPACITY ATTENDANCE OF 700 ENTERTAINMENT INDUSTRY LEADERS AND civic and social luminaries was expected in the Hotel Americana's Imperial Ballroom last Friday (Nov. 12) for New York Variety Club Tent 35's Variety Celebrity Ball, which was chaired by Milton R. Rackmil, president of Universal Pictures Company, Decca Records, and vice-chairman of the board of MCA, Inc., who was general chairman of this year's gala event.

The Variety Celebrity Ball is one of the functions of Tent 35's program to create a Variety Club Heart Institute for Cardiac Children at the New York Medical College, Flower and Fifth Avenue Hospitals, according to S. H. Fabian, who is campaign chairman.

A group of 75 industry leaders joined Rackmil as members of the committee of sponsors for the Ball. They include Charles Boasberg, Paramount Pictures Corp.; Leonard H. Goldenson, American Broadcasting Company; Robert H. O'Brien, MGM Pictures; Spyros P. Skouras, 20th Century Fox Films Corp.; Arthur Krim, United Artists Corp.; Robert Benjamin, United Artists Corp.; Ben Kalmenson, Warner Brothers Pictures Corp.; Abe Schneider, Columbia Pictures Corp.; and Joseph E. Levine, Embassy Pictures Corp.

The program of entertainment for the Ball was to include Red Buttons, Caterina Valenti, Brenda Lee, and Killer Joe Piro and His Dancers. Music was to be provided by Peter Duchin and his Orchestra.

The circus and carnival decor of the Imperial Ballroom, as well as the other arrangements for this outstanding event of the social season, were developed by the committee headed by Mrs. Harry Pimstein and her co-chairmen, Mrs. Bernard Myerson and Mrs. Harold J. Klein.

In conjunction with the Celebrity Ball, the Variety Club Tent has been conducting its annual raffle further to help raise funds for the Heart Institute and its other important charitable functions, with the winners selected at the Ball. The 27 major prizes included a round-trip flight for two to London, Paris, and Rome; 10 shares of AT&T Stock; one week for two at the Americana Hotel in San Juan; and a 21 inch color television set.

Jack H. Levin is chief barker of Tent 35, and Mrs. Nat Nathanson is president of the Variety Club Women, both of whom joined with Rackmil and the various committees to help make this year's Variety Celebrity Ball the biggest in the Tent's history and help the Tent realize its goal of $250,000 pledged to create the Institute for Cardiac Children at the New York Medical College, Flower and Fifth Avenue Hospitals, which will devote itself to the study of the prevention and care of congenital and acquired cardiac conditions occuring in children.

REMINISCENCES OF A TRAPPED CORRESPONDENT: YEARS AGO, WE DROVE through the mountain ranges of Arizona in the dead of night, and we passed through many a canyon that was surrounded by high, craggy peaks. We felt the same way as we sat trapped in our office overlooking the canyon known as Times Square last week when a power failure extinguished every bit of illumination. The tall buildings loomed in the murk, resembling the ranges of Arizona mountains.

All during the night, the only breaks in the blackness came from motor vehicles as they inched their way down Broadway trying to avoid desperate crowds looking for lifts out of the city proper.

Finally, at 4 a.m., one sign flickered back into life, and slowly its brothers and sisters joined the movement back to a semblance of normalcy. The Gay White Way was anything but gay as the streaks of sunrise battled for the attention of weary passersby with the renewed fluorescents and flashing bulbs.

THE METROPOLITAN SCENE: UA PLASTERING 20,000 POSTERS READING "VIVA Bardot—Viva Moreau—Viva Maria" over those of political candidates which had been displayed throughout the city for recent elections. Naturally, it refers to the forthcoming film, "Viva Maria," starring Brigitte Bardot and Jeanne Moreau, opening locally Dec. 20. . . . Betty Boasberg advises that Charlie, president of Paramount Film Distributing Corp., is at home recuperating from a lengthy hospital stay. . . . Universal sending out a 142-page book detailing the step-by-step routine taken for the Detroit world premiere of "The War Lord." It climaxed five weeks of intensive advance promotional work. . . . Jack H. Levin, president of Certified Reports, named to post of National Commissioner of Vocational Service of B'nai B'rith. He will help guide young men and women as to the best possible commercial or professional careers. He has more than 25 years of service in this phase of vocational service. . . . 20th Century-Fox heralding three of their features on the world's largest billboard sign that runs between 45th and 46th streets along Broadway. The three films are "The Bible," "The Sound of Music," and "Those Magnificent Men in Their Flying Machines." . . . Leopoldo Torre Nilsson, Argentine director, will appear with some of his films at the Gallery of Modern Art at a five day series starting Nov. 16. . . . Fred Goldberg and Jim Velde, UA vice-presidents, sending along the Oct. 3 copy of Life to make sure that we didn't miss the important break on "Hawaii."

Magnetic Sound Favored

LONDON—The Five Trades Association, representing all segments of the British film industry, reaffirmed their 1961 decision in favor of the introduction of release prints with monophonic magnetic sound tracks.

They set the end of 1970 as the target date for the general adoption of magnetic sound reproduction in U.K. cinemas, and asked the All-Industry Technical Committee to program accordingly. This will consist of a progress chart to enable theatres, equipment and raw stock manufacturers, laboratories, producers, and others concerned to prepare for the change.

The committee noted that monophonic prints can be used in multi-track equipment and that prints with optical tracks will be available so long as there is a need.

Para. Product

(*continued from page 5*)

produced and directed by Norman Abbott, starring Marty Allen and Steve Rossi; *"The Psychopath,"* produced by Max Rosenberg and Milton Subotsky, directed by Freddie Francis; *"Paradise, Hawaiian Style,"* produced by Hal Wallis, directed by Michael Moore, and starring Elvis Presley.

Also, Joseph E. Levine's *"Nevada Smith,"* a Solar production produced and directed by Henry Hathaway, starring Steve McQueen; *"Is Paris Burning?,"* Transcontinental-Marianne production produced by Paul Graetz and directed by Rene Clement, with an all-star cast; *"Assault on a Queen,"* Seven Arts-Sinatra Enterprises production produced by William Goetz and directed by Jack Donohue, starring Frank Sinatra, Virna Lisi, and Tony Franciosa; *"This Property Is Condemned,"* produced by Ray Stark for Seven Arts, directed by Sydney Pollack, and starring Natalie Wood and Robert Redford; *"Seconds,"* produced by Edward Lewis, directed by John Frankenheimer, and starring Rock Hudson; *"Funeral in Berlin,"* produced by Harry Saltzman, starring Michael Caine; *"The Idol,"* produced by Leonard Lightstone for Joseph E. Levine, directed by Daniel Petrie, and starring Jennifer Jones; *"Eldorado,"* produced and directed by Howard Hawks, starring John Wayne and Robert Mitchum; *"The Swinger,"* produced and directed by George Sidney, starring Ann-Margaret; *"You Just Kill Me!,"* produced and directed by Ken Hughes for Seven Arts, starring Tony Curtis, Rosanna Schiaffino, and Nancy Kwan.

Paramount's re-releases for 1966 will include George Stevens' *"Shane,"* classic western ranking as one of the company's highest-grossing attractions, and a Jerry Lewis package, *"Visit to a Small Planet"* and *"The Bell Boy."*

Paramount's national sales meetings were directed by assistant general sales manager Ernest Sands, substituting for general sales manager Charles Boasberg, who is recuperating from a recent illness.

Barney Balaban, chairman of the board of Paramount Pictures, and Adolph Zukor, chairman emeritus, joined Weltner on the dais for his keynote address. Attending the meetings were Paramount's sales executives and branch managers throughout the eastern and southern United States and Canada.

Decca, U Report Gains

NEW YORK—Consolidated net earnings of Decca Records, Inc., including results of operations of its subsidiary, Universal Pictures Company, Inc., for the nine months ended Sept. 30 amounted to $5,649,874, equal to $3.70 per share on 1,527,401 outstanding shares of capital stock. In the corresponding period of 1964, Decca reported earnings of $3,878,581, equal to $2.54 per share on 1,527,401 outstanding shares of capital stock.

Universal Pictures Company, Inc., reports for the 39 weeks ended Oct. 2 consolidated net earnings from operations of $4,798,327, equal to $5.70 per share on 841,991 shares of common stock outstanding, excluding shares in the treasury of the company. For the 40 weeks ended Oct. 3, 1964, the company reported consolidated net earnings from operations of $3,244,550, equal to $3.83 per share on 846,997 shares of common stock outstanding, excluding shares in the treasury

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NATIONAL SCREEN SERVICE CORPORATION

LONDON Observations

By Jock MacGregor

THIS IS A STRANGE INDUSTRY. WHILE IT CREATES GREAT CAMPAIGNS FOR its product, it does little to protect its image. It rarely attempts to correct misconceptions or hits back at knockers—even when its very existence is at stake, and these are tricky times. Its future is before the Monopolies Commission. While the if-we-can't-make-box-office-films-the-hell-to-everyone-else brigade and the politically minded shout for a third release outlet, no trade leader has publicly queried the economics of such a scheme.

All may not be ideal in the industry, but the current pattern, with the remaining theatres pretty well geographically sited to exploit two release programs a week, means that the successful picture can take more here than ever—"Goldfinger" exceeded $3,000,000—because people get a chance to see it when they want to see it. Even so, the less attractive picture which is booked through lack of enough top product even for two releases gets the same potential, but can come out with barely enough to cover prints and advertising because the public is not interested in it.

Ironically, some borderline pictures might be better off without circuit releases as they would do as well without the cost of the extra prints and advertising to cover the concurrencies. Nevertheless, some are supporting a scheme for the creation of a third circuit by the compulsory acquisition of theatres where Rank or ABC have more than one in an area, irrespective of whether they already play non-circuit releases or road shows, to form such an independent nucleus. Not only would this seriously impair the successful producer's potential and endanger future financing, but there is no suggestion as to where the money or talent—not to mention the audience—will come from to provide the extra programs, or who will be available to manage such a circuit. Top men are inwardly worried. They should speak out for the trade with facts and figures before it is too late.

Far too few at all levels, in the industry realise the dangers ahead. The knockers have had it their own way too long.

RANK THEATRES SECOND ELITE MANAGERS' LUNCH SHOWED AN INCREASE in membership of 17 over the first. Of the original 13, three have dropped by the wayside. Before presenting plaques and checks for $560, plus $280 for the wives of newcomers, Kenneth Winckles summed up membership qualifications as the standard at which all entrants to management should aim. In short, the complete package combining selling the film with good marketing at local level, good staff and press relations, top presentation, hard hitting showmanship, catering to the customers' needs so that they come again, and a perfect command of all facets of management. He emphasised that the increase in membership, which is for one year, was not due to a lowering of standards. Indeed, he claimed that they had been raised to match the requirements of this modern age.

FILM FESTIVALS SOMEHOW CONJURE UP THOUGHTS OF WARM, SUNNY FAR-away places, to say nothing of bikini'd starlets. A frosty night with a hint of fog marked the opening of the London Film Festival. If there were even low necklines, they were concealed by furs, and a gale whistling off The Thames had the guests out of the foyer at the National Film Theatre and into their seats faster than any persuasive manager. This year, the British Film Institute staff under Stanley Reed succeeded in correcting past inadequacies and put on a first rate show, though the national press showed little interest. Still, it has to live down its claim of being the festival without starlets. Actually, I did not recognise more than 10 per cent of the audience. The opening feature was Czeckoslovakia's ingratiating "Blonde in Love." Afterwards, we were transported in a fleet of buses led by old horse-drawn vehicles to a disused warehouse—shades of Fu Manchu and Jack the Ripper. There, everything had been done to create the atmosphere of Cockney London with pearly kings and queens, workers in traditional costumes, Chinese, Indian, and corned beef restaurants, pub bands and entertainers, coffee bars, jellied eel, stalls and—oh fancy me forgetting—a four ale bar. The evening was gay, colorful, imaginative and enormous fun. Stanley has gone to great lengths to eradicate past criticisms, but one remains. Though there is an efficient clearing house to prevent such occurences, press shows of festival films often clashed with those of new commercial openings. With the smallest adjustments, this could to a great extent have been avoided. Contrary to popular belief, many critics love films and will put themselves out to see them. I should have enjoyed seeing more than I did.

ON HIS RETURN FROM AMERICA, MGM'S MIKE HAVAS WAS DELIGHTED TO find that "Cincinnati Kid" had given the Empire one of its greatest weeks ever. The impact of the "Man From Uncle" films is growing so that astute bookers now date them when in doubt as they have been doing the Bonds and "Tom Jones"—applications for the accreditation cards are way past 100,000 and continue to arrive by the bagful, with the result that juniors get a bonus for taking them home to handle. His happiest news is that the British company has had its best year since 1958. . . . Rank Distributors publicity chief Charles Young has extended his parish overseas to cover the whole world and is currently looking at European offices. The company is distributing Rizzoli's Italian product, including the eagerly awaited "Juliet of the Spirits," in Latin America. . . . While some indies who pride themselves in making good money out of playing the right old picture have been disappointed to have bookings cancelled so the subject can play tv, there is an inquest as to how "Man Without A Star" played BBC-TV and in support of "Mirage" at the Temple Fortune Odeon on the same night. . . . Nobody looked happier at the London Film Festival opening than Peter Hall, who as manager of The Odeon has handled so many premes but has never before been invited to one as a guest. . . . Because of the technicians work to rule, a second recording unit has had to be engaged to get "Battle of the Bulge" ready for its December release. Ironically, the picture, shot in Spain, need never have been brought here.

Liccardi Named Continental National Ad-Pub Director

NEW YORK—Vincent Liccardi has been named national director of advertising and publicity for Continental, the film distribution division of Walter Reade-Sterling, Inc., it was announced by Guy Biondi, ad-pub vice-president of the parent company.



LICCARDI

Liccardi joined the Reade organization as national director of exploitation in 1963.

Prior to his association with Continental, Liccardi, 29, was assistant to the executive coordinator of sales and advertising for "Spartacus"; assistant advertising manager on "Around The World In Eighty Days"; and spent several years with Universal Pictures in the ad-pub department after starting his career in the motion picture industry in Universal's mail room.

Liccardi replaces Paul Baise, who is presently heading the company's Los Angeles Office as district sales manager.

Special Sunshine Coach

LOS ANGELES—A special order "Sunshine Mini-Coach", first of its kind to be used on the West Coast, was to be presented to Los Angeles Orthopaedic Hospital this week by the Variety Club of Southern California, Tent 25, according to club chief barker James H. Nicholson.

The seven-passenger vehicle, designed for transportation of child patients of the hospital, was donated by American International Pictures in memory of the motion picture cofpany's late production chief Lou Rusoff. VC Barker Nicholson also is president of American International Pictures.

The "Sunshine Mini-Coach", a modified Chevrolet camper truck, has special rear and side door openings to permit convenient access of handicapped patients. Variety Club also makes similar donations of larger "Sunshine Coaches" to schools and organizations working with handicapped youngsters.

"Zhivago" Lights Up B'way

NEW YORK—The latest electronic spectacular to light up Broadway is the 24 ft. high by 90 ft. long sign heralding the Dec. 22 world premiere of David Lean's film of Boris Pasternak's "Doctor Zhivago" at Loew's Capitol here.

Created by Artcraft-Straus, this eye-catching advertisement located above 46th street and 7th avenue is the only running motion picture sign in the area. Over 500 characters are used in the display, providing a continuous account of the cast and credits of the MGM roadshow attraction from sunset to 1 a.m.

7-Arts Traded On ASE

NEW YORK—Trading on common shares of Seven Arts Productions Ltd. commenced on the American Stock Exchange. The shares of this Canadian corporation are also traded in Canada on the Toronto Stock Exchange. The shares were previously traded in the U.S. in over-the-counter transactions.

The Anti-Defamation League
Announces
Its 11th Annual
Motion Picture and Amusements Division
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to present the
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November 23

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ALBANY

Sarto Smalldone, owner, Malta Drive-In, made a good fight but lost the job of Saratoga Springs' Mayor in a non-partisan election. . . . Jim Fetter, assistant general sales manager, United Artists, and Al Glaubinger, division manager, were in and closed the deal whereby the Branche, Lathan; Colony, Schenectady; and Cinema Art, Troy, became first-runs on four UA pictures for showing through Christmas. . . . Star Dust Drive-In, Plattsburgh, spotlighted a "free" Sunday bill. Conducted by Mrs. Lillian Henry, the Stardust and Hyman Krenovitz's Super 87 Drive-In, within the city limits of Plattsburgh, were the last ozoners hereabouts to close for the winter. . . . Bill Hebert, assistant general manager, Iselin drive-ins and a former Fox booker, was discharged from the hospital after undergoing tests. With his return to duty, Bill Barrington, general manager, Iselin string, prepared to leave for Florida where he supervises Iselin's three under-skyers in that state during the winter. . . . Chief buyer George Lynch, supervisor Charles Horwitz, and general manager Lou Hart, Schine Theatres, returned from the TOA meeting in Los Angeles.

BUFFALO

Sidney J. Cohen, president, presided at a meeting of the board of directors of Allied Theatre Owners of New York State, Inc. Cohen reported on the Pittsburgh and Los Angeles conventions and discussed the forthcoming merger of Allied and TOA, which goes into effect Jan. 1. Cohen said the first meeting of the combined organization will be early in January. Jake Stefanon and Pat Mendola reported on the new compensation insurance deal, which is being well received by the members. Fred Keller, Circle Art Theatre, Buffalo, has added his Glen-Art, Williamsville, to the Allied membership roster, and Harry Berkson and Nate Dickman put their new Young Street Drive-In, Tonawanda, on the Allied list. . . . Mrs. Robert L. Freudenheim has been named fashion coordinator for the downtown fashion show to be staged in the Century Nov. 18, 19, and 20. Carl Schaner, managing director, Century, says the show is to be sponsored by the Buffalo Retail Merchants Association, with the cooperation of the Courier-Express. . . . Milton Geller, National Screen Service representative, was in for conferences with James Lavorato, local NSS branch manager, and visited a number of local exhibitors to discuss the new National Screen Christmas accessories. . . . James J. Hayes, past chief barker, Tent 7, manager of the downtown Cinema and chairman of the 1966 Variety Club telethon, announces that the big Variety event will again use the facilities of WKBW-TV. Salvatore A. Rizzo has been elected to his eighth two-year term as president of Local 43, American Federation of Musicians (AFL-CIO). . . . Plans are underway for the staging of a dinner-screening in the Variety Club headquarters on Saturday, Nov. 20. The Bingo committee of the Tent announces that the October profits of the weekly games in the Genesee were $888.33. Anthony T. Kolinski, chief barker, Tent 7, Variety Club, announces that the second Variety Club for Canada has been approved. It is the new Vancouver, B.C., Tent 47. Tony says this is the first tent to be chartered by International Variety in the past seven years, the last one being Tent 46 in Seattle. . . . Theatre 5 in Allentown district of Buffalo, formerly known as Theatre 5, Inc., is sponsoring the opening night of "The Agony and the Ecstasy" Dec. 23 at Schine's Granada. . . . Frank Arena, city manager, Loew's Theatres in Buffalo, announces that "Dr. Zhivago," one of the most ambitious releases on next year's MGM schedule, will be booked for a spring engagement in Shea's Teck, which now is presenting a 33rd week of "The Sound of Music."



"The silken world of Michelangelo", a fashion presentation produced by International Sil Association and inspired by 20th-Fox's "The Agony and The Ecstasy", is the theme of the window displays at New York's Bergdorf-Goodman. A number of Renaissance creations, fashioned by major couture designers, were displayed against a background of scenes from the road-show film at Loew's State

CHARLOTTE

The Temple, Sanford, N. C., reopened under a Superior Court injunction obtained by operator Bill Kelly which permits it to maintain its usual schedule of showings after having been closed temporarily by efforts of the Lee-Moore Oil Company to collect a bill allegedly due for fuel oil. The injunction against the oil company permitted the theatre to reopen, Kelly said. He said a second temporary closing order obtained by state revenue officials also has been lifted. . . . The Manor, Charlotte, N. C., which has been added to the H. B. Meiselman Theatres, Inc., chain, effective Dec. 18, will be closed that date for remodeling and will reopen on Christmas day. H. B. Meiselman, head of the chain, which includes the Center, Charlotte, said equipment will be installed in the Manor to permit the showing of 70 millimeter films. This will make the Manor the fourth in Charlotte to have this equipment, the others being the Carolina, Park Terrace and Capri. Also to be installed in the Manor will be push-back seats and a new and larger lobby, utilizing the adjoining building. Meiselman owns the shopping center in which the Manor is located. He said he also expects to start work soon on covering a creek near the Center to provide a huge parking lot for this house. The Manor has been owned by Stewart and Everett Theatres, which also operates

CHICAGO

June Allyson, actress, has announced she will wed Chicago theatre executive Dirk Summers. Miss Allyson says she and Summers plan to be married during the Christmas holidays, probably here, and will honeymoon in the Greek islands. . . . DeVry Industries, Inc., a company which claims to have turned out more than one half million motion picture projectors, recently produced its last one. Its inventor-founder of the company perfected the first portable model in 1912. W. C. and E. B. DeVry, sons of the inventor, decided to end projector production for use of theatres and institutions, because in recent years the company has concentrated on educational aids for schools and industry. DeVry projectors were the first to show films on a train and on a plane. The company's founder developed special motion picture equipment for use in training and entertaining the armed forces, and in 1946 a DeVry camera was used to record the earth's curvature from a rocket, according to W. C. DeVry. The first portable motion picture projector invented by Herman A. DeVry is housed in the Smithsonian Institute. . . . Extra two o'clock matinees have been added to the schedule at theatres showing roadshow attractions on Thanksgiving and Nov. 26 . . . . A 1,400-seat movie theatre will be included in the new shopping mall of Hoffman Estates. It will be built on a 3.7-acre tract located in the downtown shopping area of the village. The project is scheduled for completion in September, 1966. . . . Sam Lessner, movie critic of Chicago Daily News, recently made this observation: "The film industry is taking pride in the hitherto undivulged fact that in the first half of this year 137 completed scripts were submitted and dealt with favorably by the Production Code Administration. This is sharply up from the 1964 figure for the same period and suggests that there will be about twice that many respectable pictures produced this year." . . . New innovations at the Golf Mill theatre: coffee lounge has added pizza for its Saturday night patrons, and a paging service has been instituted for any patron who leaves his name and seat location with an usher. . . . Herb Lyon, Tribune columnist of "Tower Ticker" fame, says: "When My Fair Lady flits out, the Palace may suddenly be converted into a legit house for big musicals—to take up the slack (and lack) in the village." . . . Doris Day Look-A-Like Contest is being co-sponsored here by Chicago's American and 20th Century-Fox. Winner will be announced on Nov. 24. The Chicago winner will receive an all-expense paid trip to Palm Springs and Hollywood, Calif., in mid-December. If she wins the international competition, she will appear in Miss Day's next movie. . . . Vincent Price, actor, will have a preview exhibition of a display of his arrangement of sculpture and paintings in the auditorium of the Prudential building, which has been converted into an art gallery. The event is co-sponsored by Sears Roebuck and the Crusade of Mercy. Proceeds from preview tickets at $50 per couple will go to the Crusade.

CINCINNATI

Col. Max Goldberg, Falmouth, Ky., exhibitor, was elected the city's mayor for a four-year term at the Nov. 2 election. . . . Ralph Kinsler, well known as a former exhibitor and a past chief barker, Variety Tent Three, is the new division manager for Magna Pictures for this area. . . . Meyer Adleman, president, States Film Services, was host for a annual stockholders' convention of National Film Service at Hotel Terrace Hilton. Film Row executives were the honored guests at the banquet, the highlight of the convention. . . . Charles Palmer, J. M. G. Film salesman, has moved his family here from Dayton, O. . . . Don Womack, UA city salesman, won top prize at a recent raffle conducted by Variety Club, Indianapolis. . . . Mariemont Theatre, closed for extensive refurbishing, is scheduled to reopen in mid-December operated by Mid-States Theatres. . . . "Cincinnati Kid" is scheduled to open at CineStage, Columbus, O., Dec. 22, following an almost year-run of "My Fair Lady." . . . Concession Caterers has installed a completely new two-lane concession area including the latest

equipment for the Monarck Theatres' Cardinal Drive-In, Owensboro, Ky.

COLUMBUS, O.

City Planning Commission refused a rezoning request sought for a four-acre tract on Morse road for a de luxe 1200-seat theatre planned by Loew's for opening in the fall of 1966. City Council has final authority on rezoning. . . . Chairman Charles Petree of the City Council's judiciary committee said the committee will accept written arguments, pro and con, on the the question of issuing franchises for community antenna television here. A third public hearing will be held by the committee in late November. Capitol Cablevision of Columbus and Multi-Channel Cable Co. of Portsmouth, Ohio, are seeking CATV franchises. . . . Hunt's Cinestage has booked Metro-Goldwyn-Mayer's "The Cincinnati Kid" as its Christmas continuous-run attraction, starting Dec. 22.

Leonard Katz, Chicago exhibitor who operates a string of burlesque houses in several cities, has leased the Linden neighborhood theatre from Frank Marzetti and plans to install live burlesque. The theatre has been showing "girlie" films. . . . George R. Jones is the new manager of Hunt's Cinestage, and Mid-States Theatres has taken over buying and booking for the theatre, which will continue to be operated by Mrs. Pearl Hunt. Bennett Goldstein and Don Wirtz will handle buying and booking. . . . Mayor M. E. Sensenbrenner unveiled ambitious plans for an urban renewal program for 274 acres in the near West Side, across the Scioto River from the downtown theatre district. The proposed development may include a 52,000-capacity sports stadium, a convention hall seating 20,000, a performing arts center with a 1000-seat theatre and a symphony hall seating 6000, a 30-acre lake with a marina for 500 boats, moderate-income apartments, and an addition to the present city health center. Financing may be via general obligation bonds or revenue bonds. The Downtown Area Committee previously announced plans for a 5000-capacity amphitheatre for the river bank in front of Central High School. The 4000-capacity Veterans Memorial Auditorium, used for traveling shows and Kenley Players' summer stock, has been in operation in the site for the past 10 years.

DALLAS

"The Magic World of Topo Gigio," starring the little mouse that has become such a hit on the Ed Sullivan television show, had a special two day showing Nov. 13 and 14 in 13 Dallas area theatres. Cartoon and novelty films were added to make a film program of an hour and 40 minutes. . . . Funeral services were held here for Harvey Don Hill, 72, projectionist at the Majestic for some 31 years. He was a member of Local 249 and had served as business agent for about 12 years. Survivors include his wife and two sons. One son, Harvey E. Hill, is operator of the Tower here. . . . Eunice McDaniel and Mike Beinner, publicity department of the Metro-Goldwyn-Mayer exchange here, returned from New Orleans, where they attended the world premiere of "The Cincinnati Kid." . . . WFAA-TV will introduce a new late night movie program hosted by "Big Don" Norman, at 10:30 p.m. to be seen Monday through Thursday. The four new shows will increase WFAA-TV's movie offerings to six nights each week. . . . The General Cinema Corp., which operates four theatres in Dallas, and has headquarters in Boston, reports its business up 28 per cent nationally over last year. . . . Virgil Miers, Dallas Times Herald, was a recent visitor at Bay St. Louis, Miss., where "This Property Is Condemned" is being filmed starring Natalie Wood and Robert Redford. . . . John Ashley of the "Beach Party" pictures and Dallas film star Cynthia Hull, have completed a new locally made film, "Terrors of the Dark," which was shot in the studios of Producer Services, Inc., in the Dallas industrial district and on a ranch near Dallas. Larry Buchanan was producer-director, while Jimmy Raye, a professional stunt man from Hollywood, is cast as the monster. . . . Paul Humphries, projectionist at the Palace, has been released from Baylor Hospital and is recuperating at his home.

DETROIT

What is described as a "miracle" saved the life of Thomas Goldberg, 13, son of Irving Goldberg and nephew of Adolph Goldberg, twin co-owners of Community Theatres. Tommy was returning from a football game in Ann Arbor in a car driven by Paul Shapiro, 27, which, using an obscure crossing, was struck by a train. The driver was killed instantly, as was Tommy's companion, James Morse, 13. Another friend, Walker Straus, also 13, died after the accident. Tommy sustained a broken shoulder and leg in the car, which was completely demolished.

HOUSTON

"The Burning Man," the film about Carolyn Lima which Charles Martinez has been making in the local area, has been completed. The film will be released in December by American-International Pictures, according to Martinez. Dana Sherry, University of Houston, plays the role of Carolyn Lima in the film. Martinez estimated that only eight per cent of the real story of the Fred Tones murder case was retained in the film. . . .



"The Agony and the Ecstasy" has been booked to open at the Tower on Jan. 27. . . . "An Evening with the Royal Ballet," with Rudolph Nuryev and Margot Fonteyn, returned to seven theatres Wednesday and Thursday, the Bellaire, Santa Rosa, all three of the Cinema IIs, Oak Village, and Delman. . . . There is a possibility that Sean Connery will make a promotional visit to Houston sometimes during the month of November in behalf of his latest film, "Thunderball." . . . Multiple openings were held for "Taboos of the World" at one indoor and six d-i's; "Help" at two d-i's and five indoor; "Forty Acre Feud" at two indoor and two outdoor; and "Morituri" at two indoor and four outdoor. . . . Julius Gordon, president, Jefferson Amusement Co., with headquarters at Beaumont, Tex., and his bride are at home after a honeymoon.

JACKSONVILLE

A wedding of wide interest occurred here as a daughter of John J. "Jack" Mahon, Jr., well-known publicist for Florida State Theatres' watery entertainment complex at Weeki Wachee, and Mrs. Mahon was joined in marriage at the Immaculate Conception Catholic Church by the Rev. Joseph Barry. Miss Catherine Helen Mahon became the bride of Roy James Havens, Jr., son of Mr. and Mrs. C. B. Adams, Jacksonville Beach. The bride was given in marriage by her father, and her sister, Miss Peggy Mahon, was maid of honor. Jack Mahon is a former Pennsylvania motion picture theatre executive who brought his family to Florida several years ago when he became connected with Weeki Wachee and helped it to grow into one of Florida's major tourist attractions. . . . Rosalie Smith, formerly John Harlan's secretary in the FST home office, has replaced Mrs. Betty Rook in the Paramount branch office. Betty resigned to join her husband, Albert E. Rook, in conducting an independent film distributing agency in Jacksonville Beach. The Rooks formerly conducted a well-known booking agency in Atlanta. . . . Barbara Tarter has moved from the FST home office to serve as secretary to Robert Pollard in the new Buena Vista Distributing Co. branch office he has opened in the Florida Theatre Bldg. . . . Don White, southeastern representative of the Carbon Products Division of Union Carbide, came in for a visit with Roy Smith, head of the Roy Smith Co., theatre supply firm. Don also found time to visit many projectionists and exhibitors before going to industry conventions in Memphis and Atlanta. . . . For the first time since early April, all first-run motion picture houses of the city started out the week with new screen billings. "The Sound of Music," the longest-running film in local history with seven months to its credit, finally bowed out for the opening of "Those Magnificent Men in Their Flying Machines" at Sheldon Mandell's Five Points Theatre. When the public learned that "The Sound of Music" would soon be gone, attendance figures spurted upward again, and the Five Points was filled to capacity at a Sunday performance shortly before the run ended. . . . "The Ipcress File," which had a strong first run at the downtown Center Theatre, went into holdover dates during its first drive-in bookings at Kent Theatres' Blanding and Southside outdoorers. . . . Mrs. Anne Dillon has accepted an appointment as international membership chairman of Women of the Motion Picture Industry. Mrs. Dillon is also serving a year's term as WOMPI's international vice-president, and she served two annual terms as president of the local WOMPI



Tony Anderson, manager, Schine's Pontiac, Saranac Lake, N.Y., recently tied in with a local wild life farm and had a pet monkey in the lobby to greet children coming to see Buena Vista's Walt Disney comedy "The Monkey's Uncle."

group. She is secretary to LaMar Sarra, vice-president and general counsel of Florida State Theatres, who is also state and local legislative chairman for Theatre Owners of America. He returned this week from Los Angeles where he delivered one of the main business addresses at TOA's last annual gathering before merging with the Allied States Association on Jan. 1. . . . Anthony Richardson, former night porter at the downtown Imperial and Empress, came home on a 45-day Army leave after spending the past year as a front-line helicopter pilot in South Vietnam. He was wounded last February in a Viet Cong terrorist raid on his barracks. . . . Capt. Elvin E. Pratt, 36, son of Elvin I. Pratt, projectionist at the suburban Edgewood, died here. Pratt was a combat veteran of the Korean War and was invalided out of Army service four years ago because of a heart ailment. He is survived by his parents, widow, four daughters, and a sister. . . . Sharon Gould, Florida Times-Union feature writer, authored an amusing and apologetic account of why N. W. Reymond, manager of the local Arcade, doubled his admission prices for performances of Geraldine Farrar in Jesse L. Lasky's production of "Carmen" during October of 1915. Reymond said that Lasky was obliged to pay the great and demanding operatic star, Miss Farrar, more than $50,000 for playing the title role, and much of this tremendous salary had to be paid by theatres exhibiting it. Thus, Reymond raised his admission price to 20 cents for adults and to 10 cents for children. To compensate his patrons for paying such exorbitant prices, however, the theatre manager pointed out that "it will be the policy of the popular Arcade Theatre to present at all times the big attractions that are made in motion pictures, together with a big 11-piece orchestra, and the best and biggest singing acts obtainable." The present-day Center, which rose from the shell of the old Arcade, is still the city's deluxe house, and its manager, Marty Shearn, doesn't apologize for his $1.50 admission price for top attractions, nor do his patrons expect an apology.

MIAMI, FLA.

Columbia Pictures' producer Stan Colbert revealed that 90 per cent of the Soupy Sales film, "Birds Do It," would be shot in Hollywood, Fla., with the Diplomat Hotel being the main press headquarters for the production. Work is slated to begin any day now, and Colbert expressed the feeling that frames can be completed in Hollywood, Fla., for at least 25 per cent less than in the California Hollywood, due to the latter's facilities being in such great demand for both television and film production. Colbert went on to say that since "Birds Do It" will have the far-out tale of a man—Sales—who finds himself with the ability to defy gravity and float through the air, "the Florida skies are ideal for these scenes." It is hoped that Hollywood, Fla. will have another film shot there. Executives from Sam Spiegel's Horizon Productions were scouting the area for locations for "Innocents," with Anthony Quinn. . . . The Ritz has discontinued midweek operation and is open for matinee and evening performances, Saturdays and Sundays only. . . . Attorneys for Walt Disney Productions were in Tallahassee, conferring with Florida Gov. Haydon Burns and his staff on tax and legal problems connected with the forthcoming Disneyland-type attraction scheduled for the Orlando area. Paul Helliwell, Miami, attorney for Disney Productions, headed up the group of attorneys representing Disney Enterprises. Gov. Burns has scheduled a trip to Disneyland itself to get a firsthand look at the layout there of offices and attractions. . . . The Pinellas County Commission was advised that the zoning change they approved from general retail and residential to commercial wholesale, on a 21.5 acre site on Park Boulevard, Clearwater, was sought for the purposes of building a drive-in theatre. Principals in the venture are Sidney Shapiro and K. T. Barfield, St. Petersburg, who own interests in other drive-ins in St. Petersburg and Clearwater. Barfield announced plans to build a 750-car theatre with a 120-foot-wide screen and 70mm projectors. Plans will depend upon the County Commission vacating street and alley dedications, with hopes for the theatre to open by next spring, according to Barfield. . . . After much planning, Mitchell Wolfson, president, Wometco Enterprises, Inc., and Harvey Fleischman, vice-president in charge of Wometco Theatres, have announced the innovation of a five-day week for all managers and asistant managers. In addition to making manpower more productive both physically and mentally by reason of having additional leisure time, it is also the aim of Wometco via the five-day week to attract more young men and women to the management field. Fleischman commented, "With our industry expanding and in many cases, our veteran showmen nearing retirement, the industry needs new life. Now is the time to take action and compete with other industries who are attracting the younger men and women with five-day weeks, pension plans, and other fringe benefits. If we are to grow and look to the future, we should be training these people now while the present showmen can pass on their knowledge and showmanship 'know-how' to the new showmen entering our industry." . . . Mitchell Wolfson, president, Wometco Enterprises, Inc., revealed that the critical shortage of product has forced Wometco to curtail plans for expansion of the Wometco chain beyond the present circuit of 42 houses, and this temporary limitation includes awaiting completion of the circuit's proposed "twin" in St. Petersburg until the product shortage improves. The Crossroads, St. Petersburg, will open with one auditorium in December.

NEW HAVEN-HARTFORD

Floyd Fitzsimmons, Warner Bros. field exploitation department, was in Hartford ahead of "Never Too Late," produced by Hartfordite Norman Lear. . . . Buena Vista's "That Darn Cat!" will be Christmas attraction at ABC's Allyn, Hartford, and Paramount, New Haven. . . . Attorney Joseph A. Adorno, counsel for the Adorno Theatres, Middletown, has been named a member of that city's Rockfall

Corporation, which operates the Middletown deKoven community center. . . . Lou Cohen, retired Loew's Palace, Hartford, manager, and his wife, Rose, are marking their 45th wedding anniversary. . . . Mrs. Helen LeRoy, mother of Milton LeRoy, owner of the Blue Hills Drive-In, Bloomfield, is recuperating from surgery. . . . The Hartford area is headed for its second billion-dollar year in retail sales. . . . UA's "The Greatest Story Ever Told" will follow the Hartford Cinerama Theatre's current "Best of Cinerama," with anticipated opening in late December. . . . The Milford Industrial Park, Inc., headed by Joseph Smith and Jack Bender of New Haven, and John Guerra, Woodbridge, all veteran real estate developers, has disclosed plans for a $100 million industrial park on a 150-acre tract adjacent to the Connecticut Turnpike in Milford, to contain, among other things, a theatre. Just what interests will operate the latter facility is yet to be determined. . . . The Pine Drive-In Theatre Corporation, Waterbury, is proceeding with plans for a 1,000-seat hard-top, on land adjacent to the drive-in. . . . Edward J. Isaacs, 75, retired motion picture projectionist, most recently working at the Stanley Warner Commodore Hull, Derby, died after a short illness. . . . Tom Pacey, veteran of 42 years in management with the Odeon-Morton Theatres, Winnipeg, Canada, has joined Stanley Warner as manager of the Merritt, Bridgeport, succeeding Joseph Piccolo, resigned. Pacey retired as manager of the O-M Garrick, Winnipeg, last October. . . . In Winsted, Conn., attorney Fred D. Rosnick, president of the Strand Theatre of Winsted, Inc., disclosed that the theatre and office building would be placed in realtors' hands and offered for sale, following a stockholders' meeting. The theatre, Winsted's sole hard-top, is presently operated by Mrs. Lucille Cuddy. . . . A United Motion Picture Theatre Owners of Connecticut bulletin asserts that while the state's Public Utilities Commission has already taken the position it will prohibit privilege of operating pay-tv to any of the successful applicants for CATV (community antenna television) the UMPTOC membership should continue on guard. The bulletin says: "First, because the commission has the privilege of changing its mind; and, second, because one or more of the successful applicants may attempt to test out in court the question of whether the commission has the constitutional power to impose that prohibition." . . . E. M. Loew's Theatres have reopened the former Ware, Beverly, Mass., following a $100,000 remodeling program. The theatre has been renamed the Cabot. . . . The two drive-in theatres—E. M. Loew's Hartford D-I and Outdoor Theatres Corporation of Connecticut's Pike D-I—on the suburban Berlin Turnpike are participating in full-page businessmen-merchant cooperative newspaper ads geared to remind metropolitan Hartford that the turnpike is still very much in business, despite opening of adjacent Route 91, linking Hartford to Meriden, 20 miles to the south.

MAINE notes: The Maine premiere of 20th-Fox's "The Reward" was held at the Empire, Portland. The companion feature was 20th-Fox's "Wild on the Beach." . . . Cinema I and Cinema II, Westbrook Shopping Plaza, are now running 10 performances weekly of 20th-Fox's "The Sound of Music" and "Those Magnificent Men in Their Flying Machines," respectively. . . . American Theatres Corporation's State, Portland, tried something unique on a recent Tuesday evening—an organ "Sing-a-Long," flashing silent film on the screen. Sandy Grant was the featured organist.

RHODE ISLAND notes: E. M. Loew's Providence-Pawtucket Drive-In had Bobo, the clown, distributing free lollipops to all youngster patrons attending triple-feature program, comprised of Buena Vista's "Old Yeller," Columbia's "The Outlaws Is Coming!" and Paramount's "You're Never Too Young." . . . Rifkin Drive-In Theatres' Shipyard, Providence, played a four-feature horror-science-fiction booking, the titles including A-I's "Die, Monster, Die!" "Planet of the Vampires," "The Angry Red Planet," and "Reptilicus." . . . The Lonsdale Drive-In gave away free cider and donuts over the Hallowe'en weekend to all patrons.

SPRINGFIELD, MASS., notes: The Parkway Drive-In has installed new in-car heaters. . . . Screening Landau-AA's "The Pawnbroker," the Cabot, Chicopee, slotted special matinee program on both Saturday and Sunday of the engagement, charging only 35 cents for all seats, and showing "The Young Riders" and "Summer Holiday." "The Pawnbroker" resumed after the matinees. . . . Twentieth-Fox's "Those Magnificent Men in Their Flying Machines" had its Springfield premiere at the downtown SW Capitol, playing at $1.75 top. Children are charged 75 cents at all times, and manager Frank B. Kelley has a Golden Age Matinee for elderly patrons, admitting them for one dollar. Next attraction is Warners' "The Great Race."

PHILADELPHIA

Milgram's Fox is reported becoming a 24-hour operation on an experimental basis beginning with United Artists' "Thunderball", the James Bond Xmas attraction . . . Three employees, Vello Iacobucci, projectionist; Mrs. Sara Gail, a former manager; and Mrs. Eleanor O'Connor, a former manager, have taken over the Lansdowne from the Harrison Brothers, Ardmore, and plan to operate the house and "make a living" . . . Jack Howard, whose record shop up Kensington way is doing nicely, has also entered the printing field and offers calendars, advertising specialties, business printing, etc. He is a veteran exploitation man and theatre manager and would like his many industry friends to visit him at his record shop at 2743 Kensington Avenue.

SAN ANTONIO

In a reversal of the usual custom, two of the big downtown theatres are booking hit pictures which have already enjoyed long runs at neighborhood houses. "Cat Ballou," which ran 11 weeks and broke all records at the Olmos, opened at the Aztec. The Texas will feature a double bill headed by "Lord Jim," which played for nine weeks at the Josephine. The second feature will be "The Avenger." . . . "The King and I," the revived 1955 musical film, was so successful in a three week trial run at advanced prices on a reserved seat basis at the Cinema I at North Star Mall, that it will now be shown in 42 other General Cinema Corp. theatres. . . . Funeral services were held for Carl Anderka, 65, former owner of the Rainbow, Castroville, Tex., who died following an illness of six months. The Rainbow has been purchased by Mr. and Mrs. Larry Fowler, who will operate it as a family project with their 10 children serving in various capacities from selling popcorn to serving as projectionist. . . . "The Sound of Music" continues to be the city's current longest running film, now in its 31st week at the Cinema II. . . . The San Antonio Light, as a promotion in behalf of the forthcoming showing of "The Ipcress File," scheduled to open at the Aztec, is running 10 San Antonians' names somewhere in the classified ad pages. Those finding their names will be rewarded with two tickets to see the film at the Aztec. . . . Local business firms and individuals are receiving letters from a Winnetka, Calif., company advertising party films. One of the individuals took the matter up with postal authorities and was told there were too many legal aspects involved to correct it. . . . Shaw's, local jeweler, with several outlets in the city, is inviting patrons of the Majestic to bring their ticket stubs from "Bunny Lake Is Missing," place them in an envelope that has their name and address, and place it in a container in the store. A drawing will be held on the day after the final showing of the film. A man's and woman's Caravelle wrist watch is being offered, as well as 25 sets of passes to the future attraction at the Majestic. . . . The Alameda has booked another stage show opening Nov. 18 for a four day run, according to Ignacio Torres, manager. The stage revue will feature stars from Mexico. On the screen will be the first run showing of "Quiero Morir en Carnaval." . . . The San Antonio Express and News, in conjunction with Interstate Theatres, is conducting a contest to determine whether readers of the papers could make good secret agents. The newspaper will print seven secret locations spelling out IPCRESS from the title of "The Ipcress File," the new Universal mystery thriller at the Aztec. If the reader identifies all the locations, each one being a sign on a place of business, the first prize will be $50 cash, the second prize a six month pass for two adults to the three local Interstate Theatres, or a three months pass for two as third prize. . . . Kathryn Grandstaff Crosby, native of West Columbia, Tex., and the actress wife of singer Bing Crosby, was the guest of honor at the annual banquet of the West Columbia Chamber of Commerce. . . . Frels Theatres will start construction soon of a new neighborhood theatre, the Playhouse, Mioro Shopping Center, with a seating capacity of 600. The theatre is scheduled for completion and opening in the late spring of 1966. The construction contract has been awarded to the A & A Construction Co., according to Rubin S. Frels, vice-president and general manager of the circuit. Chris DiStefano is architect for the theatre, which will be built of Spanish brick. It will be the 14th theatre in the Frels circuit. The circuit operates the Uptown and Victoria, indoor, and the Lone Tree D-I, Victoria, Tex., where the Playhouse is to be built.

A $50,000 improvement and renewal project has been completed at the Twin City D-I at Sherman, Tex. Free samples of the wares at the concessions stand were offered patrons at the re-opening. The Twin City was one of the first d-i's built in north Texas after World War II and is managed by Robert D. Sparks. . . . L. C. Tidball and Associates of Fort Worth, Tex., plan a 1,400 twin d-i at White Settlement, Tex., in a large commercial development. . . . The Bayou D-I at Texas City, Tex., which has an 800 car capacity, has been moved to a new site by Norman K. McDaniel, owner.

WASHINGTON

Jim Sheahan, advertising and publicity representative, Metro-Goldwyn-Mayer, handled the arrangements for a unique VIP screening at the Motion Picture Association. Top White House, radio, television, and government people attended the showing of "The Cincinnati Kid," starring Steve McQueen,

(*Continued on next page*)

Colorful 16-Page Product Insert Spotlights MGM's "Year Of Lion"

NEW YORK—Metro-Goldwyn-Mayer is distributing the biggest and most elaborate product insert in recent years marking 1965-1966 as "The Year of the Lion." The 16-page, full color insert, which appeared in last week's issue, is printed against a black background and spotlights MGM's current and future releases, with movie scenes, cast and credit information, plus advertising logos taking the shape of frames of motion picture film. It will be seen by every exhibitor in the country through publication in the industry's leading trade journals.

Highlighting the spread is a six-page center fold-out for David Lean's film of Boris Pasternak's 'Doctor Zhivago." The art work for the multi-million dollar roadshow opens up to reveal two large photographs featuring Omar Sharif with Geraldine Chaplin and to reveal two large photographs featuring Julie Christie plus scenes from the Carlo Ponti Production.

The following product and their season for distribution appear in the handsome layout: FALL: "The Loved One," "The Hill," "The Secret of My Success," "The Cincinnati Kid," "Harum Scarum"; WINTER: "When the Boys Meet the Girls," '7 Women," "The Liquidator," "Mister Buddwing," and "The Money Trap"; SPRING: "A Patch of Blue," "Made in Paris," "The Singing Nun," "The Alphabet Murders," and "Hold On!," formerly titled "There's No Place Like Space"; SUMMER: "Ice Station Zebra," "Lady L," "The Glass Bottom Boat," "Around the World Under the Sea," and "Maya."

A page is also devoted to MGM's future releases with appropriate art work and information. These include "2001: A Space Odyssey" and "Grand Prix," Metro's two Cinerama roadshows; "Armageddon," "Alfred the Great," "Caravans," "Baker Street," "A Wall for San Sebastian," "The Bells of Shoreditch," "The Dirty Dozen," "Goodbye Mr. Chips," "Hotel Paradiso," "13," "The Royal Hunt of the Sun," "Say Who You Are," "I Will Try," "The Last Battle," "Night of the Short Knives," "Nobody Loves An Albatross," "The Old Man and Me," "Penelope," "Say It With Music," "Shoes of the Fisherman," and "The Courier," formerly "The Year of the Rat."

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Stars Bring Patrons

NEW YORK—Recent audience tests of motion picture advertising on both sides of the Atlantic have confirmed a marked similarity in international response and appeal, Columbia Pictures revealed here, following research into the "want-to-see" attitudes of the American moviegoer as compared with his British cousin.

With the Rank Organization also sponsoring a survey on the same picture, prime target of the motivation studies was ads on Anthony Mann's "The Heroes of Telemark."

Results of the studies conducted by independent research organizations on a cross-section of all age groups and from frequent to occasional moviegoers indicated that Kirk Douglas was far and away the chief motivating factor in attracting strong response.



Tallulah Bankhead is seen with Harold Rand, Embassy Pictures director of world publicity, at a recent special screening of Joseph E. Levine's "Darling" at the 57th Street Lincoln Art Theatre, New York.

Diners Club Tie-In Boosts "Dr. Zhivago"

NEW YORK—For the first time in the history of the Diners Club, the nationwide credit organization is making available to its members motion picture tickets for David Lean's film of Boris Pasternak's "Doctor Zhivago." This new service is being instituted through a direct mailing system to facilitate the ticket demand for this film.

To insure the greatest exposure for this Diners first, "Doctor Zhivago" order forms will be sent out along with the key mailings for credit card renewals and reissues to each of the 262,000 members in the New York-New Jersey-New England area.

This Diners Club tie-in represents another unique promotion in the "Doctor Zhivago" campaign, which will be the most comprehensive in the history of Metro-Goldwyn-Mayer.

Starring an internationally acclaimed cast headed by Geraldine Chaplin, Julie Christie, Tom Courtenay, Alec Guinness, Siobhan McKenna, Ralph Richardson, Omar Sharif, Rod Steiger, and Rita Tushingham, the Carlo Ponti production will have its gala world premiere on Dec. 22 at Loew's Capitol, New York. for the benefit of the Will Rogers Memorial Hospital and O'Donnell Research Laboratories.

MCA Income Hits Record

UNIVERSAL CITY, CALIF.—The highest net income for any first nine month period in the history of MCA, Inc., was reported here by Jules C. Stein, chairman of the board.

The unaudited consolidated net income for the nine months ending Sept. 30, 1965, was $11,593,000 and after preferred dividends amounted to $2.36 per share on the 4,687,107 average number of share of common stock outstanding.

For the corresponding nine month period of 1964 the consolidated net income was $10,301,000 which after preferred dividends was equal to $2.09 per share on the 4,565,620 average number of shares of common stock then outstanding.

The above figures include the company's interest in the reported consolidated net income of Decca Records, Inc. for the respective nine month period.

WASHINGTON

(Continued)

Edward G. Robinson, Ann Margaret, Karl Malden, and Tuesday Weld. Refreshments were served after the showing, and a surprise gimmick was waiting for the guests. Jim displayed several decks of "official" Hoyle playing cards. Guests were invited to take the cards as a souvenir of "The Cincinnati Kid." . . . At the recent Maryland Theatre Owners convention, Fred Sapperstein, branch manager of Columbia, was chosen as "Distributor of the Year." . . . Columbia Pictures played host to trade press, radio, television, and government officials at a screening at the Motion Picture Association. The film was "The Bedford Incident," starring Richard Widmark and Sidney Poitier. . . . The Women of the Motion Picture Industry International of Washington, D. C., launched their annual membership drive with a screening and cocktail party at the Motion Picture Association. Women in radio and television are also eligible to join the WOMPIs.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product



Publised every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29 year old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

SECTION TWO NOVEMBER 17, 1965
Vol. 74, No. 16

ALLIED ARTISTS

Curse Of The Voodoo

DRAMA
77M.

Allied Artists
(English-made)

ESTIMATE: Novel, okay dualler.

CAST: Bryant Haliday, Dennis Price, Lisa Daniely, others. No other credits available.

STORY: African big game hunter Bryant Haliday kills a lion, sacred to the natives, in Simbazi territory. As a result, they put a voodoo curse upon him, which affects him mentally and physically until he realizes he must return and kill the witch doctor responsible for afflicting him. This is accomplished, and Haliday is relieved of the curse.

X-RAY: This unusual drama from England proves an attention-holding offering, what with good performances by Bryant Haliday and others of the cast. It has been well made, with production and direction, as well as acting, standing out. Some of the bit parts are particularly good, and the yarn is logically presented and executed. This will certainly do as part of the program in most situations. It is being doubled with "Frankenstein Meets The Space Monster." Musical accompaniment is outstanding, and there is plenty of action.

AD LINES: "Jungle Terror—Native Fury"; "Blood Sacrifice Of The Simbazi!"

Frankenstein Meets The Space Monster

MELODRAMA
78M.

Allied Artists

ESTIMATE: Exploitable science fiction dualler.

CAST: James Karen, David Kerman, Nancy Marshall, Marilyn Hanold, Lou Cutell, Robert Reilly. Produced by Robert McCarty; directed by Robert Gaggney; executive producer, Alan V. Iselin.

STORY: Spacemen come to earth to kidnap girls into outer space for the repopulation of the war-devastated planet. Unaware of the invaders' presence, the U.S. is involved in a project, the construction of an astro-robot to fly data-collecting missions. This robot, Robert Reilly, tangles with a Martian patrol whose death ray destroys half of his brain mechanism, and he becomes a "Frankenstein." Meanwhile, the leaders of the spacemen, Princess Marilyn Hanold and Lou Cutell, have captured Nancy Marshall, girl friend of doctor James Karen, who they threaten with their "secret weapon"—a hideous monster known as Mul. Karen rescues Marshall with the aid of Reilly. The army is unable to demolish the space-ship of the invaders, but their monster, Mul, goes mad. In a meleo of destruction, he blows up the ship and with it Hanold, Cutell, and Reilly.

X-RAY: If this was not seriously produced, we would certainly think the producers were kidding. The fantastic yarn is credited to George Garret, and the horror creatures, including the U.S. robot, who has only half a face; the Martian invaders, who have a completly white make-up with bald heads and funny fish-like ears; and the Martian Princess, who resembles a burlesque queen in Egyptian wardrobe; and, last but not least, the out of this world monster, Mul, whose appearance defies description, are all duly horrible along with their ray-guns, futuristic laboratory, etc. Mixed in are a bevy of curvacious bikini-clad girls, some rock 'n' roll musical accompaniment, and location shots made in Puerto Rico, plus some stock shots of the launching of U.S. rockets. In all fairness, however, it must be stated that the film does have a saleable title for the science fiction addicts and that it will most likely do okay at the exploitation spots as par of the program.

AD LINES: "Love Starved Creatures From Another Galaxy"; "New Horrors Hit The Screen In This All-New Science Fiction Action Thriller."

The Human Duplicators

MELODRAMA
82M.

Allied Artists
(Woolner Brothers)
(Color)

ESTIMATE: Okay horror meller for duallers.

CAST: George Nader, Barbara Nichols, George Macready, Dolores Faith, Hugh Beaumont, Tommy Leonetti, Lonnie Sattin, Richard Kiel. Produced and directed by Hugo Grimaldi.

STORY: Richard Kiel, cosmic agent from another world, is sent to earth to create a colony of robots, who will secretly infiltrate the industry, government, and military and set the stage for an invasion by the masters of the galaxy. Following his instructions, he overpowers scientist George Macready and transforms him and his staff into perfect duplicates of themselves, who are now dedicated to the destruction of other human beings. Macready's blind niece, Dolores Faith, however, is spared. National Intelligence Agency head Hugh Beaumont is baffled by a series of robberies at research facilities, in which the suspect has vanished without trace. Special agent George Nader and undercover girl Barbara Nichols suspect that Macready is the mastermind of the intrigue. Nader managers to get into his laboratory, where he finds a regular chamber of horrors in a refrigeration vault containing the frozen bodies of the missing robbery suspects and other persons. Nader finds his way into the electronics lab, where he witnesses Macready and assistants perform a monstrous operation. Nader is caught by Kiel, and he, too, is duplicated. While Nader is held prisoner, his duplicate proceeds with an assignment to steal contents of a government electronics supply vault. Nichols, however, is suspicious of the duplicate Nader, and she and Beaumont catch him in the act. The real Nader escapes with the aid of Faith and speeds toward Macready's lab with the police in pursuit. He brings about the destruction of the robots by causing them to have a mental breakdown in their brain mechanism. The robots begin fighting among themselves. Kiel tells the amazed survivors and the police that he is returning to his planet and that he has failed, since the earth-people have faith in each other and human hearts. He knows he will be destroyed due to his failure, but knows that it will not matter—since he, too, is a robot.

X-RAY: This fanciful entry in the science fiction horror series was written by Arthur C. Pierce, and its myriad of laboratory devices will hardly convince, although horror elements are present in usual force. Cast, production, and direction are satisfactory, and the color will help. There is a sufficiency of action, and this should satisfy devotees of this sort of programmer in the double bill situations.

AD LINES: "A Masterpiece Of Shock"; "A New Height In Fright."

AMERICAN INT.

Ecco

DOCUMENTARY
100M.

American International
(Technicolor)
(Italian-made)
(English narration)

ESTIMATE: Documentary seeks out the sensational.

CREDITS: Produced by Francesco Mazzei; directed by Gianni Proia; executive producer, Mario Russo; English version by R. W. Cresse; American editor, R. L. Frost; music composed and conducted by Riz Ortolani. Narrated by George Sanders.

CONTEN.: In Germany, college students band together in a secret duelling society where the combatants seek to slash only the opponent's face. In Japan, infants are undergoing education by records while they are sleeping. Again in Japan, the art of karate is demonstrated, not only with the hand but with the head as well. In Paris, debutantes make their formal bow into society at the Paris opera house. Again in Paris, beggars and thieves have a brawling celebration of their own on the banks of the Seine. In the Alps, a circus act rides a motorcycle on a steel wire high above a town. Practitioners of black magic hold rites in a house outside

of London. The Mardi Gras is seen in Rio de Janeiro. In Nairobi, dancers at a night club perform primitive native routines and then are seen in a modern night spot around the corner where they do the twist and other modern dances. A tree-top hotel in Kenya allows guests to observe jungle beasts roaming at large. In Reno, muscular he-men flex their muscles for divorcees and housewives. In San Francisco, an attractive female vocalist does a song number while bending iron bars and tearing a phone book in half. Portuguese fishermen hunt whales from rowboats as they did centuries ago, etc.

X-Ray: This is another import in the series of documentaries which seek out the sensational, the exploitable, the unusual, and also a few dull routines, hoping to attract thrill-seeking audiences. It can accomplish its purpose in the metropolitan areas where perhaps the viewers are more hardened and sophisticated, and can take some of the revolting and disgusting bits and pieces better in stride. The use of color certainly lends emphasis to some of the more flagrant revelations.

Ad Lines: "The Color Cameras Probe Some Of The Innermost Secrets Around The World"; "A Sensational Expose Of Unusual Events Never Filmed Before In Color."

PARAMOUNT

Boeing Boeing

Comedy
102M.

Paramount
(Technicolor)
(Partly made in Paris)

Estimate: Top funmakers in furious frolic about sex.

Cast: Tony Curtis, Jerry Lewis, Dany Saval, Christiane Schmidtmer, Suzanna Leigh, Thelma Ritter, Lomax Study, Nai Bonet, Miki Mayama, Francoise Ruggieri. Produced by Hal Wallis; directed by John Rich; screenplay by Edward Anhalt.

Story: American reporter Tony Curtis, stationed in Paris, has a lovely apartment and a hectic but eminently satisfying love life. He shares the apartment with three airlines hostesses, Dany Saval, French; Suzanna Leigh, English; and Christiane Schmidtmer, German. Each thinks she is his only fiancee, and he keeps them apart by diligently keeping track of their flight schedules which have them coming to Paris at different times. Aiding him in this madness is his invaluable but outspoken housekeeper, Thelma Ritter. Trouble begins to brew when all three hostesses inform Curtis that their airlines are putting on new and faster jets, which means their schedules will speed up tremendously. This also means that they will be crossing paths in Paris frequently. As Curtis' well-ordered world begins to blow up in his face, another tragedy occurs when friendly rival reporter Jerry Lewis is transfered to Paris. Lewis learns of Curtis' complicated romantic escapades and blackmails him into making his apartment available. Lewis figures the girls should go along with the deal. Everybody winds up in the apartment at the same time as Lewis and Curtis feverishly try to keep the girls from bumping into each other. Lewis manages to take Leigh away from Curtis, but the whole operation crumbles as the girls learn all about each other. The boys flee for their lives. Undaunted, they try to set up the same kind of deal when they meet a lovely taxicab driver, who shares an apartment with two other girls. They work different shifts.

X-Ray: In farce of this kind, the trick is to keep the pace so fast and furious that the audience just doesn't have time to realize that the whole thing makes so little sense. Thanks to expert fun-makers and beautiful girls, "Boeing Boeing" succeeds in suspending audience disbelief to the extent that most moviegoers should have a fine time. Direction for the most part keeps things moving at breakneck speed. When the slim story pauses for breath, its shortcomings can be noted, but then it's off to the races all over again. Color photography is fine, and Paris locales are well photographed. Curtis is properly harrassed as a man with a complicated love-life and a minute-to-minute romantic time-table. The big comedy news, however, is the debut of a new Jerry Lewis, who is excellent in a sophisticated comedy role. The popular clown delivers an intelligent, restrained comedy performance and has seldom been seen to better advantage. He still knows how to get all the laughs, but shows a new and welcome control. The theme is sex and more sex, but everything is so mad that no one should be offended. It's not for the very young, but the young in heart should have a fine old time.

Tip on Bidding: Better program rates.

Ad Lines: "His Hideaway Had A Revolving Door . . . All The Madness Of Love On A Timetable"; "Rivals In A Jet-Powered Romantic Mixup . . . They Juggled Their Women Like Hot Potatoes."

20TH-FOX

The Cavern

Drama
83M.

20th Fox
(Filmed abroad)

Estamate: Fair war programmer.

Cast: Rosanna Schiaffino, John Saxon, Brian Aherne, Peter L. Marshall, Larry Hagman, Hans Von Borhody, Nino Castelnuovo, Joachim Hansen, Produced and directed by Edgar G. Ulmer.

Story: During World War II, a British vehicle containing General Brian Aherne, American Private John Saxon, and Captain Larry Hagman encounters a German vehicle on a road in the Italian mountains. At the same time, planes drop bombs on the road, and refuge is sought in a nearby cavern, which is sealed by the falling explosives. The three men find that with them in the cave are peasant girl Rosanna Schiaffino, Italian soldier Nino Castelnuovo, German Hans Bon Borsody, and American pilot Peter L. Marshall, who escaped from a prisoner-of-war camp. Castelnuovo informs the others that the Germans used the cave as a storehouse and that he was assigned as guard. Since the entrance is sealed, they seek other avenues of escape as the weeks pass, but to no avail. Hagman, an alcoholic, discovers a cache of liquor which he keeps to himself but then shares with Aherne, whom he recognizes as a heavy drinker. Saxon and Schiaffino fall in love to the chagrin of Castelnuovo. Eventually, Von Borsody does find a narrow hole leading to the top of the mountain, but he is shot by Italian partisans before he can tell the others. Marshall is killed trying another way out. Hagman falls into a swift stream while drunk and drowns. Aherne begins to crack up during a moment of depression, decides to kill himself with a gernade. The resulting explosion sets off other explosives stored in the cave. When the smoke clears, Saxon, Schiaffino, and Castelnuovo find the entrance to the outside has been cleared.

X-Ray: What happens when six men and a girl are trapped in a huge cave during World War II should hold the interest of most viewers much of the time, although shortening the proceedings a bit might have heightened the suspense. There is drama, an implication of romance, emotional and even some physical conflict, etc. When the smoke clears, the end result should do okay in the supporting slot of many a program. Performances are fair, as are the direction and production. The story and screenplay are by Michael Pertwee and Jack Davies.

Ad Lines: "Six Men And A Girl Trapped In A Huge Cave"; "A World War II Adventure That Will Long Be Remembered."

MISCELLANEOUS

Knockout

Documentary
42M.

Trans-Lux

Estimate: Good featurette for sports fans.

Credits: Produced by William Cayton; assistant producer, Jim Jacobs; narrator, Kevin Kennedy.

Content: Championship bouts are covered between Max Baer and Primo Carnera; Jack Dempsey and Luis Firpo; Sugar Ray Robinson and Jack LaMotta; Max Schmeling and Joe Louis (first); Joe Louis and Max Schmeling (second); Percy Bassett and Serraphim Ferrer; Archie Moore and Yvon Durelle; Cassius Clay and Allen Hudson; Max Baer and Max Schmeling; Rocky Marciano and Rex Layne; Jack Johnson and Stanley Ketchel; Floyd Patterson and Ingemar Johanson (second); Sugar Ray Robinson and Jean Stock; Jack Dempsey and Jess Willard; Tony Zale and Rocky Graziano. The following outstanding bouts are also detailed—Benny Leonard vs. Lew Tendler; Jack Johnson vs. Jess Willard; Marcel Cerdan vs. Jake LaMotta; Gene Tunney vs. Tom Gibbons.

X-Ray: Some of the bouts pictured here go back almost to the turn of the century, and some of the bouts have never been seen befor on either television or the theatre screen. Of Course, viewers have to be sport fans, and even better, fight fans. Theatremen have a great chance to interest the sport dpartments of newspapers with this release, especially as there is some rare fisticuff footage to be found here. They should make the most of it. It's a short release and it holds interest for those concerned.

Ad Lines: "Great Excerpts From Boxing's Best Fights"; "A Hard-Hitting Film With Nineteen of the Greatest Boxing Matches In History."

The Playground

Drama
95M.

(Jerand Films)

Estimate: Off-beat, experimental drama for arty set.

Cast: Rees Vaugh, Inger Stratton, Edmon Ryan, Andrea Blayne, Loretta Leversee, Richard Kilbride, Marian Blake, Carol White, Peter MacLean, Conrad Jameson, Roger Talbot, Stanley Greene, Philip Brown. Produced and directed by Richard Hilliard.

Story: Young stage director Rees Vaughn makes arrangements with father Richard Kilbride for the funeral of a niece killed in an auto accident, and it is evident that Vaughn has a preoccupation with death. He also has an affair with Danish nurse Inger Stratton and is attracted to Andrea Blayne, who is the wife of Edmon Ryan, lead actor in a play being directed by Vaughn. At a party after the success of the play, Ryan

becomes involved with call girl Loretta Leversee, who has strong religious obsessions. As morning comes, Ryan dies of a heart attack. Vaughn takes to his motorcycle with Blayne, and an accident kills her and seriously injures Vaughn. He is kept barely alive by a machine at the hospital. Stratton turns off the machine to bring death and peace to him. Leversee's doctor decides she should have a brain operation to relieve her dangerous fantasies, but the operation is a failure. She retrogresses to a child-like state. Kilbride prepares burial for the three dead people while Stratton wonders at what she did. She concludes that death is but the other door to birth, and she is happy to be alive.

X-Ray: This experiment in emotions is a movie within a movie in that its makers are shown putting the thing together. It contains attempts at drama, comedy, profound religion and philosophy, etc., but the end result is one that will appeal to a selective few in the art spots where some experimentations go now and then. There is a slight story line that some will dub as black humour and others will shrug off as mixed-up nonsense. The acting, direction, and production are fair. The screenplay is by George Garrett, inspired by the book, "My Brother Death," by Cyrus L. Sulzberger. The original adaptation is by Richard Hilliard. This could be of interest to students in drama and the films.

Ad Lines: "A Grim Expose Of People In The Theatre And Their Emotions"; "The Most Different Film of the Year."

FOREIGN

Alphaville

Melodrama
100M.

Pathe Contemporary
(French-made)
(English titles)

Estimate: Way-out import for way-out art fans.

Cast: Eddie Constantine, Anna Karina, Akim Tamiroff, Howard Vernon, Laszlo Szabo, Michel Delahaye. Directed and written by Jean-Luc Godard; produced by Andre Michelin.

Story: Eddie Constantine, detective of sorts, is sent from earth to a distant land known as Alphaville in 1984, where he is to contact head of the country, professor Howard Vernon, and persuade him to abdicate or otherwise get rid of him. Others have failed, and he is able to locate agent Akim Tamiroff, who has gone into hiding. Tamiroff dies soon after he talks with Constantine. After checking in and resisting the attempts of his floor hostess to seduce him, Constantine is taken in tow by government guide Anna Karina, Vernon's daughter. The people are robots, he discovers, ruled by Vernon's computer, Alpha 60, and eventually Vernon hopes to attack earth. Constantine stumbles from one confusing operation to another, falling in love with Karina in the process and bringing back some of her memories. When his real identity is discovered, he has to shoot his way out of tight situations. He faces Vernon and kills him. Without him to maintain the computer, it starts to fail, as do the people. Constantine and Karina get away and head back to earth as Alphaville becomes merely a memory.

X-Ray: This import has all the ingredients that could have resulted in an interesting science fiction thriller, but along the line, it is weighted down with cumbersome dialogue, confusing situations, a drawn-out plot, etc. Performances are adequate, as are direction and production values. It may perhaps be most appreciated by the more sophisticated of the art house attendees.

Ad Lines: "Follow A Secret Agent On A Mision To A New Planet"; "He Had Orders To Kill . . . If All Else Failed."

The Bremen Town Musicians

Fantasy
66M.

Childhood Productions
(Color)
(Filmed abroad)
(Dubbed in English)

Estimate: Cute kiddie entry.

Credits: Narrated by Paul Tripp; songs by Anne and Milton DeLogg; produced by Schonger Films.

Story: An overworked donkey decides to leave his master and travel to Bremen where a contest is to be held to select town musicians. Enroute, he comes across a dog chained and mistreated, and they free him and continue the journey together. A cat who doesn't kill mice at a store becomes another member of the Bremen-bound troupe, as does a rooster, which almost winds up on the dinner table. They come across a house where they could rest and eat in the forest, but find it occupied by a band of thieves. The animals accidentally frighten the thieves, who run away. Fearing they will return, the animals set traps, and the thieves are chased away for good. The animals decide to remain in the house, play their instruments together, and forget about going to Bremen.

X-Ray: Mistreated animals in the world of humans are the heroes of this fairy tale by the Brothers Grimm, which should generally please the very young. It's colorfully presented, and interest among that group should generally be maintained. There are some comic bits and musical shorties that are engaging. It is being sold as part of a matinee package along with "Hansel and Gretel."

Ad Lines: "A Delightful Tale of Wonder And Enchantment"; "Music-Playing Animals Provide Fun And Adventure."

Carry On Cleo

Comedy
92M.

Governor Films
(Color)
(English-made)

Estimate: Cute comedy is natural for series fans.

Cast: Amanda Barrie, Sidney James, Kenneth Williams, Joan Sims, Kenneth Connor, Charles Hawtry, Jim Dale. Directed by Gerald Thomas; a Peter Rogers Production.

Story: Sidney James (Mark Antony) captures some slaves in Britain, including Julie Stevens, the betrothed of Jim Dale. She is made one of Kenneth Williams' (Julius Caesar) slaves. Kenneth Connor is another prisoner, who eventually winds up as Williams' bodyguard when he is mistakenly given credit for ruining a plot of Williams' life inspired by James, who falls in love with Amanda Barrie (Cleopatra) and who is influenced to plot against Williams. Complications pile upon complications with James eventually joining with Barrie, the slaves escaping and going home to rejoin their loved ones, and Williams getting his historic comeuppance on the Ides of March.

X-Ray: History was never like this, or at least the history books so inform. However, students of same may get a charge out of the nonsense on screen that provides many a laugh and a few snickers as well. The color adds a proper touch; the performances are properly slapsticky and light; and the direction and production are serviceable. It's a bit difficult to describe this travesty on history, but it should do quite well as a comic part of the show. The "Carry On Gang" is in fine form. The screenplay is by Talbot Rothwell, based on an original idea by William Shakespeare.

Ad Lines: "History Was Never Like This—Otherwise, The World Might Have Had A Different Course"; "Cleopatra—The Reel Lowdown—The Fun Hit of the Year."

Coast of Skeletons

Melodrama
90M.

Seven Arts
(Color) (Filmed abroad)

Estimate: Good programmer.

Cast: Richard Todd, Dereck Nimmo, Dale Robertson, Heinz Drache, Elga Andersen, Marianne Koch, Gabriel Bayman, George Leech, Josh Du Toit. Produced by Oliver A. Unger; directed by Robert Lynn.

Story: When conservation officer Richard Todd loses his job in Africa, he is hired by an insurance company as a security officer to protect the company's interests in its dealings with promoter Dale Robertson, who lost one dredging vessel in his search for off-shore diamonds off Africa. Todd is told to be on the look-out for the lost vessel. Todd has a run-in with the men aboard the Robertson vessel and makes an enemy of Robertson's henchman, George Leech. Todd meets ship captain Heinz Drache, his wife Elga Andersen, and his sister Marianne Koch, with the girls going ahead with Robertson in his plane. Todd is to arrive later. Elderly sailor Gabriel Bayman tries to interest Drache in a plan to make money during the dredging, which has to do with the days when Drache was a German sub commander and sank a gold-bearing freighter off the African coast. Todd arranges for former assistant Derek Nimmo to join him. A car intended for Todd's use carries its driver to his death. Andersen is attracted to Robertson and shows him more than casual attention, which causes Drache to agree to Bayman's proposition. Todd and Koch seem to be falling in love, and she accompanies Drache, Todd, and Nimmo on the dredging vessel in the search for diamonds and the gold-bearing wreck. When Todd saves Drache's life underwater, he tells him of Bayman's plan, and Todd figures that the wreck is on the shifting sandy shore and not in the water. Leech learns the secret, and Robertson takes Andersen, Leech, and Hayman in his plane to search for the gold, leaving the others behind. They find the gold and start unloading when a dispute breaks out between Robertson, Leech and Bayman. The latter is shot by Leech as Todd and the others approach. Andersen starts for her husband as a wounded Bayman touches off some live explosives on the wreck, killing Robertson and Leech. The others survive, planning to return another day for the gold.

X-Ray: Colorfully executed, this entry holds interest pretty much throughout the tale's unfolding. It contains intrigue, bits of romance, action, and drama.

Ad Lines: "The Search for Gold and Diamonds Makes For An Intriguing Adventure."

Juliet Of The Spirits

Drama
148M.

Rizzoli
(Italian-made)
(Technicolor) (English titles)

Estimate: Impressive import.

(*Continued on page* 5348)

ALPHABETICAL GUIDE TO 94 Feature Reviews

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P

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Y

You Must Be Joking—100m.—Col. 5342

Juliet of The Spirits

(*continued from page* 5347)

CAST: Giulietta Masina, Alba Cancellieri, Mario Pisu, Caterina Boratto, Luisa Della Noce, Sylva Koscina, Sabrina Gigli, Rossella di Sepio, Lou Gilbert, Valentina Cortese, Silvana Jachino, Elena Fondra, Jose de Villalonga, Cesarino Miceli Picardi, Milena Vucotich, Elisabetta Gray, Sandra Milo. Created and directed by Federico Fellini; an Angelo Rizzoli Presentation.

STORY: Giulietta Masina is a plain woman married to Mario Pisu, to whom she is a devoted wife. They reside amidst the pine trees of Fregene and could be classified as upper middle class. She is visited by her glamorous mother, Caterina Boratto, and her two equally glamorous sisters, Luisa della Noce and Sylva Koscina, who frequently reproach her for her simplicity and plainness. She loves her husband and believes that he is still as much in love with her as when they were married. She accepts his romantic indifference with the excuse that he is tired after a hard day at the office. Actually, he is tired of Masina and has been seeking romance elsewhere. Gradually, she begins to doubt his fidelity and love, and she begins to withdraw into a world of unreality, reliving parts of her childhood. She also lets some of her weird friends drag her to some spiritual sessions, and her imagination begins to play tricks on her. Spirits start to "visit" her. Masina even becomes acquainted with neighbor Sandra Milo, who lives only for sex and love, with parties going on at all hours. She invites Masina to partake of the fun and pleasure. Masina tries but her basic honesty won't permit it. She and her sister hire a private detective agency to follow Pisu, and they provide the wanted proof in the way of photos, recordings, etc. She tries to have it out with the other woman but gives up after an all-day wait. She returns home to find Pisu packed and ready to go off on a trip, knowing it will be with her rival. She doesn't try to hold him. During the night, she contemplates suicide, but then she decides to carry on. She rids herself of the "spirits" around her, greeting the new day with hope and even a desire for life.

X-RAY: Basically, what is to be found here is a simple drama of a plain married woman devoted to her middle-aged husband, whose attentions begin to wander. She wants to save their marriage but is unsure how to proceed. She lets friends and her imagination bring in all kinds of imaginative vapors that take varying shapes and forms. The latter fol-de-rol is by now a trademark of the noted director, Federico Fellini, and he has quite an inventive mind with the frothy window dressing, proving a major conversation piece. There are near-nude women, suggestions of orgies, frightening bits and pieces, etc. The use of color here seems an invaluable asset, helping to capture attention of viewers and creating an impressive aura about the release. Long it is, but perhaps Fellini felt better this way than to sacrifice any of his bits of business that over-emphasize the simpleness of his heroine. Performances are very good, and direction and production are fine and definitely unusual. Of course, the entry in its present form is suitable for the art and specialty spots and for adult audiences only. The screenplay is by Fellini, Tullio Pinelli, Ennio Flaiano, and Brunello Rondi, based on an original story by Fellini and Pinelli.

AD LINES: "Fellini At His Greatest"; "The Wildest, Most Unusual Fellini Film Will Be The Talk of the Town."

MOTION PICTURE EXHIBITOR plus SHOWMEN'S TRADE REVIEW

NOVEMBER 17, 1965 SECTION THREE Vol. 74, No. 16

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna.—19107.

"Great Race" Races On

"The Great Race," the Warner Bros. motion picture comedy extravaganza starring Jack Lemmon, Tony Curtis and Natalie Wood, is being exploited to the hilt for its initial openings outside New York and Hollywood, according to reports from the field.

Newspaper, television and radio publicity for "The Great Race" has been tops from coast to coast, as the latest Publimetrix report revealed. Now, field exploitation reports show great exploitation activity in support of all local openings. Here is a rundown on some of the highlights:

Century Theatre, Buffalo, staged an antique car race from Rochester to Buffalo, with Buffalo's Mayor presenting a trophy to the winner. The Mayor and other civic officials took part in a Main Street parade to the theatre, covered by press, radio and TV.

In Memphis, a prop torpedo from "The Great Race" was seen by 600,000 people and proved to be the hit of the Mid-South Fair.

In Kansas City, the Empire Theatre of the Durwood chain worked out an all-encompassing promotion with the Skelly Oil Company and radio station KMBC that resulted in round-the-clock announcements about "The Great Race."

A 25-mile race between a 1908 Overland Speedster and a 1906 Jewell from Augusta to Wichita, Kansas, marked the advance festivities for the opening at the Sunset Theatre in Wichita. The race was sponsored by station KLEO, with two disc jockeys from the station piloting the two cars.

A gala antique car parade also will be staged for the opening at the Lyric Theatre in Minneapolis, while a pie-throwing contest inspired by the pie-throwing scene in "The Great Race" will be conducted by station KRNT in Des Moines for the opening there at the Ingersoll Theatre.

Auto parades also are being staged in Atlanta, Charlotte, New Orleans, Nashville, Birmingham and Chattanooga. In Miami, a parade will go down Biscayne Boulevard from Jordan-Marsh to Coral Gables under the sponsorship of the Jordan-Marsh department store.

Airline Boosts "Hawaii"

An unusual attention-getting tie-in has been initiated between the Mirisch Corporation presentation of "Hawaii" and the Hawaiian Airlines.

All timetables of the airline company are now featuring a photo of lovely Elizabeth Logue on their cover. The accompanying credit line states that Miss Logue, regularly employed as a Hawaiian Airlines reservation agent, is the Hawaiian beauty playing the role of princess "Noelani" in the United Artists' film.

Stars Spark Multiple Detroit Openings Of U's Heavily Promoted "War Lord"

National Pre-selling

The nation's two leading fashion magazines —Vogue and Harper's Bazaar—featured layouts of Geraldine Chaplin and Rita Tushingham in their current November issues, giving credit to David Lean's MGM film of Boris Pasternak's "Doctor Zhivago."

Miss Chaplin, who is making her motion picture debut in the Carlo Ponti Production, is the subject of a two-page photographic and text spread in Harper's Bazaar, entitled "The New Chaplin." The young actress appears in suedes of the famed Spanish couturier Mitzou, whose current collection features "Zhivago" inspired clothes.

Miss Tushingham is the highlight of Vogue's "People Are Talking About" section, in which the prize-winning actress is seen in a full-page portrait shot with accompanying editorial material.

These breaks follow the extensive coverage the roadshow attraction received in the September 15th issue of Vogue, which devoted a comprehensive on-the-spot 11-page piece to the film by noted French novelist Violette Leduc, and the August 1st issue which contained a six-page fashion layout of Geraldine Chaplin and Julie Christie.

Climaxing five weeks of an intensive advance promotional campaign and with stars Charlton Heston, Rosemary Forsyth, Henry Wilcoxon and Guy Stockwell on the scene participating in the pre-premiere and premiere activities, Universal's "The War Lord," had its multi-theatre World Premiere in the Detroit area.

The theatres involved were the Grand Circus in Downtown Detroit; the Mai-Kai in Livonia; the Calvin in Dearborn, the Main in Royal Oak and the Cinema 1 in Warren. The World Premiere served to launch openings in 80 theatres throughout the state. Key city openings are to follow for the Thanksgiving holidays.

Since arriving in Detroit, the personalities were involved in a continuous round of television and radio appearances and press interviews. In addition to their appearances in Detroit for special events, Wilcoxon has visited Flint and Saginaw; Miss Forsyth, Kalamazoo and Lansing and Stockwell, Grand Rapids and Jackson.

Premier day ceremonies included parades and special events involving the four personalities including breakfast with the 100 teenage contest winners of the contest sponsored by Radio Station WKNR. These young-

(*Continued on page* EX-720)



A record breaking downpour failed recently to keep the crowds away from the Coral, Coral Gables, Fla., at the premiere of Warners' "The Great Race" for the benefit of the Florence Crittenton Home in Dade County. The local Vintage Car Club held a parade prior to the opening.

"Cleo" Carries On In Wisconsin In Big Herbert Frank Promotions

Herbert Frank, manager, Stanley Warner's Capitol Theatre in Madison, Wisc., left no stone unturned in promoting Governor Films' "Carry On Cleo." WISM and WMAD, the two local radio stations, each sponsored a "Cleo" contest which cost the theatre only 10 passes at each station for many free plugs.

In addition to the radio spots, both Madison daily newspapers, The State Journal and The Capital Times, also the University of Wisconsin Newspaper, carried free advance notices publicizing the theatre name and the coming playdate. Frank also ran some ads in the classified sections of the papers reading "Looking for belly laughs, call 255-9146 (the theatre's phone number) and ask for "'Cleo."

Frank turned his lobby into a Roman Forum. A Roman-type tent was set up with a live Cleo (local model) sitting on luxurious pillows giving out the "Navel Jewel" cards a free giveaway to theatre patrons to call attention to the belly laughs in the picture. A belly jewel (rhinestone) is pasted to a card featuring Cleopatra's picture with the bare midriff. The card itself reads, "For hilarious navel maneuvers . . . you too can 'carry on' with this jewel of the Nile. Carry On Cleo . . . the funniest film since 54 B.C."

A line of hand towels was hung in front of the tent with all but one reading "HIS" and the one reading "CLEO." All ushers, cashiers and candy girls were outfitted in the traditional garb. Also in the lobby, Frank changed the labeling on the theatre's rest rooms to "Anthonys" and "Cleopatras."

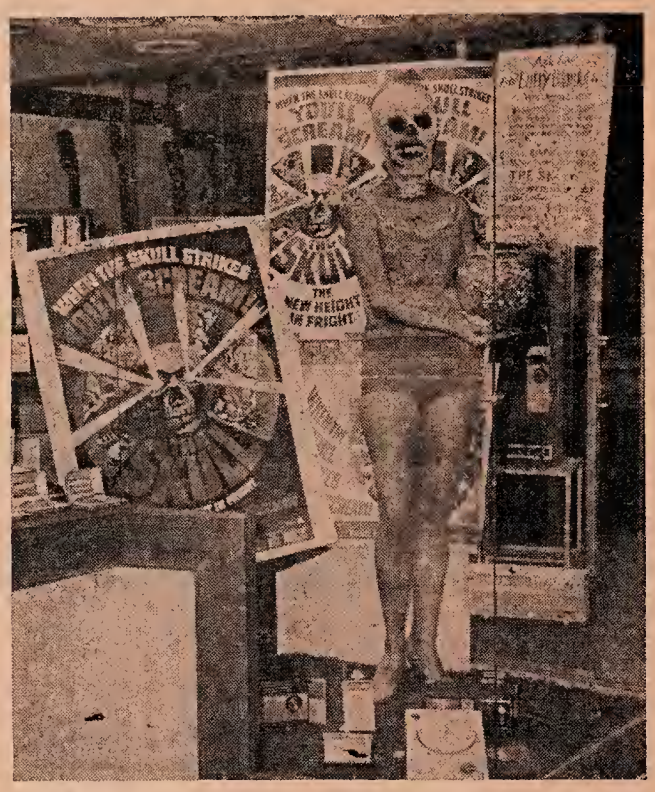
In another phase of the campaign, a live Cleo was placed in a bathtub (taking her milk bath of course) guarded by Roman guards, and pushed all over town, winding up at Wards Department Store. Colorful signs and pictures on the tub gave the information important to the playdate. On the other side of town, a 16-foot boat representing Cleo's barge was wheeled down State Street with a live Cleo distributing flyers and the "Navel Jewel" cards calling attention to the playdate.

Frank placed 40 by 60 blowups of Cleo in barbershops around town saying "STOP, have us cut your hair and you can have your Cleo chasing you." Similar blowups were placed in carpet stores and bedding stores.

"Spy" In The Subway

Almost two months in advance of the world premiere of Martin Ritt's "The Spy Who Came In From The Cold," Paramount Pictures has started an important phase of its advertising campaign with an extensive two-sheet posting drive in subway stations throughout greater New York.

More than 1,000 stark black-and-white display posters, highlighting a dramatic portrait of Richard Burton and emphasizing the great popularity of John Le Carre's best-selling novel, are the first step in the drive aimed at millions of New Yorkers and out-of-towners who ride the subways daily. In about a month, a new poster will go on display, with full production and playdate credits for the film.



Model June Powers wearing a model skull recently called attention to Paramount's "The Skull" and skull rings in the downtown window of Mayor's Jewelry Store, Cincinnati, for the area multiple engagement of the film.

U's "War Lord" Ads

One of Universal's biggest national magazine advertising campaigns will be utilized to pre-sell the Thanksgiving release of the studio's top-budgeted production of "The War Lord," starring Charlton Heston.

More than four months of nation-spanning marketing research proceded allocation of full-color ads in the nation's seven top-circulation publications—Life, Look, Readers Digest, TV Guide, McCall's, Redbook and Ladies Home Journal.

13,000 "Skull" Rings Sell "Skull" In Cinn.

A model skull was portrayed by June Powers as she called attention to Paramount's "The Skull' and the skull rings in the downtown window of Mayor's Jewelry Store, Cincinnati. Three Mayor Jewelry Stores carried film poster displays and guessing contests for the correct number of rings in the bowls displayed in each store. Official "Skull" entry blanks and window posters featured all theatre titles of the Cincinnati multiple engagement. Each theatre reciprocated with a poster in their respective lobbies calling attention to the "Skull" quiz and listing the three locations of the Mayor Jewelry Stores.

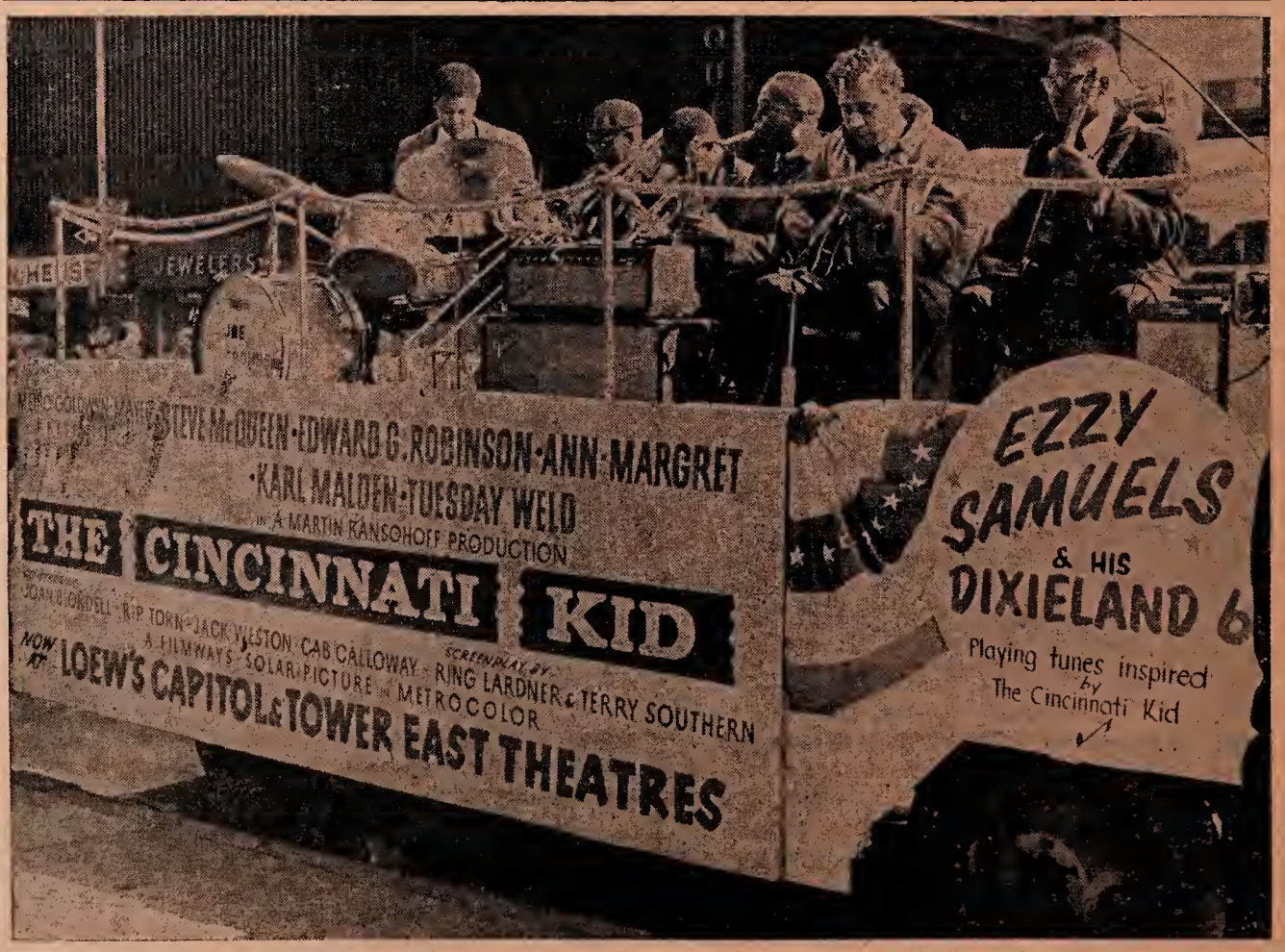
Radio Station WZIP backed up the promotion with a schedule of spots hitting all bases —the film, theatres, jewelry store locations and the contest. Photos of the "Skull" model were serviced to the press and TV. Column items were also serviced to the press and radio.

Mayor's also provided 30 de-luxe ring boxes to insert "Skull" rings for distribution to personalities of the press, radio and TV. An initial order of 13,000 "Skull" rings was delivered for the opening date of the film. First nighters of "The Skull" were given a ring for each ticket purchased.

One hundred "safe driving" posters, 14 x 22, were displayed in all the Sunoco Service Stations in the Greater Cincinnati area. The posters featured the theme art and film title as used in the ads. Radio Station WCPO accorded the "safety" campaign with 150 promo spots featuring the film credits and the Sunoco dealers together with a safe driving tip.

To complete a round-up of promotions using guest tickets and/or "Skull" rings, the following Stations conducted their respective campaigns on behalf of the film: WKRC, WNOP, WCKY, WKRC-TV and WLM-TV.

A teaser distribution of "Skull" rings was effected at six junior and senior high schools and respective grade schools in the area.



To highlight the recent New York opening of MGM's "The Cincinnati Kid" at Loew's Capitol and Tower East Theatres, Ezzy Samuels and his six-man Dixieland combo toured Gotham on a colorful float playing the music that is prominently featured in the Martin Ransohoff production.



Susan Hart, star of American International's "Dr. Goldfoot and the Bikini Machine", recently "starred" at a "Goldfoot" party in the Gold Room of the Tower Suite, New York, which launched the biggest release in the company's history.

"Goldfoot Day" In N. Y.

Susan Hart, the star of American International Pictures, "Dr. Goldfoot and the Bikini Machine," was in New York City and "starred" at a "Goldfoot" party, which was held in the plush Gold Room of the Tower Suite.

Nearly 200 celebrities and media personalities gathered to launch American International Pictures' biggest release in the company's history, "Dr. Goldfoot and the Bikini Machine." The mystery-suspense-comedy will be released nationally at Thanksgiving.

A "Gold" motif dominated the glittering affair via gold trimmings, favors, dress and arrangements. Gold bikini-clad lovelies acted as hostesses. Gold favors and door prizes included pens, candies, perfumes, lipsticks, hair sprays, nail polish, eye shadows, etc. Name manufacturers who contributed golden gifts were Barracini Candies, Faberge, Dorothy Gray, Germaine Monteil, Harriet Hubbard Ayer, Lanvin and Nestle's "Streaks 'N Tips."

Immediately after the party, the guests traveled by private bus to RKO's 86th Street Theatre for an 8:30 P.M. sneak preview of the film.



Fox Village Westwood Theatre usherette Joan Graybill puts the finishing touch on addition of actor Robert Shaw's name to the West Los Angeles marquee under that of Sean Connery. This was the result of enthusiastic audience reaction to his performance in United Artists' "From Russia, With Love"; and the step is in keeping with National General Corporation's desire to recognize public response to new talent.

British Showmanship

By Jock MacGregor

The first big promotional campaign with the successful pirate radio ship "Caroline" which transmits from outside territorial waters to be admitted by a film company was arranged by Columbia and the Rank Theatre Division for Charles H. Schener's "You Must Be Joking." It resulted in no less than 70 plugs over one weekend. The contest which covered the initial release period invited the estimated millions of listeners to list the songs played in which the objects sought by Army personnel during the uproarious initiative tests in the movie are mentioned and no less than 5,600 entries were received. Rank Theatres included mentions in advertising and foyers. Prizes included transistors and gift vouchers exchangeable for theatre tickets.

Harry Bolton, ABC, Woolwich, South London, took full advantage of MGM's joint national and suburban press show of Kenneth Hyman's "The Hill" and asked the Kentish Independent's show page writer George Glazebrook to accompany him. The result was a glowing better part of a page review and pictures including one of the two with the author Ray Rigby. Bolton concentrated on a dignified approach to the picture and received the wholehearted support of local film societies. A theatre manufactured "Hill" backed by a reciprocal book display provided a patron stopping foyer attraction.

"Does Burton possess a 'She' like her?" queries Roy Alexander, Gaumont, Burton, on his campaign folder. With no carnival queen or other beauty contest in Burton (it is a brewing town and not named after an actor) he set about on his own to promote "She" only to find that local girls are shy and shun publicity. However, he did get four and what he lacked in quantity he certainly made up for in press coverages—seven separate pictorial and editorial breaks. The winner made personnel appearances at the theatre, local dance hall and elsewhere.

A "giant" feather with an eye catching still of Elvis Presley and an invitation to see "Tickle Me" at the ABC, Woolwich, South London, was carried around the town by three attractive girls who visited shops, stores and restaurants and provided a simple and amusing street stunt when H. T. Bolton played the Allied Artists release. Elvis double contests for tickets and records were promoted at the Town Hall Saturday night dance and at the ABC Minor's Matinee. Bolton got a useful press plug for the theatre when he arranged for the Kentish Mercury to do a six column interview and picture on his attractive assistant, Anne Hartley,

"The animals came not only two by two but by the dozen and in all shapes and sizes" reports Douglas Adams on the Pet Show which he staged at a Saturday Minors Matinee at the ABC, Kirkcaldy, Scotland, and judging the press photos he submitted the cameramen and reporters also came in strength. Originally planned as a best kept pet contest there had to be a last minute change of rules as it was difficult to judge the conditions of caterpillars, stick insects etc. He unashamedly claims a "howling success". The People's Journal seriously reported the presence of 30 dogs, 18 rabbits, 10 fish, six birds, four cats, three tortoises, three insects, two guinea pigs and one hamster. Who say's managers don't have varied lives?

T. F. Archibald, Odeon, Ipswich, organized a composite page in 45,000 circulation Ipswich Evening Star to plug "A Shot in the Dark" under a "Top Sellers!" heading and including a "spot the difference" competition for which he got over 1000 entries. For two weeks prior to opening, "A Shot in the Dark" contest was held each midnight at the Ambassador Bowling Lanes, and the winner whose score was nearest score for the night received tickets for the film. The overall winner received guest tickets, a meal at a Chinese restaurant and a week's free bowling for four. A 24 x 3 ft. banner hung over the lanes announcing the contest and the booking.

Knowing that 4000 Boy Scouts were encamped at nearby Chatsworth Castle when he was running the all adventure program, "The Brigand of Kandahar" and "Vengeance", John A. Dixon, ABC, Chesterfield, rushed out hanging cards for display in the mess halls, etc.

Embassy-Avis tie-up

Embassy Pictures and Avis Rent A Car—the second largest car rental agency in the whole wide world—have effected a national promotional tie-in on behalf of Joseph E. Levine's "The 2nd Best Secret Agent in the Whole Wide World," spy-thriller spoof in color scheduled for December national release.

Collaborating on national, regional and local levels, Embassy and Avis have arranged for theatre posters to be displayed in Avis showrooms across the country, motorcades of banner-bearing Avis cars at theatre openings, the wearing of Avis slogan lapel buttons ("We try harder") by theatre personnel during the run of the film, and other promotional stunts.



William Kanefsky, manager, SW Stanton, Philadelphia, recently showed James MacArthur, one of the stars of Columbia's "The Bedford Incident", one of the miniatures he used in a recent lobby display on the film.

THE EXHIBITOR'S EXPLOITATION EFFORTS

CENTURY THEATRES in New York recently created an unusual exploitation campaign for 20th Century-Fox's "The Saboteur —Code Name Morituri" during the film's run in many of the circuit's houses. Each theatre arranged for an aide, dressed as a first mate, to walk through busy shopping areas with a sign on his back plugging the film. The "first mate" handed out throwaway cards which offered guest passes if the name of the German freighter posted in the theatre lobby appeared on the card. In addition, ads were placed in three New York and Long Island newspapers asking merchant marine survivors of torpedoed ships in World War II to call a certain number and ask for Captain Mueller, the role portrayed by Yul Brynner in the film. Callers were then advised that if they could supply their service number and other information pertinent to their torpedoing, they would be sent guest passes to the theatre in their area.

IN DES MOINES, "Try your luck before you step up to the boxoffice" was the theme of a special promotion for MGM's "The Cincinnati Kid." Placed on top of the boxoffice was a huge wheel divided into differently colored segments for the various possible poker hands such as Ace High, One Pair, Two Pair, Three of a Kind, Full House, etc. Each patron was entitled to one spin of the wheel before purchasing his ticket. Those patrons who scored a straight or above received a free box of popcorn, a straight flush entitled the patron to a free admission, and those few who attained a Royal Flush got guest passes not only to "The Cincinnati Kid," but also for the next attraction to the theatre.

IN SCRANTON, PA., a special promotion was arranged between MGM and the Tourister Luggage Company for MGM's "The Secret of My Success." The Film deals with the secret how three women love for fun and murder for profit. From clues offered over radio and in newspaper advertisements, theatre patrons were invited to guess the contents of suitcases placed inside the lobbies of theatres playing the production. Those patrons who came closest to guessing the suitcase's contents, received the suitcase, and all the "loot" contained inside. In one theatre the "loot" consisted of a $50 United States Savings Bond and a few pennies in change, in another, a series of record albums. The promotion was supported by theatre posters and window displays located in participating luggage stores.

"Madame X" In "Seventeen"

Keir Dullea, starred in Universal's "Madame X," the Ross Hunter Production in Technicolor starring Lana Turner and co-starring John Forsythe, Ricardo Montalban, Burgess Meredith and the late Constance Bennett, is the subject of an extensive feature story in the November issue of Seventeen Magazine.

Titled "A Romantic At Large," the story by Edwin Miller, entertainment editor of "Seventeen," relates the rise of this promising young leading man since he first came to public attention in "David and Lisa."



First mates such as the above were used as street bally for 20th-Fox's "The Saboteur" by Century Theatres, New York.

"WAR LORD"

(*Continued from page* EX-717)

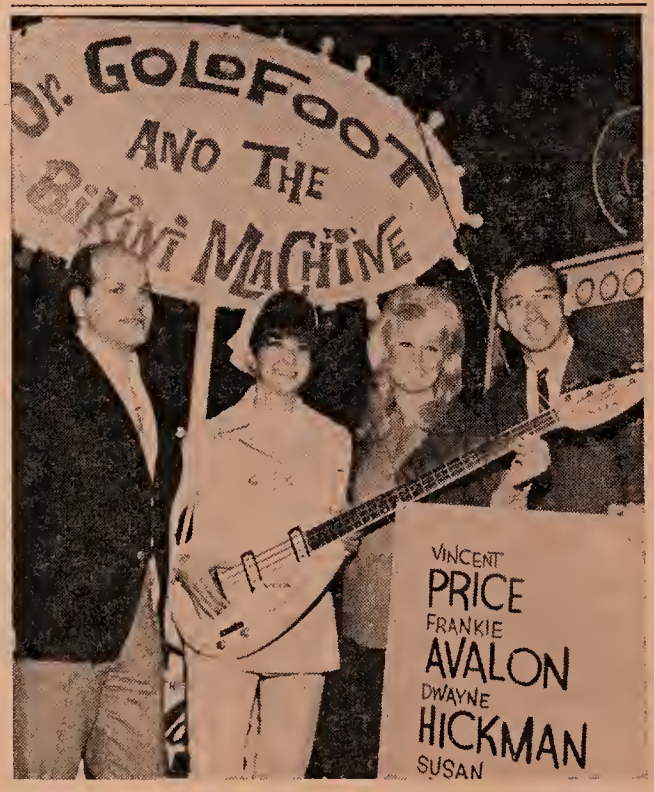
sters also received gifts commemorating the occasion and were guests with their parents at the premier.

There was a brunch interview for the local press representatives, television and radio representatives both from the Detroit area and for representatives from all over the state.

Later in the afternoon there was the final selection of the "War Lord Queen Contest" run by radio stations and merchants in the 16 Michigan cities participating.

Governor George R. Romney of Michigan declared "War Lord Week" and November 10th was declared "Charlton Heston Day" in Detroit by Mayor Jerome F. Cavanaugh while mayors of the surrounding cities declared "War Lord Weeks" to mark the occasion of the "War Lord" kickoff.

In addition to the many contests which reached their climax with the premiere the American Beauty Model Agency and School provided a novel touch for the theatre displays in the five theatres in the Detroit area by staffing billboards at the theatres with live models.



Mary Hughes, center right, and Janice Levinson, "Dr. Goldfoot and the Bikini Machine" beauties, help American International Pictures' ad-publicity director Milton I. Moritz, left, and Bruce Marr, national sales promotion manager of Thomas Organ Company, kick off joint promotion of the AIP comedy. The Thomas Company's Vox electric guitars are featured in the film and instrument distributors throughout the nation will work with theatre owners to cooperatively promote the movie via ads, displays and contests.

"Viva Maria" Posters in N. Y.

The advertising campaign for Louis Malle's "Viva Maria," starring Brigitte Bardot and Jeanne Moreau, got underway in New York as 20,000 of the film's posters were plastered over those of the political candidates which had been displayed throughout the city for the recent elections.

These posters for the United Artists release have a stark white background on which appears in red the legend "Viva Bardot! Viva Moreau! Viva Maria!" The message simulates scrawling on an abandoned wall.

The film will have its American premiere at New York's Astor and Plaza Theatres on December 20.

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BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

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935 NEW ARVIN in-a-car heaters, 200 volts, 60 cycle AC 500 watts, 10 ft. cord. Sacrifice, $7.25 each. BERMAN'S, 524 Smith St., Toledo, Ohio.

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DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C & M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

THEATRES FOR SALE

DRIVE-IN complete, ground included on highway 75 x 37 one mile from Neodesha. $15,000.00, good equipment, best in southeastern Kansas. JOHN H. MOORE, Self Service Grocery, Neodesha, Kansas.

N. E. PENNA. THEATRE for sale. Now open and doing a good business. Only theatre in town of 8,000. Big extra income of $340 per month from apartments. No repairs. Has new roof, rebuilt heating system, new front, new paint, etc. Must sell due to separation of partners. Write BOX 290, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

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COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 262 South St., N. Y. C.

THEATRES WANTED

WILL LEASE your closed theatre—150 mile radius of N.Y.C.—percentage rental. BOX 288, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WANTED TO BUY OR LEASE: Indoor theatre, Southern California. I. SINOFSKY, Box 27881, Los Angeles, California.

CLOSED THEATRES within 50 mile radius of Boston or Philadelphia on lease basis. BOX 291, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100-14 x 22-$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila. 23, Pa.

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GENERAL MANAGER wonted for circuit in large midwest city. Must have both indoor ond drive-in theatre experience. Send resume, references, recent photo ond solory requirements. **BOX B113, c/a M. P. EXHIBITOR, 317 N. Brood St., Phila., Po. 19107.**

MANAGERS WANTED: Experienced men for lorge, midwestern city indoor ond drive-in theotres. Excellent opportunity in oggressive circuit. Send resume, references, expected salory ond recent photo. **BOX A113, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

MANAGER, now employed, wishes to make change. Twenty yeors experience, every phose. Can supervise, outstanding record merchandising and exploitotion, top references. **BOX A1117, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

POSITION WANTED: Manager-projectionist and wife wont conventionol theotre in smaller western town with possible future option to purchase. **BOX B1117, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

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MANAGER WANTED, married, for small town in Philodelphio orea. Apply in person to Nate Milgrom Buying ond Booking Service, 13th and Vine Sts., Philo., or **BOX C1110, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

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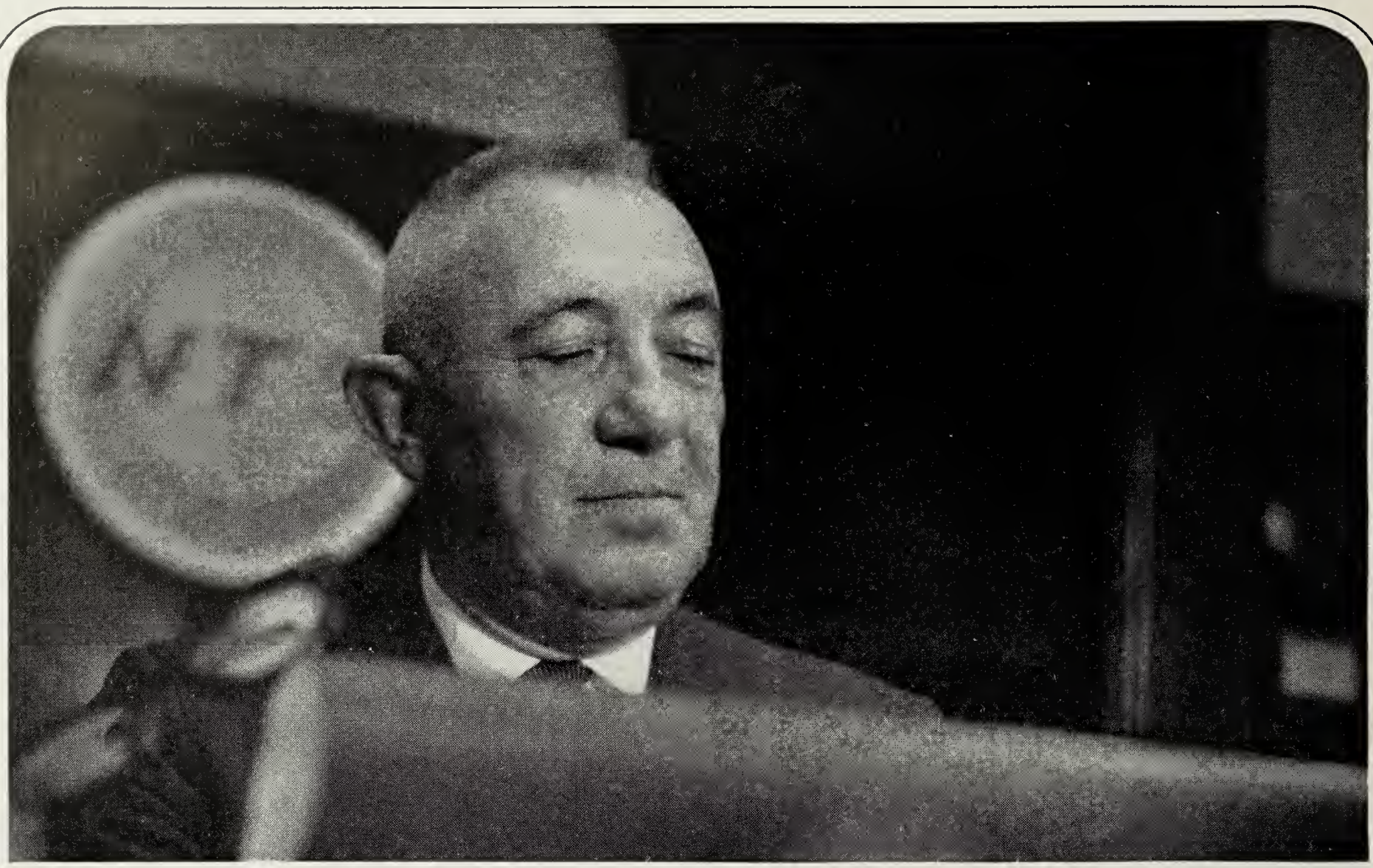
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MOTION PICTURE

EXHIBITOR

NOVEMBER 24, 1965 Volume 74 Number 17

IN TWO SECTIONS • THIS IS SECTION ONE



Florida Awaits New Disneyland

(See Page 61)

Philip To Launch Variety Hospital

(See Page 7)

Sir Billy Butlin, prominent in the operation of resort facilities in the British Isles, will be honored Nov. 28 by the Variety Club of Pittsburgh as VCI's international personality of the year. See story on page 9.

LEARNING HOW TO DISAGREE . . . *see editorial—page 4*

THE BIG BIG COMEDY C
(OPENING EARLIER I



The mad mad fun fun of
this big big bright bright
comedy comedy is all about
two nimble young men
whose hands are as quick as
their eyes. They juggle
airline-hostesses, keeping one
in the air...one on the ground...
and one pending...guaranteed
boffo boffo from Pago-Pago
to Baden-Baden, from
Walla-Walla to Wallis-Wallis.
Yours for a green-green Christmas
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A PARAMOUNT PICTURE

The Trade Paper Read by Choice—Not by Chance

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LEARNING HOW TO DISAGREE

THE MOTION PICTURE INDUSTRY, like any other group, is comprised of many human beings, all of whom have their own particular interests at heart. They can not be expected, nor are they able, to act as one. That, of course, is where the trouble lies. The industry must learn, like every other group, how best to disagree.

Everyone seems to expect a quick remedy for his problems. This can be seen any time a group of two, or of 50, meets for any reason. There is a conglomeration of differing viewpoints, and the attempt to reach a concensus is often a painful struggle.

Consider the deliberations of Congress, mulling over issues over painfully long periods of time. Watch the U.S. Supreme Court at work. Presumably, these men possess the most able legal minds in our society, and yet very few decisions are arrived at unanimously.

The United Nations has had more than its share of acrimony. United by the belief that without discourse, peace is impossible, they constantly disagree over such problems as Vietnam, India, Pakistan, Cyprus, Congo, Suez, Cuba, etc. Here is a group wrestling with the greatest problem of them all—how to achieve a peaceful world—and yet they are constantly upset by such things as non-payment of dues. Even in this great world assembly, there are those who would like a free ride.

The U.S. and Russia, like exhibition and distribution, may be miles apart philosophically. However, both sides in the conflict have a common interest—to stay alive and prosper. That is why they must learn to disagree in a civilized manner. That is why exhibition and distribution must learn to disagree without destroying the industry in the process.

Of course, it is even a gross over-simplification to see the struggle as one of one side against the other. There is also a struggle as to ends and means within each side of the controversy. Although each side to a controversy tries to present the picture of a united front to the other side, they are in reality seething with differences of their own.

Exhibition depends on organization to provide the power for meaningful negotiations with distributors. At the same time, many exhibitors refuse to pay dues to their organization. They are looking for the free ride. (*Editorial Note: We hope, dear reader, that you are not included in this group.*)

The problems facing exhibition are many and complex. They defy easy solution and require the best efforts of all exhibitors, regardless of their personal differences. Increased film rentals are closing many theatres, and the problem is further heightened by a product shortage and a release policy of feast or famine that threatens every theatre. A Canadian exhibitor recently wrote us that his film rentals have gone up 100 per cent since 1962. Certainly it is outrageous, but he is powerless to improve the situation by himself. Theatres are closing, and bidding is one of the villains responsible. It is true that there has been a spurt in shopping center theatre construction, but is that really the industry's only goal?

Exhibitors have been talking about taking a direct hand in production to alleviate the shortage of quality films, particularly during the dog days of disorderly release. They have talked about this before, and most of their efforts have been doomed from the start. Years ago, theatremen successfully franchised films through First National Pictures, but the rug was pulled out from under that operation when the company was sold to other interests.

No, each artisan operates best when he sticks to his own trade. Problems are truly solved only when cooperative effort corresponds to the selfish interests of all parties involved. From our vantage point, it appears that all would benefit if the unfair, unethical, and downright illegal aspects of bidding were destroyed. It is no secret that supposedly privileged information on film buying deals is traded through some of the higher and lower echelons of distribution.

It is also an established fact that certain branch managers make it a point to "borrow" money from certain exhibitors. Naturally, these are cash transactions, and the "lender" has no expectation of being paid back in cash or otherwise. Entertainment expenses are charged up to business as one party puts up the tab for another party's vacation expenses. It would be interesting to see some of these "under the table" businessmen swear on a witness stand that these "transactions" have not taken place.

It must be said in fairness that all exhibitors or distributors are not guilty. However, there is no doubt that those who "pay off" in exhibition seem to get preferential treatment when it comes to obtaining product for their theatres.

We said once that "bidding stinks." Time has given us no reason to change our opinion. Who is exhibition's worst enemy? All too often, it is a fellow exhibitor.

Maybe there is still hope that the industry can learn the right way to disagree. A positive sign is the forthcoming creation of the National Association of Theatre Owners to take the place of National Allied and Theatre Owners of America. The men who have struggled so hard to bring this about are certainly aware that exhibition has a big inside clean-up job to do before they can negotiate honestly with distribution.

We would like to see every dues-paying member to NATO identified in the trade press by name. In that way, those exhibitors who are out after the free ride might be shamed into putting a few of their own dollars into the battle.

It takes determination to exist nowadays. It also takes an understanding of the way in which civilized men can disagree without destroying one another. Maybe "conscience" is the right word.

When does a fool stop being a fool? The answer might be—when he realizes he is fooling himself and no one else.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A son was born to **Mr. and Mrs. Ronald Kukowski**. The father is assistant managing director at Comerford's Gateway Cinema, Kingston, Pa.

Obituaries

Meyer Bailey, in his late 60's, a lifetime associate of his brother, **Maurice,** in metropolitan New Haven, Conn., exhibition interests, including the Whalley, Westville, and Whitney Theatres, died of a heart attack.

Lawrence Berns, 58, Universal TV vice-president and long time radio and tv writer-producer, died. He is survived by his widow, actress Sandra Gould, a son, and his mother.

George A. Delis, general manager, A. G. Constant theatre chain, died while on a vacation in Greece. He was a resident of Canton, Ohio. In addition to his widow, he is survived by his son, a daughter, a brother, and four sisters.

Louis Elliman, prominent Irish exhibitor, who until recently also was associated with Ardmore Studios in Ireland, died of a heart attack in Dublin. He entered the industry as Dublin branch manager for First National in 1926; became an independent distributor in 1931; and entered exhibition in 1936.

Julian Johnson, 79, who until his retirement eight years ago was head of the story department of 20th Century-Fox, and who was the first editor of Photoplay Magazine for many years, died in Hollywood. He is survived by his widow, a daughter, and a granddaughter.

Academy Names Pasternak

HOLLYWOOD—Joe Pasternak will produce the 38th annual awards presentation of the Academy of Motion Picture Arts and Sciences, Academy president Arthur Freed announced. This will be the second consecutive "Oscar" show for Pasternak. It is scheduled for Monday, April 18, 1966, at Santa Monica Auditorium.

"Mr. Pasternak earned considerable praise for his handling of this year's presentation," Freed remarked, "so it was quite natural that the Academy would turn to him again.

"We are looking forward to his providing even greater glamour and excitement at our first show to be televised in color."

The awards presentation will be carried live over the combined television and radio facilities of the American Broadcasting Company.

Pasternak has produced more than 60 films in Hollywood since 1937, among them "Destry Rides Again," "As Thousands Cheer," "Anchors Aweigh," "The Great Caruso," "Love Me or Leave Me," "Please Don't Eat the Daisies," "Billy Rose's Jumbo," and the forthcoming "Made in Paris."

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., NOV. 22

N. Y. Legislators Pursue New Classification Effort

ALBANY—Further indication that the Joint Legislative Committee on Offensive and Obscene Material, whose continuance with an eight-member group was unanimously authorized by the Assembly and Senate in a resolution adopted last June, would submit recommendations for a new film licensing law to the Speaker of the Lower House and the President Pro Tem of the Upper House around Dec. 15, was seen in the scheduling of a two-day public hearing at Syracuse on Dec. 8 and 9.

The Committee, headed by Assemblyman Jules G. Sabbatino, Queens Democrat, had held previous sessions in Buffalo and New York City. At all three, the agenda was the same—a consideration of proposed legislation "for the licensing and review of motion pictures prior to exhibition in the State of New York, and the enforcement of existing statutes against obscene motion pictures, and a review of "the enforcement of existing statutes dealing with the distribution and sale of obscene pictures, magazines, etc., and in particular to consider the new Penal Law Sections 484-h and 484-i which were effective Sept. 1, 1965, and July 1, 1965, respectively.

Scope of the Syracuse hearings "will be concentrated upon the effects which the distribution and sale of obscene materials and motion pictures have upon the youth of the State of New York."

The latter has been a chief objective of the Joint Committee in recent years. The film phase was covered in bills introduced at the 1962-63-64-65 sessions of the Legislature. In three of these annual gatherings, a measure providing for "classification" of motion pictures as to their "acceptability" for viewing by school children was overwhelmingly passed by the Assembly, but never has given the greenlight for a Senate vote.

Issuing the call for the hearings at the State Office Building, Syracuse, were chairman Sabbatino and Senator H. Douglas Barclay, Pulaski Republican. Joint Committee, with a $20,000 appropriation, was authorized to proceed with a "comprehensive study and investigation of offensive and obscene publications, motion and still pictures, radio and television programs, and matters and problems related thereunto, including but not limited to the extent to which such media may offend against accepted standards and the public interest."

Any remedial legislation recommended by the Joint Committee "shall in no way restrain or abridge the liberty of the communication media."

Senator Earl W. Brydges, scheduled to be elected Majority Leader when the Republicans take control of that House in January, had, before election announced that he would make introduction of a new film licensing law "one of the first orders of business," so the chance for Senate approval would seem good.

Whether the legislative journey will be entirely smooth, and what Gov. Nelson A. Rockefeller thinks of any kind of film "sealing," are imponderables.

ADDRESS CHANGE?

When notifying us of change of address, please send your old as well as new address so that we can make the change promptly. If possible, please include the address portion of the mailing envelope in which you receive MOTION PICTURE EXHIBITOR.

BROADWAY GROSSES

Ready For Thanksgiving

NEW YORK—The usual pre-holiday slump affected the Broadway first-run theatres as they awaited the Thanksgiving rush.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"NEVER TOO LATE" (Warners). Radio City Music Hall, with usual stage show, did $90,000 from Thursday through Sunday, with the third week going to $125,000.

"THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES" (20th-Fox). DeMille claimed the 23rd week at $18,600.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $45,000 for the 38th week.

"THE CINCINNATI KID" (MGM). Loew's Capitol reported $18,000 for the fourth week.

"THE AGONY AND THE ECSTASY" (20th-Fox). Loew's State, with hard ticket policy, did $51,000 on the seventh week.

"RETURN FROM THE ASHES" (UA). Astor claimed $13,000 for the opening week.

"KING RAT" (Columbia). Victoria stated the fourth week was $17,000.

"THE GREATEST STORY EVER TOLD" (UA). Warner Cinerama had $10,600 for the 40th week.

"MY FAIR LADY" (Warners). Criterion, with road show policy, reported $32,960 for the 57th week.

Reisini-Forman Stock Deal

NEW YORK—Nicolas Reisini, founder and former president and chairman of Cinerama, Inc., has arranged to dispose of all but 45,000 shares of his common stock in the company to William R. Forman, president, Cinerama, who will buy 647,000 shares of Cinerama owned by Reisini and Robin International, a concern also owned by Reisini. Forman is to pay slightly less than $3 per share for 396,-000 Cinerama shares. In addition, 251,000 shares would be bought under an installment purchase contract at $5.73 each.

Florida Disneyland In The Works

$100 Million Entertainment Center On 27,000 Acres Will Benefit Entire State; 3-Year Target Date Set

ORLANDO, FLA.—Walt Disney announced at the Cherry Plaza Hotel plans to create a $100 million entertainment center on 27,000 acres in Orange and Osceola counties. He said the Florida entertainment center would contain some basic attractions that are now at Disneyland in Anaheim, Calif.

"Certain basic attractions may move here," Disney said, "but we would like to develop a new concept in entertainment. The initial stage, which is now being planned, must top or be the equivalent of Disneyland."

He estimated planning and construction would require about three years.

Governor Haydon Burns termed the announcement "the most significant in the history of Florida." The Governor added that the state government has pledged itself to the fullest cooperation with the new venture.

Disney explained that Florida was selected for the new project because of its climate and its established lure for tourists, particularly families in search of entertainment. The Orlando area was selected because of its central location and availability of land.

The tract lies about 11 miles southwest of Orlando and 14 miles southwest of Kissimmee, the county seat of Osceola County.

With Disney were his brother Roy and about 10 members of his California staff.

Charles Campbell, chairman, Florida Development Commission, hailed the project as "a bright new era for Florida."

Disney explained that "most of the 27,000 acres will be used as a buffer zone so we can administer complete control over the area to eliminate undesirable outside growth that will result from the center."

He stressed that he would not request any special treatment not accorded to other industries moving into Florida.

Disney indicated that a number of major industrial plants will be included in the general area of the attraction, and said that the Orange County Disneyland would equal or exceed the original Disneyland. Its economic impact, he felt, would extend throughout the state of Florida.

Koken Chairs Cantor Dinner

NEW YORK—Lee Koken, concession and vending executive, has been elected chairman of the Dec. 1 B'nai B'rith Youth Services dinner honoring Sol W. Cantor.

John Lindsay, Mayor-elect of New York, will be a featured speaker at the dinner.

Cantor, president of Interstate Department Stores, one of the nation's largest discount store networks, will receive the B'nai B'rith President's medal, highest public honor of the 500,000-member Jewish service organization.

More than 2,000 persons are expected to attend the $100-a-plate affair at the Americana Hotel. The principal speaker will be Buell G. Gallagher, president of the City College of the City of New York. Proceeds will go to the annual New York campaign of the B'nai B'rith Foundation of the U.S., a fund-raising agency that supports B'nai B'rith youth programs.



Princess Margaret of England recently enjoyed a chat with Paul Newman while Alfred Hitchcock watched some off-stage action during her visit to the set of "Torn Curtain" at Universal City Studios.

Disney Earnings Soar To $6.00 Per Share

BURBANK, CALIF.—At the regular meeting of the board of directors of Walt Disney Productions, Roy O. Disney, president, informed the board, subject to final audited figures, that earnings for the fiscal year ended Oct. 2 will be in excess of $11,000,000, or about $6.00 per share.

Disney also advised the board that a payment of $2.5 million had been made on the principal amount of the company's $10 million Prudential loan, leaving the balance of the loan outstanding at $7.5 million.

At the present time, he said, all indications point to another good year ahead.

The board of directors declared a regular quarterly cash dividend of 10 cents per share and the annual stock dividend of 3 per cent, each payable Jan. 1, 1966, to stockholders of record on Dec. 1, 1965.

The Disney earnings represent an increase of more than 55 per cent over comparable figures for the previous year. Last year's total income was $7,057,435, equal to $3.96 per share.

The sensational boxoffice record of "Mary Poppins" was credited with much of the Disney boost in earnings, accompanied by upped attendance at Disneyland and a jump in record and music business.

British Tent Sets Crew

LONDON—Past chief barker of the Variety Club of Great Britain, Sir Billy Butlin, MBE, offered himself for election as a crew member at the election dinner so that he would be eligible as chief barker for the year of the VCI convention in London, and was enthusiastically carried. Reelected were crewmen Trevor Chinn, Bernard Delfont, Tim Holland, Clifford Jeapes, Billy Manning, and Sefton Myers. Newcomers to the crew are Harold Baim (film producer), Russell Hadley (Paramount Pictures), Percy Livingstone (20th-Fox), and Len Matchan (industrialist). Jack Klein and Dickie Pearl have been elevated to the executive board, and crewmen David Kingsley and Wilf Whitby did not offer themselves for reelection.

Chi Festival Names Best; "Lollipop Cover" Honored

CHICAGO—The Chicago International Film Festival awarded International Productions Inc.'s "The Lollipop Cover" the gold award for a feature film and Don Gordon was named best actor for his role in the film.

Toho's "We Will Remember," a Japanese film, was the choice of the committee for the film "making the greatest contribution to international communication and understanding."

An award for "the film of greatest excellence" and a $1,000 prize was won by "Searching Eye," Saul Bass and Associates, an industrial product prepared for the Kodak Pavilion at the New York World's Fair.

Gregory Markopoulos' "Twice a Man," an experimental product, won the $1,000 Pioneer Award for "doing the most to advance film making as an art and craft."

Other awards were Waheeda Rehman, best actress for her role in Stratton Productions' "The Guide"; George Tzavellas, best director, for "The Mistress," Production Company, Athens; and best black and white cinematography, "Across The River," Debema Productions. Also, best documentary, "Yeats Country," Aengus Films, Ltd., Dublin; educational film gold award, "Rainshower," Dimension Films; best short subject, "Flora," Benjamin Hayeem; best religious film, "Parable," Fred A. Niles Communications Centers; best cartoon, "Claude," U.C.L.A. Motion Picture Division; and best experimental, "Nothing Happened This Morning," David Bienstock.

There were also winners in the industrial category and for the best television commercial.

The festival awards were made at a dinner on the site of the old Essanay Studios, now occupied by Wilding, Inc.

"Viva Maria" Moved Up

NEW YORK—The American premiere of "Viva Maria," starring Brigitte Bardot and Jeanne Moreau, has been moved forward to Saturday evening, Dec. 18, at the Astor and Plaza, New York. Also moved up are the arrivals here of Miss Bardot and Miss Moreau, who will fly from Paris on Tuesday, Dec. 14, for their first visits to the United States.

Following the New York openings of the film, a United Artists release, both actresses will leave on Sunday, Dec. 19, for Hollywood, where "Viva Maria" will have its west coast premiere at the Bruin Theatre on Monday, Dec. 20.

IATSE Fills Vacancy

NEW YORK—Roy R. Ruben, business agent of Detroit Moving Picture Machine Operators Local 199, has been elected eighth vice-president of the I.A.T.S.E., it was announced by president Richard F. Walsh. He fills a vacancy created by the retirement of general secretary-treasurer Harland Holmden and the advancement of vice-president John A. Shuff to that office. Sidney E. Phillips, business agent of Operators Local 159, Portland, Ore., moves to the office of international representative.

Phila. Bids Fond Farewell To Boston-Bound Reardon

PHILADELPHIA—Nearly 200 prominent exhibitors and representatives from the New York and local offices of the major film companies gathered in the Bellevue-Stratford Hotel to pay tribute to Carl Reardon in a dinner tended in his honor by the Motion Picture Associates Foundation, Inc., of Philadelphia, charity organization of the Philadelphia motion picture industry.

Reardon has recently resigned as branch manager of Universal in Philadelphia, after a 28 year association, to join the General Cinema Corporation in Boston in an executive capacity of film buyer.

Don Hicks, Paramount branch manager and president of Motion Picture Associates, presented a gift to Reardon. George Beattie, vice-president, William Goldman Theatres, was toastmaster; Emil Goldhaber, prominent Philadelphia attorney, narrated an exceedingly amusing history of "The Life of Carl Reardon," amply illustrated with appropriate slides.

David E. Milgram, president, Pennsylvania Theatre Owners, owner of the Fox, and president of the theatre corporation that bears his name, was a speaker, as were Bob Wilkenson and Joe Rosen of Universal and Sam Seletsky of General Cinema Corp.

Among the huge crowd in from New York for the occasion were Saal Gottlieb and Herman Ripps—MGM; Gene Tunick and Jim Velde—United Artists; Bud Ederle—Embassy; Ernie Sands, Hugh Owen, and Herb Gillis—Paramount; Hank Goldman—Fabian; Al Fitter—United Artists; Leo Greenfield—Buena Vista; and Sam Diamond—20th Century Fox.

Many heads of prominent circuits were also in attendance, including Frank Damis, Stanley Warner; Sam Shapiro, Sameric Corp; and Claude Schlanger—Schlanger Theatres.

Also seated on the dais were Jay Emanuel, MOTION PICTURE EXHIBITOR; Jack Beresin, chairman of the board, ABC Vending; and John Coyne, Comerford Theatres.

Milgram discussed the industry's manpower problems and also stressed the need for caution in the construction of new theatres.

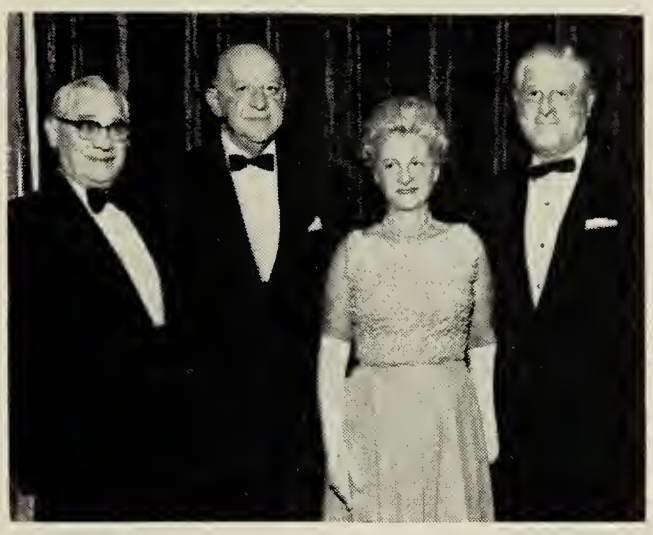
He said, "If the building and opening of new theatres continues on its present expansion level, you may find in the next several years a further raid of distributor talent. This lack of manpower can be blamed on both branches of our industry, and unless distribution and exhibition can soon find ways of interesting young people in our business and instituting proper training programs, our business stands to suffer . . .

"I think that distributor heads have lost the feeling that the local representative is of major importance. More and more each year the local manager is losing his branch autonomy, and more and more each year the local branch loses its prerogative to make the decisions so vital to good distribution, particularly among the rank and file of the small independent theatre owner . . . I hope that the general sales managers will soon begin to realize the importance of their branch managers and the importance of their contacts with their customers through their local offices . . .

"Looking into the future of our business, I might add a warning to exhibition against the inherent dangers of overseating in the present building spree. How many areas can you enumerate that have three or four new theatres where there should be one or two. How many of these expansionist exhibitors have taken into account the fickleness of our movie-going public. The theatremen are caught up in the fever of a fashionable game to have at least one new theatre in each shopping center. How do all these new theatres intend to operate with product only in abundance during two and a half months through the summer and five holidays a year. I believe exhibition, particularly the circuits, is now in the process of falling over its own brick and mortar in the race to build without seriously considering the needs."

Wilkenson, Universal assistant general sales manager, brought the house down when he turned to Reardon, exhibition's newest acquisition, and said, "You'll never buy pictures as cheap as you sold them."

Prince Philip To Attend Ceremony Launching Variety's N.Y. Hospital



Seen at the recent charity ball of Variety Club Tent 35 at the Hotel Americana, New York, were Jack H. Levin, chief barker Tent 35; S. H. Fabian, campaign chairman of the club's fund-raising drive to establish a Children's Heart Center; Mrs. Nat Nathanson, president, Variety Club Women of N.Y., and Milton R. Rackmil, chairman of the ball.

NEW YORK—Prince Philip of England will be the chief personality at the ground breaking ceremonies next March of New York Variety Club Tent 35's Children's Heart Center, which is to be part of the vast hospital complex at the Flower and Fifth Avenue Hospital, S. H. Fabian, campaign chairman for the Club's fund-raising effort for this project, told the capacity audience of 700 at the Variety Celebrity Ball in the Imperial Ballroom of the Hotel Americana.

Milton R. Rackmil, president of Universal Pictures, Decca Records, and vice-chairman of the board of MCA, Inc., was chairman of this year's Celebrity Ball, which was part of the Tent's fund-raising efforts on behalf of this project.

Fabian disclosed that the Tent now has in hand about 40 percent of its basic commitment of $250,000, and is going ahead to raise the full sum it has pledged for the first step in the creation of the Children's Heart Center.

Fabian further announced that accompanied by Lord Mountbatten, Prince Philip will be the honor guest at five important Variety Club dinners next March from New York to Los Angeles as part of his efforts to promote the interests of the Variety Clubs of which he is a member, as well as officiating at the hospital ground breaking ceremonies of the New York Tent's Children's Heart Center.

James Velde, United Artists vice-president and general sales manager, was the winner of the 10 shares of AT&T stock, the top of the 27 prizes offered to the purchasers of the $10 raffle tickets which was part of the fund-raising effort.

Jack H. Levin, chief barker of Tent 35, and Mrs. Nat Nathanson, president of the Variety Club Women of New York, and their crews officiated at the drawing of the prizes.

Himan Brown was emcee of the entertainment portion of the evening which included performances by such top performers as Red Buttons, Ella Logan, Brenda Lee accompanied by Henry Jerome, Killer Joe Piro and his dancers and Jeremy Holmes.

Peter Duchin and his orchestra provided the dance music throughout the evening. Special Variety Barker hats filled with perfumes and cosmetics were provided for the lady guests. The circus and carnival motif was followed through in the table decorations in the arrangements made by Mrs. Harry Pimstein and her committee.

Triple Reserved-Seat Bow For UA's "Giant Shadow"

NEW YORK—"Cast A Giant Shadow," starring Kirk Douglas and Senta Berger in the story of Col. David "Mickey" Marcus, will have an unprecedented world premiere as a reserved-seat attraction at three theatres in the metropolitan area on March 29, 1966.

The event, first of its kind, will be held at the Walter Reade-Sterling DeMille, Times Square; Century's Fantasy, Long Island; and Skouras' Cinema 46, Totowa, N. J. The motion picture is a United Artists release.

The film, which recreates Israel's gallant fight for survival against an overwhelming Arab invasion, also presents Frank Sinatra, Yul Brynner and John Wayne in special appearances.

"Mickey" Marcus, portrayed by Kirk Douglas, played a vital role in this war of independence, serving as Israel's first general in over 2000 years.

Marcus was a Brooklyn-born lawyer who carved out several brilliant careers as a West Point graduate, New York City crimebuster, World War II aide to General Marshall, D-Day parachutist, military aide to President Roosevelt and military organizer of the war crimes trials.

"Othello" Pre-Release Set

HOLLYWOOD—The pre-release premiere of "Othello," starring Laurence Olivier in the Warner Bros. motion picture presentation of the most widely-acclaimed production of Shakespeare's drama in recent times, will take place on Dec. 15 at Pacific's Pantages Theatre, Hollywood.

"Othello" will be given 10 performances only during a one-week engagement that will enable the film, its cast and technical staff to qualify for this year's Academy Awards. To be eligible for "Oscar" nominations, a motion picture must be shown to the public in a Los Angeles theatre for at least one week during the calendar year.

Society Of Indie Producers Marks Birthday By Record Of Achievement

BEVERLY HILLS, CALIF.—"Tripling its membership in one year is, in itself, evidence of the need being filled for its members by the Society of Independent Producers, which will have its first anniversary Nov. 23. Today, the Society's roster numbers 21 of Hollywood's major independent producers. The manner in which the Society functions, in effect, gives each of the 21 independent producer members a labor relations department for the handling of day-to-day problems. In addition, the Society provides its independent producer members with representation at the bargaining table and an effective voice in industry affairs. Its members receive these services and others at minimum cost."

So stated Eugene Arnstein, executive vice-president of the Society on the occasion of its coming first anniversary.

In assessing its first year of operation, Society president Leon Kaplan and board chairman Sam Zagon stated that they are pleased with the achievements of the Society under Arnstein's management and with the position the Society has attained within he industry in a relatively short span of time.

Before the year-end, the Society will move to larger quarters at 8455 Beverly Boulevard. Presently, its offices are located at 215 South La Cienega Boulevard.

Independent producers comprising the Society's roster of members are Mirisch Corporation; Stanley Kramer Corporation; Nelson-Engel Preductions; Burt Lancaster's Norlan Productions; Panama Frank's Parkwood Productions; Blake Edward's Geoffrey Productions; J. Lee Thompson's Orchard Productions; Lawrence Turman, Inc.; Leonard Films, Inc.; Levy, Gardner, Laven's Bristol Pictures, Inc.; Otto Preminger's Sigma Productions, Inc.; John Sturges' Alpha Productions; John Sturges' Kappa Productions; American International Pictures, Inc.; George Axelrod's Charleston Enterprises Corp.; Courageous Films, Inc.; Peter Lawford's Chrislaw Productions, Inc.; Robert B. Radnitz Productions, Ltd.; Rock Hudson's Gibraltar Productions, Inc.; Edward Small's Admiral Pictures, Inc.; Mirisch-Rich Productions.

"007" To Relight Paramount As UA "Showcase" Film

NEW YORK—The famed Paramount on Times Square will be reopened especially for the New York engagement of "Thunderball," fourth Ian Fleming thriller, starring Sean Connery as James Bond, on Tuesday, Dec. 21.

The 3,620-seat Paramount, long a landmark of entertainment on Broadway, was selected because of its huge capacity, which enables it to accommodate the many James Bond fans for the new 007 film adventure. Simultaneously, "Thunderball" will be presented as a United Artists Premiere Showcase attraction at approximately 24 other theatres in the metropolitan area.

AIP, Saperstein Agree On Musical Variety Film

NEW YORK—Highlighted by specially-booked pre-release screenings this New Year's Eve to duplicate the highly successful release pattern of last year's "T. A. M. I. Show," American International Pictures announced completion of an agreement with Henry Saperstein to distribute an all-new 12-act musical variety motion picture feature.

According to AIP top executives James H. Nicholson and Samuel Z. Arkoff, Saperstein will act as executive producer, with the show to be filmed live in Hollywood on Nov. 29. Filming will be via a process similar to that used for the T. A. M. I. feature, with national release date scheduled for Jan. 26, 1966, Nicholson and Arkoff said.

Unlike the AIP-distributed T. A. M. I. Show, which was devoted exclusively to rock and roll music, the new musical variety show will feature four different types of currently popular music—rock and roll, folk-rock, traditional blues and country-western.

New Classification Law Considered In Dallas

DALLAS—A new movie classification ordinance will be presented to the City Council by City Attorney N. Alex Bickley.

The announcement followed action by Federal Judge Sarah T. Hughes in finding the present ordinance unenforceable and a violation of constitutional rights.

A redrafted approach to the problem will be submitted by Bickley, who stated that he does not plan to appeal Judge Hughes' findings.

The City Council prepared the way for the new ordinance by calling a public hearing on it. The City Council brought the ordinance into being after numerous parents and clergy complained that a strict classification of movies was needed to prohibit youngsters from seeing so-called adult films.

Judge Hughes stated again that the first two sections of the present ordinance, setting up a board to classify the movies and the classification process itself were valid. She stated the balance was unenforceable. This included the fact the theatres had no quick recourse for appeal.

Attorneys for the city of Dallas and the Dallas area theatres met with Judge Hughes for her conclusions. Exhibitor spokesmen said they would not comment until a draft of any new legislation could be examined.

"Clowns" Bows In Oscar Bid

NEW YORK—"A Thousand Clowns," starring Jason Robards and Barbara Harris and based on Herb Gardner's original Broadway comedy hit, will have two premieres in New York and Los Angeles in December, it was announced by United Artists vice-president James R. Velde.

The openings will be special pre-release engagements to qualify the film for Academy Award nominations, and will be the only playdates for the UA film until the spring of 1966, when the picture will be nationally released, said Velde.

The New York opening will be held at the Trans-Lux East on Monday, Dec. 13. The Los Angeles premiere will take place in mid-December.

Kessler To T-L Board

NEW YORK—Bernard Kessler has been elected a director of Trans-Lux Corporation, it was announced by Percival E. Furber, chairman. Kessler is president and a director of Unishops, Inc., the nation's largest operator of men's and boy's wear leased departments in major discount stores.

Kessler was recently the recipient of the University of Massachusetts Award for outstanding contributions to mass merchandising, a field he entered nearly two decades ago. In 1957, with his brother, Daniel, he founded Unishops which became publicly held in 1962. In 1963, it was listed on the American Stock Exchange and in 1965, transferred to the New York Stock Exchange. Presently, Unishops operates 153 units in 33 states and Puerto Rico.

Active in numerous civic and philanthropic organizations, Kessler is presently a member of the board of trustees of the Anti-Defamation League of New Jersey. He is an alumnus of the New York University School of Commerce and Dartmouth's Amos Tuck School of Business Administration.



At a testimonial dinner in New York, Harland Holmden, retiring general secretary-treasurer, I.A.T.S.E., received the best wishes from some of his top associates in the industry and the union. Left to right, Russell V. Downing, president-managing director, Radio City Music Hall; Harry Brandt, president, Independent Theatre Owners Association; Holmden; Charles Boren, industrial relations vice-president of Association of Motion Picture Producers; Richard F. Walsh, IATSE president; and John A. Shuff, who succeeded Holmden as secretary-treasurer.

Tri-State Meet Told To Avoid Fast-Buck Pix

MEMPHIS—"Pass up the fast-buck pictures. In the long run, they leave the theatre with a black eye," advised J. H. (Tommy) Thompson in an address, "How To Make Small Town Theatres Profit," before the 56th annual convention of Motion Picture Theatre Owners of Mississippi, Arkansas, and Tennessee in Memphis.

The Harkinsville, Ga. theatreman, who operates 15 houses in Georgia, is president of the Georgia Theatre Owners Association.

"Don't just put a picture on the screen without knowing what it is about and without having seen it," he continued. "Take advantage of every kind of promotion and utilize whatever the film has to offer."

"A recent survey shows that 70 per cent of theatre attendance today is in the six to 20-year-old age group," Thompson said. "I feel some of the major film companies are missing the boat by not producing more pictures that appeal to this group.

"Forty to 45 per cent of the population in the average town is in the six to 20 age group. They will not buy adult problem pictures. But they will buy certain sex pictures."

"Every theatre I take over is in terrible condition," Thompson said. "The seats are bad, upholstery torn, restrooms filthy. We need to upgrade our theatres. Where theatres are clean, they do well.

"Today in properly operated theatres, the motion picture is still king in entertainment. For 50 cents or 75 cents, you can see stage productions which would cost $10 to $15. The public gets more for its money.

"Too many exhibitors are trying to replace cleanliness and good atmosphere with darkness—no lights," Thompson added.

"Another thing, our theatre men should know more about public interests and book that kind of attractions. The height of our business is from the last of May until Labor Day. If the exhibitor is aggressive enough." Thompson said, "he will find out from the schools when they have a holiday, and book pictures desirable for that age group. He will find out when they have exams and book pictures for adults only at that time."

The meeting at Chisca Plaza, Memphis, was one of the largest on record for the group. Leon Rountree, Holly Springs, Miss., president, said the registration was 325.

J. T. Hitt, Plaza Theatre, Bentonville, Ark., got top billing at the convention. He succeeds Leon Rountree, Holly Springs, Miss., who became chairman of the board, as president of the group. Norman Fair, Somerville, Tenn., was elected secretary-treasurer. New vice-presidents are Charles Eudy, Houston, Miss.; Robin Wrightman, Little Rock, Ark.; and Watson Davis, Memphis, Tenn.

Marjorie C. Malin, Lura Theatre, Augusta, Ark., became the first lady exhibitor voted the "Showman of the Year" award. Her mother, Mrs. Lura Malin, who opened a theatre in Cotton Plant, Ark., in 1915, was the oldest exhibitor present for the meeting.

Richard Lightman and Watson Davis, Malco Theatres, presented a product digest of pictures for the year ahead. William Slaughter, Rowley United Theatres, Dallas, spoke on censorship and classification of pictures. He told the exhibitor that "motion picture theatre owners don't want to be policemen. Neither do they want censorship or forced classification of pictures. We want to classify pictures voluntarily, so that parents can know how the pictures are rated and decide whether or not to permit their children to attend.

Teddy Solomon, Gulf State Theatres in New Orleans, spoke on "Wage and Hour Law—How it Affects Theatres." He said theatres have been exempt from minimum wage and "it is very important that we do all we can in order to keep our theatres exempt." He urged theatre owners and managers to write their senators and Congressmen.

Max Connett, Connett Theatres, Newton, Miss., spoke on the "Advertising Approach for Small Towns."

C. Clare Woods, United Theatres, Inc., New Orleans, president, Louisiana Theatre Owners, was the featured speaker at the luncheon given as a tribute to film row managers.

Sir Billy Butlin In Pittsburgh Tent Variety Spotlight As Man Of Year



Darryl F. Zanuck, president, 20th Century-Fox, was recently honored with a special citation by the Reserve Officers Association. Seen with him are Admiral J. J. Clark, U.S. Navy Ret., chairman of the New York committee, and Admiral John J. Bergen, Ret.

PITTSBURGH—Variety Club of Pittsburgh Tent One will honor chief barker E. Louis Averbach at the annual banquet at the Penn Sheraton Hotel on Nov. 28.

England's Sir Billy Butlin, who has been selected by the Tent as "International Personality of the Year," has signified his intention of attending the banquet to accept this award.

Butlin, an outstanding figure in British Variety, has made personal gifts to Tent 36 of Great Britain totaling more than $500,000, to mark him as Variety's greatest benefactor in the Club's history. He has also contributed personally to the charities of several U. S. tents.

He has again extended his "great and generous heart" across two continents in sponsoring and spearheading the $50,000 Butlin Incentive Plan for champion chief barkers and their tents, which has captured the imagination of every Variety Club throughout the world.

The response from Variety Clubs everywhere has been quite fabulous, with each tent holding high hopes that at the final night of the international convention in London on April 22, 1966, they will be one of the top three winners of first prize, $30,000; second prize $12,500; and third prize, $7,500. Personal trophies for the champion chief barkers and the international representatives of the winning tents will also be presented at the convention.

The method of judging will be by marks or points to be awarded on a percentage basis for achievements during 1965-66, as compared with the same period in 1964-65.

D. J. Goodlatte is chairman of the Butlin Incentive Plan.

Obscenity Conviction Appealed

NEW BRITAIN, CONN.—Brooks LeWitt, manager, Berlin Drive-In, charged with indecent or immoral exhibition, has been fined $850 and given a 10-day jail sentence in New Britain Circuit Court.

LeWitt immediately filed an appeal to the Appellate Division through Attorney Jerome Caplan of Hartford. Judge Michael S. Sicilian fixed bonds at $1,500.

LeWitt was arrested last July 27 by two state police officers after they viewed the film, "The D Girls," which they claimed was obscene. Judge Sicilian recently had a private showing of the film.

Theatre projectionist Howard E. Williams, charged with a count similar to that against LeWitt, has been granted a nolle.

Prosecutor Mark S. Shipman represented the state.

N. Y. Allied To NATO

NEW YORK—The New York State Allied Theatre Owners board of directors unanimously instructed Sidney J. Cohen, president and national director, to attend the first organizational meeting of N.A.T.O. and to make N.Y. State Allied a member of the new organization, which is a merger of Theatre Owners of America and National Allied.

Para. Meets In Toronto

TORONTO—Canadian sales meetings focusing on Paramount Pictures' 25 releases for 1966 took place here at the Royal-York Hotel, under the direction of Mickey Stevenson, Canadian general manager.

Attending from New York were Ernest Sands, vice-president and assistant general sales manager, and Joseph Friedman, executive assistant to Martin Davis, vice-president in charge of advertising and public relations.

Participating in the Canadian meetings were branch managers Robert Lightstone, Toronto; William Kelly, Calgary; Romeo Goodreau, Montreal; Ralph Thorne, St. John; Douglas White, Vancouver; and Norman Simpson, Winnipeg. Win Barron, Canadian field advertising-publicity manager, and Elya Cormier, Montreal sales manager, also attended.

Petrella Heads Buffalo Tent

BUFFALO—Albert J. Petrella has been elected chief barker of Tent 7, Variety Club of Buffalo. Petrella is a councilman-at-large of the city of Buffalo. Other new officers are Harry L. Berkson, B. & D. Amusements, first assistant chief barker; Peter G. Becker, Dipson Theatres, Batavia, N.Y., second assistant chief barker; Francis Maxwell, United Artists, property master; and Myron Gross, Co-Operative Theatres, long time dough guy, reelected to that office.

Civil Liberties Union Urges Media To Take Controversial Advertising

NEW YORK—The American Civil Liberties Union urged the mass media of communications to accept non-commercial controversial advertising on a non-discriminatory basis.

In a statement adopted by the organization's board of directors, the group asked the media to adopt an "open" policy in the interests of the First Amendment.

Non-commercial advertising was defined in the statement as advertising "which expresses opinion or recommends action on political or social issues as distinguished from commercial advertising which offers goods and services for sale."

Formerly, the civil liberties group sided with the media in their claim that the First Amendment guarantee of freedom of the press includes the publishers' right to reject advertising. In reversing its policy, the Union noted a change in the nature of the channels of communication.

The ACLU said, "The ultimate purpose of the freedom of speech provision of the First Amendment is to promote the public circulation of diverse thought on political and social issues. In simpler times than our own, it was possible to reach the public with such thought by methods which are relatively ineffective in our complex society. Thus, today, the speech on a street corner or in a public park, and the printed pamphlet or handbill, reach a very small portion of the public, and are too often regarded as the province of the 'lunatic fringe.' Today's market place of ideas is found for the most part in books, magazines, newspapers, radio, and television. The idea which is denied access to this market place is unlikely to be given serious consideration by any substantial part of the public."

The Union's decision climaxed a year's organizational study of the problem. The study was prompted by several refusals by media in recent years to sell time and space to controversial groups. Among the incidents that had been reported to the ACLU were the rejection of Goldwater advertisements last year by a Pennsylvania newspaper, the refusal to accept advertisements dealing with world peace and the Cuban situation by two Ohio newspapers, the rejection of an advertisement from an organization devoted to the interests of homosexuals by the Saturday Review, and the turndown of car card advertisements from Women's Strike for Peace by the Philadelphia Transportation Company.

In urging "those who control space or time in the communications media . . . to allow all points of view to be expressed through their advertising facilities," the ACLU retained its position that publishers and radio and televsion station owners have a right to require compliance with law and with "reasonable non-discriminatory regulations." While asserting that it will urge all media to accept non-commercial controversial ads, the Union pointed out that certain publishers or owners may decide to limit the categories of advertising they will accept, and "may exclude certain categories of advertising, because the medium appeals to specialized audiences such as labor union members or a religious group or because of the publisher's self-imposed and previously defined standards.

"In such cases, we believe, a publisher's or owner's obligation to accept all advertisements in the categories of advertising that he permits is especially important regardless of the point of view expressed, and whether or not the particular issue within the advertising category appeared in previous advertisements. Thus, if a publisher will accept political campaign advertising from one candidate he should accept similar advertising from the others. Or, if he accepts advertisements soliciting contributions to help groups espousing the U.S. administration's position in Viet Nam, he should accept similar advertisements for groups opposing the U.S. position in, say, Cuba."

The statement drew a distinction between privately-owned media on whom the ACLU calls to adopt its standards voluntarily, and other kinds of media. It said privately-owned but government-regulated radio and television stations which, under their FCC-granted license, are obliged to operate in the public interest, have "a special obligation to accept advertisements dealing with political, social, religious or economic issues, whether or not contrary viewpoints have first been aired." This necessarily includes the explicit obligation to accept advertisements rebutting views previously presented in other advertisements, the ACLU said.

Publicly-owned media, the statement urges, should be required to follow this policy if they accept advertising, as should the privately-owned, but government-regulated bus and subway monopolies.

Landau—Unger Concentrate On Production; AA Deal Ends

NEW YORK—Ely A. Landau and Oliver A. Unger announced the planning of production or co-production of 10 major films at a cost of $20 million.

At the same time, the company stated it will "move more and more away" from distribution, concentrating almost totally on production and giving up direct supervision and control of the distribution phase of the firm's operation.

In line with this, they stated their existing arrangements with Allied Artists, which serves as sales agent for most of the company's current releases, is being terminated amicably. Talks with AA and other companies on acquiring Landau-Unger product for distribution have been opened. The agreement with Allied Artists ends Jan. 1.

Md. Censors Upheld

BALTIMORE, MD.—Judge Joseph R. Byrnes upheld the Maryland Board of Motion Picture Censors in banning the film, "This Picture Is Censored" in Maryland.

Judge Byrnes said, "This Court is of the opinion that the movie is clearly obscene, perhaps even to the point of being hard-core pornography."

William E. Hewitt, trading as Rex Film Distributors, in the Circuit Court action, contended the action of the board violated the first amendment to the U.S. Constitution; that the state censorship board is unconstitutional; and that the film is not obscene.

58 Notables On Dais For 27th Pioneer Dinner

NEW YORK—Fifty-eight notables from the worlds of entertainment, business and politics were scheduled to be dais guests Monday night for the 27th anniversary dinner of the Motion Picture Pioneers honoring MGM president Robert H. O'Brien as "Pioneer of the Year." Morris E. Lefko, MGM vice-president and general sales manager, was dinner chairman.

The dais guests were to include Charles Alicoate, Jack Armstrong, L. A. (Charlie) Bonn, Thomas G. Corcoran, Vic Damone, Sidney Davis, George S. Dembow, Sam Dembow, Jr., Ned E. Depinet, Justice William O. Douglas, Russell Downing, Jimmy Durante, S. H. Fabian, Milton Freeman, Leonard Goldenson, Abel Green, Ira Guilden, Jay Emanuel, William J. Heineman, Skitch Henderson, Ralph Hetzel, Eliot Hyman, Leo Jaffe, Ben Kalmenson, George Killion, Marvin Kirsch, Arthur Krim, Morris E. Lefko, Msgr. Thomas F. Little, Harry Mandel, Leonard Marks, Benjamin Melniker, Robert Mochrie, Jan Murray, Robert H. O'Brien, Judge Fedinand Pecora, Arnold Picker, Eugene Picker, Sidney Poitier, Ganson Purcell, Martin Quigley, Jr., Clark Ramsay, Martin Ransohoff, Charles Reagan, Sumner Redstone, Sam Rinzler, Burton Robbins, Sam Rosen, Abe Schneider, George J. Schaefer, Sol H. Schwartz, Maurice Silverstein, Spyros P. Skouras, Richard F. Walsh, Edwin L. Weisl, Robert Weitman, Max Youngstein, and Adolph Zukor.

There were five fabulous prizes to be raffled off in conjunction with the dinner, held at the Hotel Americana. The lineup of prizes, said to be the most impressive ever offered by the organization, included a 1966 Imperial Convertible by Chrysler Corporation; a round-trip for two to Honolulu via United Air Lines DC-8 Jet Mainliner, featuring its first-class Red Carpet Service, plus a seven-day all-expense stay at the Hilton Hawaiian Village; a complete K. L. H. Hi-Fi Stereo; Kodak's new Super 8 Instamatic M4 Movie Camera and Instamatic M60 Movie Project; and a 1966 Color TV by RCA.

MGM's "Kid" Sponsors Fight

NEW YORK—The more than 70,000,000 sports fans who will be listening to the Cassius Clay-Floyd Patterson heavyweight championship fight over the ABC Radio Network on Nov. 22 will also be exposed to the skills of professional poker via four radio spots for MGM-Filmways' "The Cincinnati Kid." Aimed at one of the largest captive audiences in broadcasting history, sports enthusiasts will hear the promotions at a time when the Martin Ransohoff Production will have over 600 playdates throughout the country.

An additional national sales factor is that ABC will use part of the Lalo Schiffrin score from the film as background music in its own announcements of the championship bout.

Va., Md. Exhibs Set Meet

RICHMOND, Va.—Jerome Gordon, president, Virginia Motion Picture Theatre Association, and Douglas Connellee, president, Maryland Theater Owners Association, announced that the two organizations will have a joint convention at the Cavelier Hotel, Virginia Beach, Va., July 19-21, 1966. They have invited the District of Columbia Theatre Owners Association of meet with them.

T-L Revenues Up Slightly; Financial Position Strong

NEW YORK—Gross revenues of Trans-Lux Corporation rose slightly in the nine months ended Sept. 30, Percival E. Furber, chairman, said in a report to stockholders. He noted that net incomes for the period approximated that of a year ago, despite increased outlays for research and development and for sales promotion.

Net income for the nine months amounted to $389,305, including nonrecurring income of $12,379, and was equivalent to 54 cents a share on the 718,037 shares now outstanding. For the same months last year, net income was $403,276, or 56 cents a share on the same number of shares.

Amortization and depreciation charges for the period in 1955 were stated at approximately $738,000 as against $425,000 for the comparable period in 1964.

Furber said the company continues in a strong financial position. Consolidated net working capital amounted to $2,581,426 at Sept. 30, and, including cash of $913,576, current assets of $3,389,006 were 4.2 times current liabilities.

Development of the Trans-Jet electronic stock quotation device is proceeding satisfactorily, he said, and he looks for a demonstration model to be available in the spring of 1966. In November, installation of the improved Dow-Jones news ticker projector was initiated in Florida, and Furber said the new system, which produces a clearer and sharper image, would be available for installation in other parts of the country as soon as practicable.

He said that theater grosses from "A Stranger Knocks" were making a significant contribution to overall results and that the company had acquired the rights to "Gigantor," a series of 52 animated science-fiction programs for young audiences. Distribution to licensees is now underway.

Sharif Tours For "Zhivago"

NEW YORK—Omar Sharif, who plays the title role in David Lean's film of Boris Pasternak's "Doctor Zhivago," arrived here for the first lap of his three-and-a-half week, nine-city promotional tour for the Metro-Goldwyn-Mayer roadshow production.

Sharif, who won an Oscar nomination for his first American film—"Lawrence of Arabia"—was to make major radio and tv appearances and be interviewed by national magazines, syndicates, wire services, and newspapers in conjunction with his role in the Carlo Ponti Production. In addition to New York, Sharif will visit Boston, Philadelphia, Washington, D. C., Detroit, Toronto, Chicago, San Francisco, and Los Angeles before returning here for the world premiere of "Doctor Zhivago," to be held on Dec. 22 at Loew's Capitol.

Rackin, Green For "Mirrors"

LOS ANGELES—Marty Rackin has signed Guy Green to direct and to script with Stewart Stern the film production of "An Infinity of Mirrors," Martin Rackin Productions project for 20th Century-Fox.

Richard Condon book was purchased by Rackin and added to his Fox slate some time ago, and Rackin said he plans to start picture next summer on locations in Paris, Germany, and Hollywood.

Green last directed MGM's "A Patch Of Blue." Rackin is also prepping Marvin Albert's "The Man In Black."

The NEW YORK Scene

By Mel Konecoff

THE NAME, ASSOCIATED INDEPENDENT THEATRES, SEEMS TO DESCRIBE THE circuit of 29 theatres doing business on Long Island, in New Jersey, in Arizona, and in California perfectly. Independent it has always been—when Sam Baker was in command until he recently passed away and perhaps even more so now that Conrad, his son, has taken over as president.

Connie grew up in the business literally, with his earliest recollections dating back to the silent films. As a youngster, he used to pump air to his aunt's organ while he gazed with admiration at the on-screen happenings for which she provided accompaniment.

He strongly believes in a number of things concerning the industry. 1) Theatres cannot exist on six months of good product alone. 2) Theatres must get back to hard-core showmanship. 3) Don't be afraid to play hunches and try to watch timing. 4) Care about your audiences of tomorrow—the children of today. 5) Plan ahead—to stand still is to die.

Regarding the product situation, he decried the lack of concerted exhibitor resistance against good product being supplied only at holiday or peak periods. Exhibitors ought to be banding together to encourage orderly distribution from sources which are willing to see the problems of exhibition. He has been fortunate during the off periods because unorthodox bookings have been beneficial at the boxoffice.

Baker thought it most essential that we get back to rugged individualism and strong showmanship. We have to put Barnum and Bailey back on their pedestals and at the same time take our rightful place in the community. He admired Joe Levine for what he did in the area of showmanship. Too many exhibitors, he felt, were too dependent on the distributors for promotions, campaigns, etc. Too many in the industry are also too dependent on cliches that have been handed down over the years. Managers are urged to be community-minded and to remember that their bread and butter comes from this area.

Exhibitors must play hunches and they must be prepared to gamble as to product and the timing of their presentations. One never knows what the public will go for, and it doesn't follow that if people in one area like a picture, people in another will also. This has been borne out by the grosses on some present-day product. We shouldn't categorize films on anyone's say, but instead, we should remember we are a business of individuals and should act independently. He doesn't mind playing some pictures following his opposition because if the timing is right, he has outgrossed his opposition many times.

Baker likes to remember that the kids of today are our audiences of tomorrow, and he believes in catering to them. He will not sacrifice children's shows just because of the insistence of some distributors. The youngsters are patrons on weekends and holidays, and many a week's gross has been helped because the small ones have turned out in sizeable numbers.

We must plan ahead—for to stand still is to die. He recalled that his father had a dream that took in the whole world. While his ambitions are not quite that wide, he'll try to follow through by building a strong circuit, not by number but rather because of quality. He's hoping for lucky breaks after doing everything possible.

He ruefully admitted that our industry has become one of corporations rather than one of people with feelings and emotions. Corporations have no heart, and as a result, everybody is afraid of having a finger pointed at them for having made a mistake. This attitude must be overcome before giant steps forward can be in order.

There are four theatres on the boards ready to roll—three in California and one in New York State—and more to come. He's backing his faith in the business by expansion with more theatres and larger seating capacities (the ideal number these days is, in his opinion, 850 to 1200).

THE METROPOLITAN SCENE: WILLARD VAN DYKE, noted photographer and film maker, has been appointed director of the Museum of Modern Art Film Library, with Margaret Akermark, formerly in charge of the circulating film program and executive secretary of the department named associate director. Richard Griffith, who served as curator for 14 years, has resigned because of ill health. Many of Van Dyke's films are in the Film Library collection. . . . Trans-Lux Broadway newsreel theatre played scores of in-person recordings made during the big blackout in the lobby for a five-day period following "B" Day. . . . Jerry Levine, who has been coordinator on a number of Columbia Pictures which have reflected his talents, ought to write a book based on his experiences encountered during a shortie vacation on an island south of the border. A mysterious phone call, mistaken identities, and an exotic oriental gal play prominent parts. . . . Al Sherman becomes an industry consultant with Anna Rosenberg Associates. . . . UA's James Velde sending a brochure detailing advance publicity coverage on "The Group" to company division and branch managers, but we don't want to reveal what else the interoffice memo has to say. . . . Anyone have a good photograph of the U.S.S. Villalobos, U. S. Navy gunboat used on the Yangtze River in China in the 1920's. Fox is willing to pay up to $1,000 for use in connection with the filming of "The Sand Pebbles". . . . A national drive for 10 million members launched by SPOOF, the Society for Preservation of Overage Fathers.

NGC Invades Texas

EL PASO, TEX.—James R. Sutton, veteran theatre showman, has been appointed manager of National General Corporation's Fox El Paso Theatre, it was announced by Jack McGee, Mountain-Midwest division manager.

Marking NGC's initial entry into exhibition in Texas, the new theatre has been scheduled for a gala opening on Dec. 22 of 20th Century-Fox's "The Magnificent Men In Their Flying Machines."

During sixteen years in theatre management, Sutton has directed operations of company houses in Sheridan, Rawlins and Laramie, Wyo. He also managed the Fox Lake-Ridge Theatre in Denver when it opened last Christmas.

"War Lord" Premieres In Michigan With All-Out Universal Campaign

By ARTHUR HERZOG, MPE Detroit Bureau

DETROIT—When Universal premiered "The War Lord" in Michigan, it really pulled out all the stops.

The magnitude of the setting was the opening booking at five top houses in and around Detroit, plus something over 80 houses throughout the state. Most of these by opening date were festooned in appropriate decorations.

The releases—some running seven and eight pages—were broadcast to any party conceivably interested in media, the trade, possible contestants, and even plain movie-goers. The staggering total of the campaign begun over a month in advance of opening was 39 separate press releases.

The final printing blast was a Detroit area "The War Lord Manual," bound, 8½ x 11, and a half inch thick. The "Detroit News" also issued a four-page "paperlet."

Four days before opening, Charlton Heston, Rosemary Forsyth, (and after inspection in the flesh the MPE Detroit Bureau quite understands the recent Allied Award), Henry Wilcoxon, and Dean Stockwell descended on Michigan communities. They sprayed out into six major cities, and reconvened in Detroit for the opening.

The campaign was supervised by Philip Gerard, U-I advertising and publicity director; Herman Kass, national exploitation director; Jerry Evans, national promotion director; Bernard Korban, supervisor of exploitation field men, and Ben R. Katz, midwest press representative.

Coordinator for the state of Michigan and assistant coordinator were Katz and Al M. Elewitz, special events representative.

Ed Hale, Universal field man, came in to work with local Max Gurm, publicist, and the Solomon-Sales, Inc., team headed by Shirley Fiorello, which handled advertising and promotion.

The stars received vast exposure in press, on radio and tv and in person.

There was a large contest for "The War Lord Queen," the winner to go to New York and perform for talent scouts.

Opening day began with a breakfast for 100 teen-agers, local winners of the contest. (Later in the day, the winner was selected on the stage of the Grand Circus.)

A brunch was held for representatives of suburban, weekly, college, high school, language, and trade publications. Another was held for the metropolitan press and wire services.

Tie-ins were effected with civic leaders, theatre owners, operators, and managers, as well as civic groups, newspapers, radio, and tv. Mayor Jerome P. Cavanagh of Detroit proclaimed "Charlton Heston Day," presenting the key to the city to the star, while mayors of Livonia, Dearborn, Royal Oak, and Warren proclaimed "War Lord Week."

To mention but a few of the gimmicks, there were a press conference for college, high, and parochial school students over which Ken Barnard of the "Detroit Free Press" presided; "living billboards" in front of theatres by models from a beauty school; and parades of 30 Ford cars.

If all this wasn't enough, two bands of knights in armor appeared before the Grand Circus delighting by-standers and newspaper photographers, who gleefully shot the battling warriors, especially those spilled to the pavement.

When Jeff Livingston was running rampant at the Universal New York office, he had a framed cartoon of a pub-ad group congratulating themselves on the campaign they had whipped up for a feature picture. This situation reminds. The caption under the picture read, "The picture wasn't bad, either."



Universal's "The War Lord" recently had its premiere in Detroit, and seen at a brunch which was one of the events of the affair were, center, Milton H. London, executive director, Allied States, and president of Michigan Allied; star Charlton Heston, right; and Arthur Herzog, Jr., MOTION PICTURE EXHIBITOR Detroit bureau.

NGC Honors Silverstein

BEVERLY HILLS, CALIF.—National General Corporation's first annual Silver Ticket Award, "for the outstanding new motion picture director of 1965," was presented to Elliot Silverstein at ceremonies in the company's Beverly Hills home office.

Presenting the award to Silverstein, NGC executive vice-president Irving H. Levin stated, "This award is being given to Elliot Silverstein in recognition of the significant contribution he has made to motion picture entertainment at the boxoffice level in his initial effort in this medium. Audiences at our theatres across the country have responded with tremendous enthusiasm to his work on Columbia's 'Cat Ballou,' and in keeping with our concept of encouraging new talent in the industry, we take great pride in honoring Silverstein today."

National General plans to make the Silver Ticket presentation an annual event, honoring a promising new personality on the motion picture scene each year. As NGC spreads its operations to include the east, the awards will have national significance.

First Round To Carroll

NEW YORK—N.Y. Supreme Court Judge Tilzer held in favor of Carroll Baker in her contract dispute with Paramount and Embassy and ruled that she held a valid contract for seven pictures, including "Tropic Of Capricorn."

The court ruled that all the essential elements of an agreement were in writing, despite arguments to the contrary.

Schine Enterprises Sued For Brokers Commission

NEW YORK—The Schine Enterprises Inc., and J. Myer Schine have been sued by brokers Helmsley-Spear, Inc., who allegedly negotiated the sale of the Schine assets to Lawrence A. Wien and Harry B. Helmsley, to recover commissions of $1,932,000.

The suit is believed to be the largest brokerage commission action ever instituted.

According to the suit, the brokerage firm was employed in June, 1965, to obtain a buyer for the Schine empire, and following such employment procured buyers to acquire the property for the sum of $64,400,000. The complaint asserts that the defendants agreed to enter into a contract to sell the properties to the purchaser obtained by the plaintiffs, but refused to proceed with the sale and instead sold the property to Realty Equities, Inc., at the higher price of $69,500,000.

The complaint discloses that the transaction with Wien and Helmsley provided for a payment of a commission of three per cent of the purchase price, of which Schines agreed to pay $100,000 and the purchasers the balance. Recovery is sought against the Schines for the entire amount of $1,932,000 on the ground that their refusal to sell the property to the buyers procured by the broker damaged the broker in the amount of the commissions, which it would have received.

Boland Joins Glen Alden

NEW YORK—Paul A. Johnston, president of the Glen Alden Corporation, announced that as of Dec. 1, John A. Boland, Jr., is joining Glen Alden as president of Swift Manufacturing Company, a subsidiary of the corporation. Boland is resigning his position as vice-president and general manager of La France Industries, Inc.

Fred M. Lyon will relinquish his assignment as president of Swift Manufacturing Company, but will continue both as president of Opp and Micolas Cotton Mills of Opp, Alabama, and as head of Glen Alden's textile

FWC Promotes Three

BEVERLY HILLS, CALIF.—Three promotions in Fox West Coast Theatres' operations were announced by Pacific Coast division manager John Klee. Involved in the moves are Robert K. McKinney, upped from manager, Fox Conejo, Thousand Oaks, to home office booking department; Eugene Harvey, from Bay, Seal Beach, to manager of Fox Conejo; and Edward Kirk, assistant manager, Fox Wilshire, to manager, Wilshire, Santa Monica.

WB Assigns Margulies

BURBANK, CALIF.—Stan Margulies has been assigned by Jack L. Warner to produce the just-purchased novel, "Where's the Action?" it was announced at Warner Bros.

Margulies now has three top productions in preparation for the studio, the others being Norman Mailer's "An American Dream" and the Jean Kerr play, "Poor Richard." Margulies joined Warners recently after making "Those Magnificent Men in Their Flying Machines."

Century Circuit Opposes FGC L.I. Expansion Plan

NEW YORK—An amicus curiae brief was filed in N. Y. Federal Court by Century Theatres opposing National General Corporation's petition to acquire six Town and Country theatres in Nassau County, Long Island.

The NGC petition is for the purchase of eight conventional houses, the other two being in Rhode Island and Brooklyn.

Century claims that under the Federal anti-trust laws, the NGC acquisition of the six Nassau County theatres would serve to restrain competition. It is claimed that the entrance into the Nassau first-run "Showcase" picture by NGC would upset "the delicately balanced" competitive situation currently existing among Century, Skouras, and Town and Country.

The theatres involved in the Town and Country deal are the Warwick, Warwick, R. I.; Seaview, Brooklyn, N. Y.; Town and Glen Cove, Glen Cove; Twin North and Twin South, Hicksville; Wantagh, Wantagh; and the Hewlett, Hewlett.

NGC's petition for acquisition of the theatres will be heard by Federal Judge Edmund L. Palmieri later this month.

Judge Rules "491" Obscene

NEW YORK—Visiting Federal District Court Judge Henry Gordon from Iowa ruled that the Swedish-made "491" was obscene.

The non-jury trial heard a number of film critics offer conflicting opinion on the nature of the film. Opposing the "not obscene" views were representatives of the Catholic weekly, "Our Sunday Visitor."

Defendants in the case, Janus Films, Inc., claimed that a "reasonably well-made motion picture cannot be obscene, no matter how candid or explicit the portrayal." Janus attorney Emphraim London said the case would be appealed.

The U. S. Government seized the film on its arrival here, and placed it in custody of the Marshal's office.

The film was produced by Vigot Sjoman, a protege of Ingmar Bergman and was at first held by Swedish censorship authorites. It was subsequently released after a parliamentary battle.

Screen Gems Stock Split

NEW YORK—Screen Gems, Inc., an 80 per cent owned subsidiary of Columbia Pictures Corporation, announced a five-for-four stock split and said sales and earnings set new highs in the fiscal first quarter, which ended last Sept. 25.

The distribution is payable next Jan. 19 to stockholders of record Dec. 1. The company said it intends to retain the quarterly cash dividend of 15 cents on the increased shares. A previously declared 15-cent dividend will be paid current shares Dec. 28.

A. Schneider, Screen Gems president, said the stock split was in recognition of the company's excellent performace during the past year and the expectation of another good year in fiscal 1966. Gross income for the three months ended last Sept. 25 rose to $20,835,000 from $13,451,000 a year earlier. Earnings were $1,030,000 or 32 cents per share.

WB Declares Dividend

NEW YORK—The board of directors of Warner Bros. Pictures, Inc., declared a dividend of 12½ cents per share on the company's common stock, payable Feb. 4, 1966, to stockholders of record on Jan. 7, 1966.

Filmways Income Soars As Activity Increases With Six Features Set

NEW YORK—Filmways, Inc., president Lee Moselle announced that the company's net income increased from $327,434 for the previous year to $602,676, and its earnings per share from 52 cents to 90 cents, a rise of 73 percent, during the fiscal year ended Aug. 31. The company's annual report shows a gross revenue increase from $13,681,630 to $25,473,613.

Moselle's letter to the shareholders attributes the dramatic upsurge to increased activities in television and motion pictures and other corporate operations.

In television, Filmways has six network shows on the air with a seventh, "The Double Life of Henry Phyfe," in color, starring Red Buttons, to start on the ABC network Jan. 13, 1966.

Within the past year, the company has engaged H. M. (Bud) Austin as Filmways executive vice-president, to further augment television sales and produciton.

In theatrical motion pictures, Martin Ransohoff, chairman of the board anl head of production, has increased Filmways activities as an independent motion picture production company. Filmways has three pictures in current release—"The Sandpiper," "The Loved One," and "The Cincinnati Kid." Currently before the cameras in London is "13," starring Kim Novak and David Niven and introducing Sharon Tate.

In various stages of pre-production are "Ice Station Zebra," starring Gregory Peck, David Niven, and George Segal; two recently purchasel novels with World War II backgrounds, "Year of the Rat" by Mladin Zarubica and "Castle Keep" by William Eastlake; and the forth-coming novel by Martin Caidin, "Devil Take All." In addition, Filmways has just obtained the motion picture rights to the Peter Shaffer play, "The Royal Hunt of the Sun," acclaimed in London and recently in New York.

Filmways has also entered into a joint production arrangement with Bob Stewart Productions for the creation of live, game, or panel shows as part of the additional television programing being developed for the future.

Sidney Seeks Size, Shape In Giant Gal "Swinger"

HOLLYWOOD — Producer-director George Sidney is currently in the midst of a nationwide search for a queen-size glamour girl to play a role which calls for her to wear a scant bikini in Paramount's "The Swinger," soon to go before the cameras at the company's Hollywood studios, starring Ann-Margaret.

The statueques beauty needed to fill the bill must be six-foot-three-inches tall with physical measurements of 46-34-46. Central Casting in Hollywood has, to date, been stymied by the request.

So far, Sidney has received letters from only two applicants, one from the center of a girl's basketbal team in Peoria, Illinois, and the other from a lady doorman in New York. They are the right height, but neither is the proud possessor of the proper curvaceous requirements.

Official Films Expansion Keys Getz Appointment

NEW YORK—Latest step in the Official Films, Inc., expansion moves into television and theatrical distribution of feature films is the appointment of Don Getz to the post of vice president—international, which was announced by Louis C. Lerner, president and board chairman.

A veteran distribution and production executive, Getz has been a consultant to Official for some months now, helping management organize the acquisition and sale of features. According to Lerner, Getz's functions will include supervision of the company's foreign operations, the acquisition of feature motion pictures and television films, and the development of properties for overseas production.

Getz will headquarter in New York City although he will be spending a great deal of his time in the various movie capitals of Europe. At present, he is putting together Official's first package of European features, which are being dubbed under his guidance in Paris.

Official Films has bought, or is in the process of buying, some 26 European features for the U.S./Canadian markets. Negotiations are in process for additional British and continental productions, which will constitute the company's second package.

Boys Club Honors Duffus

RICHMOND, VA.—Carlton Duffus, Ashland, Va., exhibitor and executive secretary of the Virginia Motion Picture Theatre Association, was presented with the Silver Keystone, one of he highest awards given by the Boys' Clubs of America to laymen, for outstanding service to boys.

The award was presented by Robert Murrin, regional director, Washington, D. C., at a meeting of the National Capital Area Council of Boys' Clubs, of which Duffus is a founder and present chairman.

NGC Shifts Personnel

BEVERLY HILLS, CALIF.—Robert Blasingame, former assistant manager of National General Corporation's Centre Theatre in Denver, has been appointed manager of the company's Fox Theatre in Aurora, Colorado, it was announced by Jack McGee, Fox Mountain-Midwest Theatres division manager. Blasingame takes over from Irwin L. "Joe" Ungerleider, who has been promoted to the booking department in the Denver office.

Stars On Tape

BEAUMONT, TEX.—Julius Gordon, president, Jefferson Amusement Co., with headquarters here, has signed a contract with the Star Times Service which will provide a telephone answering service with the voices of film stars on tape to give patrons the latest information on a film. Jefferson operates 35 theatres in the southwest.

LONDON Observations

By Jock MacGregor

SOME WILL SAY ALMOST INCREDULOUSLY THAT THEY BELIEVE I AM HAPPY in my work. It is no secret. I am—but sometimes more so than others. One such occasion was when I went recently to Rank's bustling Pinewood Studios. It was a bright, frosty morning, and everyone from the sergeant on the gate to Fred Thomas, who was making one of his periodic visits (how he has time to be seemingly in so many places throughout the world at the sametime is beyond me), also appeared happy in their work and bursting with enthusiasm. I think it is this spirit and belief in movies that has created the efficiency that has made this moderately large studio so successful. If it is not the busiest in the English speaking world, it certainly has the unique distinction of being currently used by every major American company save MGM, who, of course, have their own fine plant here.

The main reason for the visit was to lunch with Bill Anderson, Walt Disney's vice-president in charge of production, and catch the last shot for the live action color romantic adventure, "The Fighting Prince of Donegal." We were joined by Michael O'Herlihy (actor Dan's younger brother), who has graduated from tv series to direct his first cinema film, and the stars, 25-year-old Peter McEnery, who has been commuting between the studios and Stratford on Avon where he has scored a personal triumph with the Royal Shakespearean Company, and Tom Adams, who dubbed me his favorite columnist. It was through my suggestion that Joe Levine saw and acquired his first starring film, "The Second Best Secret Agent in the Whole Wide World," and as a result, he had a Levine contract and a return air ticket to America in his pocket. Susan Hampshire, the leading lady, who convinced me of her star potential at the Argentine Film Festival, was away in France completing her first French speaking starring role in "Paris in August." Bill screened some assemblies to show the potentials of these young talents. I suspect that when "Prince" is released, three important new stars will be hailed.

IT WAS POSTIVELY NO ADMITTANCE WITHOUT A GUIDE TO THE "STOP THE World—I Want To Get Off" set—even technicians wore numbered badges. Producer Bill Sargeant has gone far from his Electrovision-Burton-"Hamlet," and was using the Mitchell System 35, a multi-camera technique utilising electronics and tv techniques on a grand scale, for the first time here. Three cameras, geared for virtual instant turnover, were involved, and the action, which is photographed on standard color stock, can be seen on closed circuit tv sets around the stage. It enables the director to shoot long takes and cut between cameras without wasting film, and dispense with much time editing later. This calls for intricate planning and a shooting script including full camera details. It was fascinating watching Millicent Martin, Tony Tenser, and the dancers doing a complete scene on the monitors. Shooting on this wide screen Technicolor musical will take 14 days, and the American release has been set by Warners for Dec. 20—yes Dec. 20, *1965*. It is perhaps ironic that Philip Saville should direct. He believes his favorite tv production, "Hamlet at Elsinore," has not been seen in the States because of the Electrovision Hamlet.

I DROPPED IN ON RANK PRODUCTION'S PUBLICITY CHIEF, DEREK COYTE, who was just back from visiting George Brown's unit filming "The Trap" with Oliver Reed and Rita Tushingham in Vancouver, and taking his first eye-opening look at Hollywood's studios. We visited the set where Morecambe and Wise were making the follow-up to their successful "Intelligence Men," "That Riviera Touch," and the Betty Box—Ralph Thomas unit filming "Doctor in Clover." In Australia, another Rank unit shoots Michael Powell's "They're A Weird Mob." Cutting was Norman Wisdom's "The Early Bird." Shooting for Columbia was Bryan Forbes' "The Wrong Box," starring Peter Sellers; Jack O. Lamont's color chiller, "Manutara," starring Broderick Crawford, Akim Tamiroff, and Diane Clare, for Paramount; and the MCA "Courtmartial" TV Series. Temporarily on location in Egypt was Julius Blaustein's Charlton Heston starrer for UA, "Khartuum." On the dubbing stages were Warners' "Battle of the Bulge" and Stanley Donen's Sophia Loren—Gregory Peck starrer for Universal, "Arabesque."

Certain services are also being handled for 20th-Fox's "Blue Max." Pinewood is certainly contributing in a big way.

CONGRATULATIONS TO MAX SETTON ON BECOMING A COLUMBIA PICTURES International vice-president. . . . Pay-tv will start in Westminster and Southwark on Jan. 7, and since films must be six months old, "The Knack" may well be among the first features. . . . Nice to see Roger Lewis, who has been conferring with Sam Spiegel on "The Chase" and other product. Hope be becomes a commuter. . . . All sides of the industry attended a reception to meet the British Board of Film Censors' new president, Lord Harlech. Among those present, it was good to see Irving Allen back from making "The Silencers" in Hollywood. . . . A four letter word had its unplanned debut on BBC TV and a critic said it. . . . Jim Poole has had to vacate Edinburgh's Synod Hall, which has been in the family since 1906, as it is being demolished as part of a civic theatre development. He will move to his art house, the Roxy. . . . MGM Eddie Patman's most imaginative idea of asking guests to the "Lady L" preme to wear heirlooms has had a fantastic response. The Marchioness of Bristol will wear the famous Bristol diamonds; the Earl and Countess Verulam, period clothes; Viscount Molesworth, the jacket of the 10th Viscount, and his Viscountess, the Molesworth garnets; Viscount Boyne, the Shropshire Hunt Club uniform, and his wife, an 1890 dress; Lord Stafford, the Shrewbury Hunt uniform, and his wife, a crinoline; and Lady Cottesloe, the gown worn by the second Lady Cottesloe at the coronation of Edward VII. Many other titled people and celebrities will dress in the period of the film. Since it is not a charity permiere, this cooperation is truly remarkable. It is an occasion when Sophia Loren, who will attend with Carlo Ponti and David Niven, may have competition with photographers. Regretfully I have grown out of the MacG christening robe. . . . Having fought another girl in "Russia With Love," Martine Beswich will now fight Raquel Welch in "One Million Years BC." She claims it will be more difficult—"Then we had clothes to grab—this time it will be skin."

MGM Earnings Increase; Gross Revenue Declines

NEW YORK—Robert H. O'Brien, president, Metro Goldwyn Mayer, Inc., in remarks to the N. Y. Society of Security Analysts, estimated the earnings of MGM rose to "modestly above $3 a share" in the year ended Aug. 31 from $7,390,476, or $2.83 a share, on slightly more shares outstanding in fiscal 1964.

He said results in the first quarter ending Nov. 30 are running ahead of a year ago. He predicted earnings in the current fiscal year would rise "at least 33 percent" above the fiscal 1965 level.

Despite the earnings increase, the film producer and distributor's gross revenue in fiscal 1965 fell "$7 million to $8 million" from the prior year's $171,359,617, O'Brien said.

He indicated that the board of directors, who meet soon, would consider a dividend increase.

O'Brien said that MGM has 26 feature films scheduled for the current fiscal year, of which 21 have been completed.

He also gave optimistic reports on the company's television, recording, and music publishing operations, and said the company, which has about 170 films that haven't been released to tv, expects to get much more favorable prices for them than it got for previous releases. In addition, he said, MGM is making plans to redistribute about 1,100 films already seen on tv so that revenue from them won't abate.

The MGM official said that the company may decide during the current year to build new studios on a southern California site on which it has a purchase option. If the new studios are bulit, MGM will have to decide whether to sell its present studio site in Culver City, Cal., or to develop it as a real estate venture.

WB's Shernow To Retire

NEW YORK—Sol Shernow, head of the Warner Bros. print department for 45 years, will retire from the motion picture company on Jan. 30, 1966.

Jack L. Warner, president of Warner Bros. Pictures, paid tribute to Shernow for the latter's "untiring and devoted service" to the company. "On behalf of the entire Warner Bros. organization, I want to extend best wishes and good luck to Sol for a happy and productive retirement," Warner said.

Shernow joined First National Pictures, Warner Bros.' predecessor, in 1918 as secretary to the advertising manager. Two years later, he was assigned to organize a print department for the company. He formed the department in 1920 and has been its only head.

The print department is responsible for the allocation and distribution of prints of all Warner Bros. motion pictures. Shernow estimates that he has handled more than 300,000 prints of more than 1,500 motion pictures, including "silents" and "talkies." During his years as head of the print department, he also edited many theatrical trailers.

N.J. Allied Gets Together

WEST PATERSON, N.J.—Allied Theatre Owners of New Jersey will hold their annual Beefsteak and get-together for all members of the industry at the Westmount Country Club, West Paterson, on Thursday, Dec. 9, president Howard Herman announced.

ALBANY

The big electrical blackout smothered business at most of the theatres striving to operate; brought passes for a future show to those "in" at the time the lights went out with only a few persons demanding refunds. Several area houses did not open their doors. Most drive-ins still running on week-end schedules, thus escaped the lights-erasing. . . . The outstanding success registered by Childhood Productions' "Hansel and Gretel" and "The Bremen Town Musicians" has led the management of area houses to expect a solid response to their next release, "Sleeping Beauty." The pair of films drew and pleased children, many of them accompanied by parents, and concession trade zoomed. The films played matiness only on a recent week-end at Fabian's State, Schenectady; Proctor's, Troy; Fabian's Cohoes, Cohoes; and Kallet, Schine and other theatres in the district. . . . A zone meeting of Schine managers was held in Glens Falls. . . . The Rialto and Paramount, of the Paramount chain, donated six months' tickets as two prizes for the annual Pumpkin Ball of Congregation Beth El, Glens Falls. . . . Andrew Antoinette, president, Projectionists' Local 324, IATSE, returned to the Palace booth after an illness.

BUFFALO

There was an area Schine Theatres meeting in Rochester at which the managers from a number of Schine theatres in western New York assembled to discuss future product and sales. The all-day pow-wow was held in the Monroe. Among those attending were Joseph Garvey, manager, Granada, Buffalo; Harry Unterfort, Harry Goldsmith, Bill Cramer, Pat Long, Frank Bassett, Lynn Smeal, Toby Ross, James Macris, Bill Copley, and several others. The men also discussed plans for the promotion of "The Agony and the Ecstasy," which will open in a number of Schine cities during the Yuletide season. It comes to the Granada, Buffalo, on Dec. 23, and Garvey already has lined up a number of sponsored nights as well as a big promotion campaign. Garvey has completed arrangements with Monsignor Hammerl, superintendent of parochial schools, to present a series of special student performances at 10 a.m. on certain days in February. The Catholic Film Newsletter has given the filmplay a big boost, especially its educational value. . . . "With the television industry increasingly failing to live up to its responsibilities in original quality programming, feature motion pictures are assuming a larger role than ever on tv," said Jack Allen, radio and tv editor of the Courier-Express, and continued, "There will be more movies shown this season than ever before, and on each night they are scheduled they outdraw their opposition program." . . . Dan R. Houlihan, manager, Buffalo Paramount exchange journeyed to New York to attend the national sales meeting when the company's product for 1966 was discussed. Tony Mercurio, office manager at Paramount, is back at his desk after a brief vacation. . . .Harry Altman, Buffalo's "Mr. Showbiz," was to be host again this year to about 400 blind persons in the Glen Park Casino on Nov. 23, acting in cooperation with the Buffalo Lions Host Club. Harry has been host for this event for the past 17 years. Harry is picking up the tab for the 400 Thanksgiving dinners from soup to nuts. . . . The Variety Club of Buffalo has elected 11 new directors from among 23 nominations. The new directors are Alfred E. Anscombe, Broadcast Properties, Inc.; Marvin Atlas, Broadway Drive-In; Peter G. Becker, Dipson Theatres, Batavia; Harold Bennett, WADV-FM; Harry L. Berkson, B & D Enterprises; Melvyn Berman, Tri-State Refreshments; Myron Gross, Co-Operative Theatres; Robert King, WKBW-TV; Francis Maxwell, United Artists Distributing Corporation; G. Patrick Mendola, Delavan Drive-In; and Albert J. Petrella, councilman-at-large. . . . Myron Gross, manager, Buffalo office of Co-Operative Theatres, and Marvin Atlas, Broadway Drive-In, will be among those industryites from the Buffalo area attending the annual Pioneers dinner Nov. 21 in the Americana Hotel, New York. Both men are veterans in the industry in Buffalo. Minna G. Zackem, Pan-World Film Exchange, is happy to report the arrival of a third daughter at the home of her daughter, Mrs. Bernard Schiffman. The baby's name is Amy Beth. Jack Chinell, manager, Buffalo exchange of Buena Vista, is working hard on promotion plans with the managers of the Cinema and Amherst on "That Darn Cat," which is booked in those houses at Christmas time.

CHARLOTTE

Four members of the cast of "Red Line 7000," Norman Alden, Laura Devon, Marianna Hill, and James Wall, attended the premiere of the film at the Plaza, Charlotte. They were in the theatre lobby to sign autographs, and later visited Raleigh, Winston-Salem, Durham, Greenville, N. C., and Columbia and other towns to promote the film, which includes sequences taken at the Charlotte Motor Speedway and at the race track at Darlington, S. C. . . . In front of the Plaza for the premiere was racing driver Paul Norris with his racing car. . . . E. Carrington Smith, manager, Carolina, Chapel Hill, N. C., who has directed the March of Dimes campaign in Orange County, N. C., since its beginning 28 years ago, again has been named to head the 1966 drive.

DALLAS

The new Park Forest, luxury theatre, has been opened with ceremonies featuring the KLIF bandwagon broadcast from in front of the theatre with Ken Dow, Granny, Toppo the Clown, free gifts, and disc jockeys from the station from 4 to 7 p.m. New admission price is 50 cents for kiddies and $1 for adults. . . . Claudine Auger, who appears as James Bond's leading lady in "Thunderball," was to be in Dallas on Monday, Nov. 22, on a promotional tour in behalf of the fourth Ian Fleming British Agent 007 film. The film is scheduled to open on Dec. 23 at the Majestic. . . . The Dallas Alumnae chapter of Sigma Delta Tau sorority, for the benefit of the Wadley Blood Center, will sponsor the Dallas premiere of "The Agony and the Ecstasy" at the Tower on Jan 27. James O. Cherry, city manager here for Interstate Theatres, purchased the first ticket. Forrest Thompson, manager of the Tower, said that the film would be shown on a road show basis with reserved seats and 10 showings each week. . . . For the third consecutive year Interstate Theatres Circuit is conducting a contest among the football fans of Southern Methodist University to find the favorite player. Fans are asked to write their favorite player's jersey number on the back of their ticket stubs and deposit them at any local Interstate theatre. At the end of the football season, the votes are tabulated and a trophy awarded to the most popular football player. . . . The Dallas made film, "The Black Cat," based on the Edgar Allen Poe mystery, which has been updated was to be shown at the Festival before a special invitational audience at midnight on Friday. . . . Television station WFAA-TV is sponsoring a Doris Day "Look Alike Contest." A winner from Dallas will be chosen in the national contest. One of the prizes will be a trip to Hollywood for the "Do Not Disturb" premiere. The film will be shown at Cinema I and II as the Christmas attraction. . . . Pianist Peter Nero who is making a personal appearance here has signed to do the musical score and appear in "Barefoot in the Park" and "The Odd Couple" when the films are made. . . . Stuart Whitman is being featured in two local films, "The Sands of Kalahari" and "Signpost to Murder." Whitman appeared here on a promotional tour in behalf of "Sands of Kalahari." . . . The film version of the late Boris Pasternak's famous novel, "Dr. Zhivago," will open a roadshow engagement at the Inwood on March 31.

DETROIT

Variety Club of Detroit, Tent 5, officials elected by the general membership for 1966 have in turn elected the crew. They will be chief barker, Irving Belinsky; first assistant chief barker, Jerome B. Levy; second assistant chief barker, Louis J. Mitchell; dough guy, William E. Wood; and property master, Edward Susse. Canvasmen are to be William E. Brown, Zan Gilbert, Milton H. London, Martin Shafer, Alden W. Smith, and Fred P. Sweet. Retiring chief barker Jack Zide becomes international canvasman. . . . The Detroit News reports that during the recent blackout a New York movie distributor marooned in an office high over the darkened city and unable to find out what was going on, called the News long distance. He was told. Then he added sadly that the machines dispensing coffee and sandwiches weren't working. Two hours later, states the News, he called again with a rollicking background to say "thank you." All was well. They had found candles and two bottles of scotch. . . . Clark Theatre Service, film buyers and bookers, has moved into larger quarters. The new office address is 1005 Fox Building.

HOUSTON

Gaston Santos, Mexican motion picture star, is currently a visitor here with his parents, Mr. and Mrs. Gonzalo Santos. Mrs. Santos is hospitalized in the Saint Joseph hospital for treatment of a complicated broken leg. . . . Associated Popcorn Distributors of Dallas have opened a new warehouse here. The new building provides about 35,000 square feet of working space and storage. There is a complete section for roasting peanuts and for the company's Minomac department, which is stocked with prepackaged popcorn which contains the correct amount of popcorn, popping oil, and salt in each package, ready for use. Al Lawson is manager of the local warehouse. Here for the opening was Lee Parish, vice-president from Dallas. . . . The Houston Post is conducting a Doris-For-a-Day Look Alike Contest in conjunction with 20th Century-Fox and Cinema I and II. Top prizes in the local contest is an all expense paid five day jet trip to Hollywood to attend the premiere of Doris Day's new film, "Do Not Disturb"; a stay at the Continental Hotel; a part in the world premiere activities; plus an opportunity to compete in the international elimination for the grand prizes, which include an appearance in a forthcoming Doris Day film and a wardrobe by Bardley Country Clothes. The winner of the Houston contest will receive a three piece woolen travel ensemble, a hair wig, a two diamond wrist watch, luggage,

shoes, and accessories. . . . Joe E. Lewis, currently appearing at the Cork Club, whose life story was seen in "The Joker Is Wild," stated that Frank Sinatra may visit the city during his engagement. Sinatra appeared in the film as Lewis. . . . "The Sands of the Kalahari" had a multiple opening at seven indoor and 10 d-i's. . . . Tom Adams, seen as "Charles Vine" in the showing of "The 2nd Best Secret Agent," will appear in person at the world premiere showing of the film on Nov. 17 at Loew's State, where Homer McCallon is manager. . . . "Lord Jim" has an exclusive drive-in showing at four local d-i's, the Shepherd, Post Oak, Loew's Sharpstown, and King Center. . . . "The Sound of Music" was in its 34th week at the Alabama; "Those Magnificent Men In Their Flying Machines" was in its 18th week with the closing date posted as Nov. 23 at Cinema I North Line.

JACKSONVILLE

Members of the Motion Picture Charity Club of Florida and invited guests enjoyed the group's annual golf tournament and banquet at the Jacksonville Beach Golf Club. More than 40 participants competed on the golf course for a total of 77 prizes worth $2200, which had been contributed by motion picture exhibitors, theatre supply firms, and industry friends. Other non-athletic MPCC members competed at card games in the clubhouse with valuable prizes being donated to the winners by the losers. John Tomlinson, MPCC president, said that the sporting and social gathering was so successful that plans are being made to repeat it in 1966. Bob Farber, Stein Theatres, served as advance chairman of the affair and also was master of ceremonies in awarding the golfing prizes. Harold Spears, Jr., turned in the low gross score. . . . Bill Baskin, former local booker for Florida State Theatres, who recently left the industry while serving as a theatre manager in Houston, Tex., has been welcomed back to Film Row. He is now booking for Bob Pollard, manager of the Buena Vista branch in the Florida Theatre Bldg. . . . Sandra Hughes of Columbia was to be in charge of a WOMPI jewelry sales and party scheduled for Nov. 23. Proceeds from the WOMPI sale are being donated to the widow and surviving children of Jimmy Richardson, veteran night janitor at the Florida Theatre, who died here recently. . . . W. A. "Bill" Boardman has closed his Royal Theatre in St. Petersburg for an indefinite period. . . . R. L. Bartlett is now doing his own booking and buying for the Moon Drive-In at Titusville .... The Five Points is scheduled to have its third 20th-Fox roadshow in a row when "The Agony and the Ecstacy" is due to open a few days before Christmas.

MIAMI, FLA.

Concrete block wall panels are rising for Florida State Theatres' new house under construction in Gainsville. The new theatre will have two auditoria . . . Stars and starlets were filing into the Diplomat Hotel, Hollywood, ready to begin shooting on "Birds Do It," the Soupy Sales starrer. Beverly Adams, Tab Hunter, Arthur O'connell, Edward Andrews, Doris Dowling, as well as Sales and his supporting actor, Frank Natasi, were all on tap for this comedy, 90 per cent of which will be filmed in Hollywood, Fla. Stanley Colbert will use the North Miami studios of Ivan Tors. . . .Carl Jamroga has assumed the supervisory position vacated by the death of Flynn Stubblefield, that of district manager of Wometco's central Florida theatres. Jamroga has also taken over as general manager, the Park East & West, Winter Park. Fred Horetz is assisting Jamroga at the Park. James Davis has been assigned as manager, Plaza, Gainsville. Cecil Allen has been appointed manager, Crossroads, St. Petersburg, due to open within a couple of weeks. Allen was most recently manager of Wometco's Surf, Miami Beach. While the Blvd. Drive-In is closed for repairs following the recent concession fire, James Symons is assisting Ray Toemmes at the downtown Miami Theatre . . . .An ambitious promotion was put on for Embassy's "The 2nd Best Secret Agent in the Whole Wide World," Wometco's Thanksgiving presentation at major houses. The title tune from the film was played on six leading radio stations. Records were promoted for giveaways in a radio contest, promoted by Jack Mitchell. Another radio contest required contestants to write the name of the film as many times as possible, on a post card. The winner was to receive a prize of an Avis car, an Avis driver, and an Avis girl as his date for the Thanksgiving Eve opening. Three winners were chosen, one from each of the three areas showing the film: Miami, Ft. Lauderdale, and Hollywood. Another contest offered guest tickets to contestants submitting the longest lists of "2nd BESTS from History, Sports, etc." Second place winner in the Hialeah Range and Gun Club's competition asking "Can you Shoot As Well as 'The 2nd Best Secret Agent in the Whole Wide World' ?" received the largest trophy, with first and third place winners receiving tiny trophies! Bowling alleys in the area displayed first-sheets, offering guest tickets to second highest scores in league play. The Avis tieup included counter cards in all Avis offices, 1,000 bumper strips on Avis cars, and an Avis car for ballyhoo driving around shopping centers and theatres, with two Avis girls dressed in trench coats and wearing dark glasses, all giving credits to title, playdates, and theatres. The arrival of star Tom Adams was properly covered by all news media in both Dade and Broward Counties. . . .A $50,000 remodeling is taking place at the Roosevelt, Miami Beach, which will reopen Dec. 21 as a legit house, the Roosevelt Playhouse. . . . Harry Botwick, southeastern regional manager, Florida State Theatres, has announced that "The Battle of the Bulge" will follow "The Spy That Came in From the Cold" at the Cinerama Sheridan, Miami Beach, early in 1966.

MEMPHIS

The old Airways is now known as the New Airways, and is operated by George B. Roberts, Tampa, Fla., who operates nudie theatres in Knoxville and Chattanooga, Tenn., and Richmond, Va. Roberts began his nudie policy after several weeks of semi-legitimate foreign films. In writing of the New Airways opening, Edwin Howard, local afternoon newspaper amusements editor, stated: "The best thing that can be said about the New Airways is that it provides a convenient and clearly labeled receptacle for the film garbage that has been finding its way lately into some of our legitimate motion picture theatres. At yesterday's first show, beginning at noon, there were about 40 persons, all men. Several appeared barely to qualify for the minimum admission age of 16." . . . In Kentucky, Mrs. Russell Wilson has closed for the season the Sunset Drive-In, Calvert City, Ky., and Clark F. Smith has closed for the season the Autoscope Drive-In, La Center, Ky. . . . Jeran Theatre, Booneville, Miss., Milton Waters, operator, is operating weekends only. . . . Willie Rowsey is now operating the Wilson, Wilson, Ark. . . . Jack Noel is operating Tipton, Monette, Ark. . . . Better Films Council's president, Mrs. James Fay Hall, was honored by the Council board, with six members as luncheon hostesses, with a Thanksgiving social event at the Nineteenth Century Club. Forty board members were present. Plans were made for the annual Christmas party Dec. 4. . . . Miss Betty Bell and Miss Lois Boyd, Film Transit; Mrs. Mae Carper, Columbia; Mrs. Marianne Bartlett, Mrs. Bonnie Stewart, and Mrs. June Wiley, Fox, representing the local WOMPI, were models at the TOA of Mississippi, Arkansas, and Tennessee convention luncheon. . . . Eli "Slim" Arkin, Warner Theatre manager, is the new chief barker of the local tent of Variety. Arkin started in the movie business when he was a high school student in Chicago during the movie's silent days.

NEW HAVEN—HARTFORD

A spring completion date is target for an 800-seat theatre being built at the Groton Shoppers Mart, shopping center in downstate Groton, at an undisclosed cost. United Artists Theatres will operate the theatre, to be known as the Groton Cinema. It will contain the Dimension 150 all-purpose projection system. . . . Thomas C. Gannon, veteran assistant manager at American Theatre Corporation's Capitol, New London, has retired; replacement is Paul Newman, also of New London. . . . Mrs. Marge Mortensen, Stanley Warner Capitol, Willimantic, promoted a newspaper coloring contest for Buena Vista's "Old Yeller." . . . Connecticut industry pioneer Peter G. Perakos, Sr., president of Perakos Theatre Associates, New Britain-based circuit, has been named to the honorary council of the Keemosahbee Council of New Britain, Boy Scouts of America. . . . A Bridgeport youth was fined $25 for smoking at the Palace, that city. . . Thieves broke into the Barnum Playhouse, Bridgeport, and forced open vending machines. . . . Bailey Theatres booked 20th-Fox's "The Agony and the Ecstacy" for Christmas at the Whalley, New Haven. Current attraction is same distributor's "Those Magnificent Men in Their Flying Machines." . . . Raymond C. Sroczenski, owner of a number of Massachusetts and Connecticut drive-in theatres, has purchased the Sturbridge Drive-In, Sturbridge, Mass., from Dolly Drive-In, Inc., of Worcester, for an undisclosed sum. The Dolly interests will continue to operate the Edgemere Drive-In, Shrewsbury, Mass. . . . J. A. McKenna, 53, projectionist at the Broadway and Fairlawn Theatres, Providence, R.I., until illness forced him to retire in 1959, died at Providence Memorial Hospital. For many years a circus buff, he served as state chairman of the Circus Fans Assn. . . . The one-time Joe Faith Luxor Theatre, Unionville, Conn., has been converted to a retail floor covering outlet. . . . The one-time P.S. McMahon owned-and-operated State, New Britain, Conn., has been converted to a retail fabric outlet. . . . Mickey Daly, Connecticut industry pioneer, has announced plans to either sell or lease the long-shuttered Plainfield, Plainfield, Conn. He continues to operate the Daly, Hartford. . . . Lockwood & Gordon closed down the Sky-Vue D-I, Torrington, for 1965. . . . The Perakos Plainville Drive-In, Plainville, Conn., dropped Monday-through-Thursday performances for remainder of the season. . . . Attorney Herman M. Levy, ex-general counsel of Theatre Owners of America, has been elected president of the New Haven County Bar Assn. Levy presently serves as executive secretary and general counsel of United

Motion Picture Theatre Owners of Connecticut.

SPRINGFIELD, MASS., notes: Area exhibition community said goodbye to John R. Patno, Jr., leaving after seven years as manager of the Paramount Theatre to join Florida State Theatres Circuit, Jacksonville. American Broadcasting Companies ended a long lease on the downtown first-run and it is now understood available for rent or sale to other interests. . . . Samuel Goldstein's Bing, screening a horror program, distributed free candy to all patrons. . . . Universal slotted western Massachusetts premiere of "The Ipcress File" into the deluxe Redstone Cinema 1, West Springfield.

PROVIDENCE R. I., notes: Visitors included Doug Amos, general manager, Lockwood and Gordon Theatres, James M. Totman, New England zone manager, Stanley Warner Theatres. . . .Twentieth-Fox's "The Sound of Music" went into an eight record months' stay at the Warwick Cinema.



The newly elected crew of Variety Club Tent 13, Philadelphia, are, front row, left to right, Norman Silverman, dough guy; Jack Drucker, second assistant chief barker; Hon. Harold Salkind, chief barker; John Scheuer, first assistant chief barker; and George B. Wilson, Jr., property master. The canvasmen (board of directors) are, standing left to right, Selden Schwartz, Michael Felt, Mort Magill, Don Hicks, Hon. Leo Weinrott, and Harry E. Weiner.

NEW ORLEANS

After a closing of several weeks, the Saenger, Shreveport, La., has been relighted by Paramount Gulf Theatres. The Strand, Shreveport, continues to operate as a first run. . . . L. C. Montgomery, Jr., the Joy Theatres business manager; and Myrtice Swearington, house manager, held a preview showing of U's "The Ipcress File" for the press and students of local universities. . . . Soon after its opening, Joy N. Houch, owner, Robert E. Lee Cinema, Robert E. Lee and Westend Blvd., held a half-price show to introduce the ladies to the new entertainment center. . . . Milton Aufdemorte, for over 25 years with Paramount in various exchange sections, has moved over to Don Kay Film Enterprises as a special sales representative. . . . Bob Ragsdale, former assistant to Herman Gentry, director of Martin Cinerama Theatre's managerial staff, is now manager of Bill Cobb and Associates' new luxury Lakeside Theatre. He is also handling advertising and publicity for the theatre and its attractions. Ragsdale's successor at Martin Cinerama is Russell Cortazzo, who at one time before his two year service in the armed forces was assistant to manager Frank Henson at Loew's State. . . . Mississippi Theatre Owners Association and Louisiana Association of Theatre Owners will again hold a joint convention in 1966 at the Broadwater Beach Hotel in Biloxi, Miss., on June 19-21. . . . Leon Averitt, manager, Don, Alexandria, La., and Dominic Guidry, manager, Twin Drive-In, Lafayette, La., were the winners of the recent boxoffice building drive conducted by Gulf States Theatres and accompanied by their wives, received an expenses-paid vacation to Los Angeles, Calif., the Universal studios, and a tour of Disneyland.

PHILADELPHIA

Kirk Douglas was guest of honor at the 40th anniversary dinner of the Hebrew University of Jerusalem sponsored by the Philadelphia Chapter of American Friends of the Heberew University at the Bellevue Stratford Hotel. Douglas, who has visited and lectured at the Hebrew University on several occasion, received the 1965 Citation Medal for Distinguished Achievement in the field of human relations. He was cited as "an artist who has channelled his talents for the edification and advancement of his fellow men, and for his role as an advocate of good will and understanding among the peoples of the world." . . . The SW Logan and 69th Street held the closed circuit televising of the Clay Patterson fight, which was not on local tv. . . . Fire damaged the screen at the Band Box. . . . Fire inthe basement also routed 100 patrons at the SW Family.

ST. LOUIS

At a public hearing in Webster Groves residents presented petitions saying that the proposed drive-in A. Ray Parker planned would injure property values, create a traffic problem and disturb their peace. The planned 900-car drive-in would be at the far end of an 18-acre lot adjoining a shopping center fronting on Big Bend Boulevard. . . . Arthur McManus, 30 year veteran sales executive with 20th-Fox, has assumed a new role as branch manager of Embassy serving both St. Louis and Kansas City. . . . Larry Glover, Sr., projectionist, St. Louis Amusement Company's Pageant, died recently. Another IATSE projectionist who died recently was Gus Themes, who was at the Fox. . . . Mr. and Mrs. Louis Jablonow, president, Mid America Theatres; and Mr. and Mrs. Julian Jablonow, vice president, Mid America Theatres, recently visited Los Angeles and Las Vegas. . . . Calvin Reed, manager, Norside, is back on duty after sick leave. . . . Drive-Ins now on weekend operation are the Plaza, St. Charles, Falcon in East St. Louis; Capri, Alton, Ill., Riviera, Herrin, Ill., 66 Park-In, and Ronnie's Drive-In. . . . Paul Glassbriner, manager, Capri Drive-In, Alton, has recovered from a bout with pneumonia.

SAN ANTONIO

Would be safecrackers failed to open a safe at the Josephine, one of the Cinema Arts Theatre Circuit operations here, managed by George Kaczmar. However, the thieves stole $806 from a desk. They left burglary equipment, including ordinary tire tools, behind. . . . Novelist Irving Stone, author of "The Agony and the Ecstasy" was in San Antonio to promote his new work, "Those Who Love." "The Agony and the Ecstasy" was recently released as a 20th Century-Fox motion picture . . . Cantinflas, the famous comedian from Mexico, was to visit San Antonio with President Johnson on Nov 21. The President has accepted an invitation from Rep. Henry B. Gonzalez to visit the city to commemorate the congressman's initial election to the U. S. House in November, 1961. The congressman said he was advised by Johnson of the planned visit by Cantinflas. . . . A group of Hollywood movie stars will be in the city at the statewide Galaxy Ball to be sponsored by the Texas Association for Mental Health on Dec. 2 in the Granada Hotel Grand Ballroom. Special guests will include Gregory Peck, Janet Leigh, Tony Randall, Jonathan Winters, Hugh O'Brien, Dan Blocker, Dean Martin, and Dale Robertson. . . . "The World of Topo Gigio," the full length film in color featuring puppets and live actors, had a special two day matinee run Saturday and Sunday at the Josephine, the Olmos and Cinema I. . . . The first local showing of "Country Music on Broadway" was booked into the San Pedro, Bandera Road, Towne Twin, and Mission Twin d-i's. . . . "An Evening With The Royal Ballet" will play a two day engagement at the Josephine and Cinema I. At the Josephine, there will be six performances daily, while at Cinema I only two daily. . . . "The Hallelujah Trail" will open at the Majestic at popular prices and continuous showing schedule. The city has no facilities for showing films in Cinerama. . . . Miguel Aceves Mejia, Mexican screen star and rancher-singer, was to headline a four day stage show at the Alameda. . . . A city civil rights ordinance was passed by the City Council. The ordinance makes it unlawful to discriminate against any person in places of public accommodation because of race, color, or religion. It provides a fine for violations of not less than $25, nor more than $200. Included among the "public accommodations" affected by the ordinance are local theatres. . . . Pete Fernandez, manager of the Nacional, presented a special stage show featuring the drama club of Lalo Astol, radio announcer on KUKA, who was ending more than a quarter century of acting.

SEATTLE

Sterling Theatres enjoyed recent publicity in connection with the Seattle Auto Show and the picture, "The Great Race," currently playing at their Music Box. Sally Dunstan, director of public relations for Sterling Theatres, was featured in photographs in the city's

(Continued on next page)

Gulf States Theatres Now In Midst Of Four-State Expansion Program

MC COMB, MISS.—T. G. Solomon, president of Gulf States Theatres, Inc., announced the following expansion program for his circuit:

LOUISIANA

SLIDELL—Tammany Mall Shopping Center in Slidell, will house Gulf States plush new 600-seat indoor theatre. Construction of the Tammany Theatre has been underway since August, and expected opening is Dec. 15.

SHREVEPORT—Final bids on construction have been awarded for the building of the 700-rocking chair seat theatre in the Shreve City Shopping Center in Shreveport. The Shreve City Shopping Center is the largest in the state of Louisiana and will be the third indoor theatre operated by Gulf States in the Shreveport area. Anticipated opening of this theatre named Shreve City Cinema is Feb. 15, 1966.

ALEXANDRIA—Negotiations have been finalized for Gulf States second drive-in theatre in Alexandria. Architects are currently working on the final design for this 1200-car twin drive-in theatre. In addition to this new drive-in, Gulf States has negotiated for a new 700-seat rocking chair indoor theatre. The theatre, named McArthur Cinema, will be located on McArthur Drive next to the recently completed Ramada Inn. It will be equipped with the latest 35 and 70 millimeter projection equipment, stereophonic sound, and have parking facilities for 300 cars. Gulf States presently operates two indoor theatres and one drive-in theatre in Alexandria. Anticipated completion for the twin, named Showtown, U.S.A., is late May, 1966.

FLORIDA

PENSACOLA—Pensacola will soon have its second twin drive-in theatre. The construction of this 1200-car twin, named Showtown, U.S.A., is presently underway with Easter, 1966, opening expected. This will bring the number of drive-in theatres in Pensacola to four—two twins and two single screen drive-ins—all operated by Gulf States.

MISSISSIPPI

JACKSON—August, 1965, saw the first twin drive-in theatre in the state of Mississippi open. Showtown, U.S.A., the name patented by Gulf States Theatres, opened Aug. 5, 1965. This 1200-car drive-in theatre has the latest in transistorized sound system and fast projection lens. Also, a modern cafeteria-style concession stand serves its customers. Gulf States has acquired additional land in this thriving capital city of Mississippi, and architects are presently working on plans for an additional twin drive-in theatre.

GREENVILLE—Greenville, will soon have its first shopping center theatre. Negotiations have been finalized for a plush 700-seat theatre to be located in the Abraham Shopping Center. Construction of this theatre, as yet unnamed, will begin within the next 60 days. In addition to this new construction in Greenville, Gulf States anticipates a complete updating of its Joy Drive-In Theatre, also located in the Mississippi Delta town of Greenville.

TEXAS

TEXARKANA—Texarkana's largest shopping center, Oaklawn Village, will be the site of Gulf States 800-seat shopping center theatre. Specifications have been completed, and bids on the construction of the theatre will be taken within the next two weeks. Anticipated completion of the theatre, named Oaklawn Cinema, is early spring.

In order to coordinate this rapid expansion program, Gulf States Theatres has recently made several personnel changes within its organization. Harry E. Thomas, formerly in charge of advertising and purchasing, has now been placed in charge of renovation and new construction for Gulf States. Marvin Brewton, formerly city manager of Baton Rouge, Louisiana, has been moved to the home office to handle purchasing and general supervision of operations. Buck Prewitt, formerly in Jackson, Mississippi, has been transferred to McComb and is director of advertising and publicity.

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New Loew's Va. Theatre Brightens D.C. Scene

WASHINGTON, D. C.—Loew's new theatre at Fairfax Circle, Virginia, the fastest growing residential and shopping area in the orbit of the nation's capital, will open on Christmas Day, with the exclusive first-run northern Virginia showing of Walt Disney's "That Darn Cat."

The announcement was made by Loew's general manager Bernard Diamond at a press luncheon held by Ernie Emerling at the Hotel Madison. Orville Crouch, Loew's southern division director; architect George Van Besein; and interior decorator Joseph Schuler outlined, with the aid of colored renderings, their objectives in providing the area with a "different" kind of motion picture showcase. The luncheon was attended by representatives of all media.

The new Loew's at Fairfax Circle will seat 1,200, be equipped with both 35mm and 70mm projection equipment, feature a 60-foot screen, and provide acres of free parking. Rocking-chair seats and a foyer art gallery will be among the theatre's conversation pieces.

Ronald Sterling, presently manager of Loew's Embassay in mid-town Washington, has been named manager of the Fairfax operation.

Shackelford Joins U. S. A.

NEW YORK—Sidney Cooper, vice-president in charge of sales for United Screen Arts, announced the appointment of Maurice G. Shackelford as midwest sales manager, with new offices now being installed in Kansas City. Other offices are located in New York, Chicago, Atlanta, Dallas, and Studio City, Calif.

Shackelford is a veteran of some 38 years in the industry and has been associated with Universal, Columbia, Republic, and Warner Brothers.

SEATTLE

(*Continued from preceding page*)

newspapers with Bob Olsen, manager of the 1966 Auto Show, and Phil Smart, committee chairman of the show. Held in the Seattle Center Coliseum, the show displayed the two cars (valued at over $25,000 each) which were in the Warner Brother's spectacular. . . . Actor Peter Lawford will be guest of honor at the Jewish National Fund's dinner Dec. 22 at the Olympic Hotel. The dinner will commemorate the John F. Kennedy Peace Forest in Israel, and Lawford, brother-in-law of the late president, will represent the Kennedy family and read excerpts from Kennedy's speeches. Purpose of the fund-raising dinner is promotion of the planting of 5½ million trees in the Peace Forest. . . . John Kent, Paramount branch manager, returned from a Chicago meeting. . . . Children traded trash for theatre tickets at the John Danz in Bellevue on a recent Saturday. The youngsters were admitted free during two shows if they turned in a bag of debris during an anti-litter campaign. . . . Nick Usher, shipper at Columbia, was married to Doris Livermore at Cour d 'alene. . . . Lou Kahn, Warner Brothers office manager-booker, is leaving Dec. 1 for New York to attend the National Association meeting of newly merged groups. He's local president of the Epilepsy chapter.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months



Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

NOVEMBER 24, 1965 SECTION TWO VOL. 74 NO. 17

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrame
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastmen Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technireme
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **BLOOD AND BLACK LACE**—MD—90m.—(TC)—Camaron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult horror meller—Woolner Brothers

6414 **BLOOD ON THE ARROW**—W-91m.—(DC)—Dale Robertson, Martha Hyer, Wendell Corey—5237 (12-16-64)—Old Fashioned fast moving western

6513 **CITY OF FEAR**—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad

CURSE OF THE VOODOO—D—77m.—Bryant Haliday, Lisa Daniely—5345 (11-17-65)—Novel, okay dualler—English made

ESCAPE BY NIGHT—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made

6511 **FINGER ON THE TRIGGER**—W—87m.—(TC; TS)—Rory Calhoun, James Philbrook, Silvia Solar—5333 (10-20-65)—Actionful western—Made in Spain

FOOL KILLER, THE—D-98.—Anthony Perkins, Edward Albert, Salome Jens — 5277 (4-28-65) — Off-beat drama can use special attention—Landau

FRANKENSTEIN MEETS THE SPACE MONSTER—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler

6510 **GUNMEN OF THE RIO GRANDE**—W—86m.—(WS;C)—Guy Madison, Madeline Lebeau—5321 (9-1-65)—Okay western made in Spain

HUMAN DUPLICATORS, THE—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.

KING AND COUNTRY—D—90m.—Dirk Bogarde, Tom Courteney—5329 (10-6-65)—Stark drama has limited appeal—English made—Landau

6501 **MARA OF THE WILDERNESS**—D-90m.—(C)—Adam West, Linda Saunders—5293 (6-23-65)—Outdoor adventure is okay family program entry

6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.

6543 **PAWNBROKER, THE**—D-114m.—Rod Steiger, Geraldine Fitzgerald—5273 (4-14-65)—Shatteringly powerful drama heightened by superb acting—Landau

6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program

6504 **TAFFY AND THE JUNGLE HUNTER**—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences

6509 **TICKLE ME**—MU-90m.—(PV; DC)—Elvis Presley, Jocelyn Lane—5293 (6-23-65)—Loads of songs and gals brighten Presley starrer

6542 **UMBRELLAS OF CHERBOURG, THE**—NOV.—90m.—(C)—Catherine Deneuvre—5243 (12-30-64)—Unusual treatment for ordinary love story—French-made; English titles—Landau

6506 **YOUNG DILLINGER**—MD-102m.—Nick Adams, Mary Ann Mobley—5277 (4-28-65)—Typical crime does not pay meller

COMING

ANKLES AWAY—Kenneth Moore
BIKINI PARADISE—(EC)—Janette Scott, Keiron Moore
DESERT RAVEN, THE—Rachel Roman
GENTLE RAIN, THE—(C)—Christopher George
HOT SPY, COLD CORPSE—Kerwin Mathews
LIFE IN DANGER, A—Derrin Nesbitt, Julie Hopkins
MAGIC WEAVER, THE—(C)—Fairy Tale
OPERATION C.I.A.—Burt Reynolds
OSS 117—Irina Demich, Nadia Sanders
PIE IN THE SKY—Lee Grant, Richard Bray
SECRET AGENTS, THE—Henry Fonda, Robert Ryan

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

6417 **ATRAGON**—MD-88m.—(Colorscope)—Japanese cast—5245 (1-20-65)—Good action import for program—Japanese-made

6503 **BEACH BLANKET BINGO**—CMU-98m.—(P.V.;PC))—Frankie Avalon, Annette Funicello, Deborah Walley—5285 (5-26-65)—Teeners will enjoy latest beach bash

6410 **CONQUERED CITY**—M-91m.—David Niven, Bem Gazzara, Lea Massari—5257 (3-3-65)—Wartime meller has names to help—Filmed abroad

ECCO—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration

6506 **GO GO MANIA**—MU-70m.—(TS;TC)—The Beatles, The Animals, Hermans Hermits—5285 (5-26-65)—Musical strictly for teens—English made

6509 **HOW TO STUFF A WILD BIKINI**—CC-93m.—(PV; PC)—Annette Funicello, Dwayne Hickman, Brian Donlevy—5301 (7-21-65)—Another wild entry for younger set

403 **LAST MAN ON EARTH, THE**—MD-86m.—Vincent Price—5241 (12-30-64)—Fascinating horror entry—Italian-made

6501 **LOST WORLD OF SINBAD, THE**—MD-90m.—(C; Wide Screen)—Tashiro Mifune—5261 (3-17-65)—Fair import has potential—Japanese-made; dubbed in English

6411 **OPERATION SNAFU**—C-93m.—Alfred Lynch, Sean Connery, Ann Beach—5257 (3-3-65)—Cute British service comedy—English-made

416 **PAJAMA PARTY**—CMU—83m.—(PV; PC)—Tommy Kirk, Annette Funicello, Elsa Lanchester—5229 (11-18-64)—Good for teens and family crowd

6510 **SERGEANT DEADHEAD**—CMU—90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Fred Clark—5309 (8-18-65)—Cute teen comedy has angles to help

6508 **SKI PARTY**—MUC-90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Dwayne Hickman—5293 (6-23-65)—Another gem for teen-agers

6505 **SWINGERS' PARADISE**—C-83m.—(TC; TS)—Cliff Richard, Susan Hampshire—5305 (8-4-65)—Fair comedy for program—English-made

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Adventures Of Scaramouche	A2	Emb
•Alfie		Par.
•After The Fox		UA
•Agent For H-A-R-M-		U
•Apache Uprising		Par.
Agent 8¾	A3	Cont.
Agony And The Ecstasy, The ...	A2	Fox
• Alphabet Murders, The	A2	MGM
Alphaville		For.
•Alvarez Kelly		Col.
•Ambush Bay		UA
Amorous Adventure Of Moll Flanders	B	Par.
•And Now Miguel		U
And So To Bed		For.

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

Andy	A3	U
• Anyone for Venice?		UA
Apache Gold		AA
• Ankles Away	A1	Col.
Apache Rifles	A1	Fox
• Arabesque		U
Arizona Raiders, The	A2	Col.
• Around the World Under the Sea		MGM
Art of Love	A2	U
• Assault On A Queen		Par.
Atragon	A1	A1
Awful Dr. Orlof, The		For.

B

Baby, The Rain Must Fall	A2	Col.
Back Door To Hell	A2	Fox
Bambole	C	For.
• Battle of the Bulge		WB
Battle of Illa Florita, The	A3	WB
Beach Ball	B	Par.
Beach Blanket Bingo	A2	AI
Bebo's Girl	A3	Cont.
Bedford Incident, The	A2	Col.
Before the Revolution		For.
• Bible, The		Fox
• Big Hand for the Little Lady, A		WB
• Bikini Paradise		AA
• Bikini Party in a Haunted House		AI
Billie	A1	UA
• Billy The Kid Vs Dracula		EMB
• Birds Do It		Col.
Black Spurs	A2	Par.
• Blindfold		U
Blood And Black Lace	B	AA
Blood On The Arrow	A2	AA
• Blue Max, The		Fox
• Boy, Did I Get A Wrong Number		UA
Boeing—Boeing	B	Par.
• Born Free		Col.
Bounty Killer, The	A2	EMB
• Boy Cried Murder, The		U
Boy Ten Feet Tall, A	A1	Par.
Brainstorm	A3	WB
Breakfast at Tiffany's-Re	A3	Par.
Bremen Town Musicions, The		For.
• Brigand of Kandahar, The	A2	Col.
• Buddha	A3	Misc.
• Bullwhip Griffin		BV
Bunny Lake Is Missing	A3	Col.
Bus Riley's Back In Town	A3	U
Bus, The		Misc.

C

• Cabriola		Col.
Caressed		For.
Carry On Cleo		For.
Casanova '70	B	Emb.
• Cast A Giant Shadow		UA
• Cat, The		EMB
Cavern, The		Fox
• Centurions, The		Col.
Cat Ballou	A2	Col.
• Chase, The		Col.
• Chinese Adventures In China		UA
Cincinnati Kid, The	B	MGM
Circle of Love	C	Cont.
• City In The Sea		AI
City Of Fear	B	AA
Coast of Skeletons		For.
Clarence The Cross-Eyed Lion	A1	MGM
Code 7, Victim 5	A3	Col.
Collector, The	A4	Col.
• Convict Stage	A2	Fox
Conquered City	A1	A-1
Crack In The World	A2	Par.
Crazy Paradise		For.
Curse Of The Fly, The	A2	Fox
Curse of the Mummy's Tomb, The	A?	Col.
Curse of the Voodoo	B	AA

D

Dark Intruder	A2	U
Darling	A4	Emb.
• Daydreamer, The		Emb.
Dear Brigade	A1	Fox
Dear Heart	A3	WB
• Desert Raven, The		AA
Devils of Darkness	B	Fox
Die, Die, My Darling	A3	Col.
• Die, Monster, Die		A-1
Dingaka	A3	Emb.
Disorderly Orderly, The	A1	Par.
• Do Not Disturb		Fox
• Dr. Goldfoot And The Bikini Machine		AI
Dr. Terror's House Of Horrors	A2	Par.
• Doctor Zhivago		MGM
• Don't Worry, We'll Think Of A Title	A1	UA
• Duel At Diablo		UA

E

East Of Sudan	A1	Col.
Ecco		AI
Eleanor Roosevelt Story, The		Misc.
• El Dorado		Par.
• El Greco		Fox
Escape By Night	A2	AA
Eva	B	For.
Eye Of The Needle, The		For.

6416 **TABOOS OF THE WORLD**—DOC. 97m.—(C)—Narration by by Vincent Price—5273 (4-14-65)—Outstanding, at times shocking, novelty

6419 **TOMB OF LIGEIA**—MD-81m.—(PC; PV)—Vincent Price Elizabeth Shepherd—5253 (2-17-65)—Good horror entry—English-made

404 **UNEARTHLY STRANGER**—MD-68m.—John Neville—5241 (12-30-64)—Original sci-fi entry is well done—English-made

6504 **WAR-GODS OF THE DEEP**—MD-85m.—(Colorscope)—Vincent Price, Tab Hunter, Susan Hart—5293 (6-23-65)—Good programmer

6502 **WAR OF THE ZOMBIES, THE**—MD-85m.—(C; S)—John Drew Barrymore, Susi Andersen—5281 (5-12-65)—Another Italian spectacle for the program—Italian-made; dubbed in English

TO BE REVIEWED

BIKINI PARTY IN A HAUNTED HOUSE—(PU; C)—Tommy Kirk, Deborah Walley, Basil Rathbone
DIE, MONSTER, DIE—(C;S)—Boris Karloff
DR. GOLDFOOT AND THE BIKINI MACHINE—(PV; C)—Vincent Price, Frankie Avalon
FRANKENSTEIN MEETS THE GIANT DEVIL FISH—Nick Adams
PLANET OF THE VAMPIRES, THE—(TC); S)—Barry Sullivan, Susan Hart
SECRET AGENT FIREBALL—(C; S)—Richard Harrison
SPY IN YOUR EYE—(C)—Dana Andrews, Pier Angeli

BUENA VISTA — DISTRIBUTED DURING THE PAST 12 MONTHS

MONKEY'S UNCLE, THE—C-87m.—(TC)—Tommy Kirk, Annette, Leon Ames—5305 (8-4-65)—Fair Disney family-type comedy
THAT DARN CAT—C-116m.—(TC)—Hayley Mills, Dean Jones—5325 (9-22-65)—Attractive Disney entry for whole family
THOSE CALLOWAYS—D—131m.—(TC)—Brian Keith, Vera Miles, Brandon de Wilde—5229 (11-18-64)—Interesting outdoor drama could use a bit of editing

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
FIGHTING PRINCE OF DONEGAL, THE—(TC)—Peter McEnery, Susan Hampshire—English-made
FOLLOW ME, BOYS—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles
GNOMOBILE, THE—Walter Brennan, Tom Lowell
JUNGLE BOOK, THE—(TC)—Cartoon Feature
LT. ROBIN CRUSOE, U.S.N.—(TC)—Dick Van Dyke, Nancy Kwan
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
UGLY DACHSHUND, THE—(TC)—Dean Jones, Suzanne Pleshette

COLUMBIA — DISTRIBUTED DURING THE PAST 12 MONTHS

APACHE GOLD—W—91m.—(CS; EC)—Lex Barker, Marie Versini—5321 (9-1-65)—Okay lower half western—Filmed abroad; dubbed into English

ARIZONA RAIDERS—W-88m.—(TC; TS)—Audie Murphy, Gloria Talbott—5305 (8-4-65)—Good western entry with color added

65015 **BABY, THE RAIN MUST FALL**—D-100m.—Lee Remick, Steve McQueen—5245 (1-20-65)—Good drama suffers from some slow spots

BEDFORD INCIDENT, THE—D—1022m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts

BUNNY LAKE IS MISSING—D—107m.—(PV)—Carole Lynley, Keir Dullea, Laurence Olivier—5334—(10-20-65)—Exercise in tension and suspense holds interest—Made in England

65026 **CAT BALLOU**—CW-96m.—(C)—Jane Fonda, Lee Marvin, Michael Callan—5281 (5-12-65)—Off-beat western is cute and comic

65011 **CODE 7, VICTIM 5**—MD—88m.—(TS; TC)—Lex Barker, Ann Smyrner—5229 (11-18-64)—Good program entry—Filmed in South Africa

COLLECTOR, THE—D-119m.—(TC)—Terence Stamp, Samantha Eggar—5285 (5-26-65)—Intriguing, off-beat drama

65009 **CURSE OF THE MUMMY'S TOMB, THE**—MD-81m.—(TS; TC)—Terence Morgan—5249 (2-3-65)—Exploitable horror entry—English-made

65020 **DIE, DIE, MY DARLING**—MD-97m.—(EC)—Tallulah Bankhead, Stefanie Powers, Maurice Kaufman—5273 (4-14-65)—Good suspense shocker for horror fans—English-made

65013 **EAST OF SUNDAN**—MD-84m.—(TS; TC)—Anthony Quale, Sylvia Syns—5253 (2-17-65)—Well made escape yarn has Kipling flavor—English-made

66002 **GENGHIS KHAN**—MD-124m.—(PV; TC) Omar Sharif, Stephen Boyd, James Mason, Francoise Dorleac—5277 (4-28-65)—Impressive adventure entry—Filmed abroad

65010 **GORGON, THE**—MD-83m.—(EC)—Peter Cushing, Christopher Lee—5249 (2-3-65)—Okay horror entry—English-made

GREAT SIOUX MASSACRE, THE—MD—91m.—(CS;PC)—Joseph Cotten, Pilip Carey, Nancy Kovack—5329 (10-6-65)—Okay programmer

HARVEY MIDDLEMAN, FIREMAN—C-75m.—(C)—Gene Troobnick, Hermione Gingold—5301 (7-21-65)—Simple, amusing offering has satiric bite

KING RAT—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's

LITTLE ONES, THE—MD—66m.—Carl Gonzales, Kim Smith—5325 (9-22-65)—Good programmer-English-made

66001 **LORD JIM**—D-154m.—(Super Panavision 70; (TC)—Peter O'Toole, James Mason, Curt Jurgens, Dailah Lavi—5257 (3-3-65)—Conrad novel makes for fascinating adventure—Filmed abroad

65017 **LOVE HAS MANY FACES**—D-105m.—(EC)—Lana Turner, Cliff Robertson, Hugh O'Brian—5253 (2-17-65)—Highly lavish tale for the ladies

65018 **MAJOR DUNDEE**—MD-124m.—(PV; EC)—Charlton Heston, Richard Harris, Senta Berger—5261 (3-17-65)—Entertaining, action-packed chase film

MICKEY ONE—D—93m.—Warren Beatty, Hurd Hatfield, Alexandria Stewart—5329 (10-6-65)—Unusual offering needs special attention

65016 **OUTLAWS IS COMING, THE**—C-89m.—Three Stooges, Nancy Kovack—5245 (1-20-65)—Okay entry for kiddie and family trade

THESE ARE THE DAMNED—D-77m.—(Hammerscope)—Macdonald Carey, Shirley Anne Field, Viveca Lindfors—5301 (7-21-65)—Adequate supporting fare—English-made

66004 **SHIP OF FOOLS**—D—150m.—Vivien Leigh, Simone Signoret, Jose Ferrer—5281 (5-12-65)—A shipload of strangers on a voyage provides interesting film fare .

65021 **SYNANON**—D-107m.—Edmond O'Brien, Chuck Connors, Stella Stevens, Alex Cord—5282 (5-12-65)—Gripping, well-made drama on effort to aid drug addicts

TREASURE OF SILVER LAKE—W—82m.—(CS; EC)—Lex Barker, Karin Dor—5321 (9-1-65)—Fair western—Filmed abroad

WINTER A-GO-GO—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set

65014 **WORLD WITHOUT SUN**—DOC-93m.—(C)—Produced by Jacques-Yves Cousteau—5241 (12-30-64)—Fairly interesting under-sea documentary

YOU MUST BE JOKING—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing import—English-made

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule
BIDS DO IT—(C)—Soupy Sales, Tab Hunter, Doris Dowling
BORN FREE—(PV; C)—Bill Travers, Virginia McKenna
BRIGAND OF KANDAHAR, THE—(C)—Ronald Lewis, Yvonne Romain, Oliver Reed
CABRIOLA—(C)—Marisol, Angel Peralta—Spanish-made
CENTURIONS, THE—(PV; C)—Anthony Quinn, Claudia Cardinale
CHASE, THE—(PV; C)—Marlon Brando, Jane Fonda
FOG—(EC)—John Neville, Donald Houston—English-made
FRONTIER HELLCAT—(CS; C)—Elke Sommer, Stewart Granger
HEROES OF TELEMARK—(PV; C)—Kirk Douglas, Richard Harris
LAST OF THE RENEGADES—(CSiC)—Lex Barker
LIFE AT THE TOP—Laurence Harvey, Jean Simmons—English-made
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
MAGIC WORLD OF TOPO GIGIO, THE—(C)—The Italian Mouse
OPERATION PARADISE—(C)—Michael Connors, Dorothy Provine
PROFESSIONALS, THE—(PU; C)—Burt Lancaster, Lee Marvin, Claudia Cardinale
RIDE BEYOND VENGENCE—(C)—Chuck Connors
SILENCERS, THE—(PV; C)—Dean Martin, Stella Stevens
THAT MAN IN ISTANBUL—(WS. C)—Horst Bucholz
THREE ON A COUCH—(C)—Jerry Lewis, Janet Leigh
TROUBLE WITH ANGELS, THE—(C)Rosalind Russell, Hayley Mills, Binnie Barnes
WALK, DON'T RUN—Cary Grant, Samatha Eggar, Jim Hutton
WRONG BOX, THE—(C)—John Mills, Ralph Richardson—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

AGENT 8¾—C-98m.—(C)—Dirk Bogarde, Sylva Koscina—5301 (7-21-65)—Amusing espionage entry—English-made

BEBO'S GIRL—D-94m.—Claudia Cardinale, George Chakiris—5237 (12-16-64)—Fair import—Italian-made; English titles

CIRCLE OF LOVE—D-105m.—(EC)—Jane Fonda, Maurice Ronet, Catherine Spaak—5269 (3-31-65)—Affairs of the bedroom best suited for adult art and exploitation spots—Filmed abroad; dubbed in English

GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English

LOVE GODDESSES, THE—COMP.-82m.—Stars of yesteryear—5258 (3-3-65)—Exploitable, moderately successful compilation of film clips

RAILROAD MAN, THE—D—105m.—Pietro Germi, Luisa Della Noce, Sylva Koscina—5339 (10-20-65)—Fine import—Italian-made; English titles

SLAVE TRADE IN THE WORLD TODAY—DOC.-86m.—(EC)—Produced by Meleno Malenotti—5233 (12-3-64)—Interesting documentary—Filmed abroad
TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Filmed in Italy—English language
UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made

COMING

FLAME AND THE FIRE—
OMICRON—Renato Salvatori
KWAIDAN—
LOLLIPOP COVER—Don Gordon
WALK IN THE SHADOW—
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

ADVENTURES OF SCARAMOUCHE, THE—MD-98m.—(C)—Gerard Barray, Gianna Maria Canale—5233 (12-3-64)—Okay swashbuckler for the program—French-Italian made; dubbed in English
BOUNTY KILLER, THE—W-92m.—(TC;TS)—Dan Duryea, Rod Cameron, Audrey Dalton—5294 (6-23-65)—Okay western program
CASANOVA '70—C-113m.—(C)—Marcello Mastroianni, Virna Lisi—5305 (8-4-65)—Fun and romance Italian style Italian-made; English titles.
DARLING—D—122m.—Laurence Harvey, Dirk Bogarde, Julie Christie—5309 (8-18-65)—Intriguing entry for adults—English-made
DINGAKA—MD-98m.—(C)—Stanley Baker, Juliet Prowse—5285 (5-26-65)—Off beat tale of African native's search for vengeance is okay programmer—Filmed abroad
FASCIST, THE—CD-102m.—Ugo Tognazzi, Georges Wilson—5297 (7-7-65)—Amusing tale of ironies of war—Italian-made; English titles
IL SUCCESSO—D-103m.—Vittorio Gassman, Anouk Aimee—5286 (5-26-65)—Interesting import—Italian-made; English titles
ITALIANO BRAVA GENTE—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles
KIMBERLEY JIM—D-82m.—(WS; C)—Jim Reeves, Madeleine Usher—5278 (4-28-65)—Pleasant programmer—Filmed abroad
LITTLE NUNS, THE—CD—101m.—Catherine Spaak, Didi Perego, Umberto D'Orsi—5324 (9-22-65)—Cute offering for program—Filmed abroad; dubbed in English
MARRIAGE ITALIAN STYLE—D-102m.—(EC)—Sophia Loren, Marcello Mastroianni—5241 (12-30-64)—Interesting import with potent names—Italian-made; English titles
REQUIEM FOR A GUNFIGHTER—W-91m.—(TS; TC)—Rod Cameron, Stephen McNally—5297 (7-7-65)—Fair western
SANTA CLAUS CONQUERS THE MARTIANS—FAN—80m.—(EC)—Leonard Hicks, John Call—5230 (11-18-64)—Cute seasonal entry for the kiddies
SEASIDE SWINGERS—CMU-94m.—(CS; TC)—John Leyton, Mike Sarne, Freddie and the Dreamers—5289 (6-9-65)—Amusing programmer aimed at teens—English-made
SECRET OF MAGIC ISLAND, THE—NOV-63m.—(EC)—Narration by Philip Tonken—5278 (4-28-65)—Cute bit of fluff strictly for kiddies—French-made
THREE PENNY OPERA—MU-83m.—(EC)—Curt Jurgens, Hildegarde Neff, Sammy Davis Jr.—5237 (12-16-64)—Mediocre film of famous stage offering—German-made: dubbed in English
VILLAGE OF THE GIANTS—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

BILLY THE KID VS DRACULA—(C)—John Carradine, Chuck Courtney
CAT, THE—(WS; C)—Dwayne Redland, Peggy Ann Gardner
DAYDREAMER, THE—(Live Action and Animagic)—Jack Gilford
GITI—(WS; TC)—Jack Chaplain, Heather North
MAD MONSTER PARTY—(Animagic) Boris Karloff
2ND BEST SECRET AGENT IN THE WHOLE WIDE WORLD—(PC)—Tom Adams
PARANOIA—Marcello Mastroianni, Catherine Speak
TENTH VICTIM, THE—Marcello Mastroianni, Ursula Andress, Elsa Martinelli
TRAMPLERS, THE—(CS; EC)—Gordon Scott, Joseph Cotten

MGM — DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **CINCINNATI KID, THE**—D—101m.—(MC)—Steve McQueen, Edward G. Robinson, Ann-Margret—5335 (10-20-65)—Well cast and produced drama will need sales push to offset relatively limited appeal of theme
6519 **CLARENCE, THE CROSS-EYED LION**—C-98m.—(MC)—Marshall Thompson, Betsy Drake—5254 (2-17-65)—Whimsical farce is fine family offering
512 **GET YOURSELF A COLLEGE GIRL**—CMU-86m.—(MC)—Mary Ann Mobley, Chad Everett, Willard Waterman—5233 (12-3-64)—Watusi dance fling for teenagers
6518 **GIRL HAPPY**—CMU-96m.—(PV; MC)—Elvis Presley, Shelley Fabares—5246 (1-20-65)—Okay Presley entry
GREAT SPY MISSION, THE—See Operation Crossbow
GREED IN THE SUN—MD—112m.—(CS)—Jean-Paul Belmondo, Andrea Parisy—5325 (9-22-65)—Neat adventure import—French-made; Enylish titles
6522 **GUNFIGHTERS OF CASA GRANDE**—W-92m.—(CS;MC)—Alex Nicol, Diana Lorys—5274 (4-14-65) Big scale western lacking in names—Filmed abroad
6606 **HARUM SCARUM**—CMU—85m.—(MC)—Elvis Presley, Mary Ann Mabley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw.
6521 **HERCULES, SAMSON AND ULYSSES**—MD-85m.—(EC)—Kirk Morris, Richard Lloyd—5282 (5-12-65)—Italian-made spectacle with legendary heroes—Italian-made; dubbed in English
6609 **HILL, THE**—D—120m.—Sean Connery, Harry Andrews, Ian Bannen—5329 (10-6-65)—Pewerful, grim drama of life in a military prison—English-made
6523 **HYSTERIA**—MD-86m.—Robert Webber, Lelia Goldoni—5269 (3-31-65)—Muddled meller for program—English-made
6524 **JOY IN THE MORNING**—D-103m.—(MC)—Richard Chamberlain, Yvette Mimieux—5261 (3-17-65)—Romantic drama should have strong appeal for young adults
LAUREL AND HARDY'S LAUGHING '20's—COMP—91m.—Laurel and Hardy—5309 (8-18-65)—Nostalgic Robert Youngson compilation of old comedies provides laughs
6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences
6602 **ONCE A THIEF**—MD—107m.—(PV)—Alain Delon, Ann-Margret, Van Heflin—5321 (9-1-65)—Effective tale of a loser
6529 **OPERATION CROSSBOW (THE GREAT SPY MISSION)**—D-116m.—(PV, MC)—Sophia Loren, George Peppared, Trevor Howard—5274 (4-14-65)—Well-made, exciting tale of espionage in war
6514 **QUICK BEFORE IT MELTS**—C-98m.—(PV; MC)—George Maharis, Anjanette Comer, Robert Morse—5238 (12-16-64)—Amusing comedy
6516 **ROUNDERS, THE**—C-85m.—(PV; MC)—Glenn Ford, Henry Fonda—5246 (1-20-65)—Adult western horse story
6520 **SANDOKAN THE GREAT**—MD-110m.—(TS; TC)—Steve Reeves—5274 (4-14-65)—Action packed jungle adventure—Italian-made; dubbed in English
SANDPIPER, THE—D-116m.—(PV; MC)—Elizabeth Taylor, Richard Burton—5297 (7-7-65)—Lush Taylor-Burton love story is boxoffice natural
6604 **SECRET OF MY SUCCESS, THE**—C—112m.—(PV;C)—Shirley Jones, Stella Stevens, James Booth—5330 (10-6-65)—Cute comedy—Filmed abroad
6526 **SHE**—MD-106m.—(CS; TC)—Ursula Andress, John Richardson—5274 (4-14-65)—Large scale film version of famous novel is exploitable—English-made
6515 **SIGNPOST TO MURDER**—D-79m.—(PV)—Stuart Whitman, Joanne Woodward—5238 (12-16-64)—Bizarre whodunit for program—English-made
513 **36 HOURS**—D-115m.—(PV)—James Garner, Rod Taylor, Eva Marie Saint—5233 (12-3-64)—Interesting drama
VICE AND VIRTUE—MD—103m.—Annie Girardot, Catherine Deneuve, Robert Hossein—5262 (3-17-65)—Nazis in occupied France subject of strong Roger Vadim film—French-made; dubbed in English
YELLOW ROLLS-ROYCE, THE—122m.—(MC; PV)—Rex Harrison Shirley MacLaine, Ingrid Bergman, Omar Shariff—5246 (1-20-65)—Names should make this episodic offering a boxoffice natural—English-made
6517 **YOUNG CASSIDY**—D-110m.—(TC)—Rod Taylor, Flora Robson—5258 (3-3-65)—Fine drama for discriminating audiences—Made in England
6525 **ZEBRA IN THE KITCHEN**—CD-93m.—(MC)—Jay North, Martin Milner, Joyce Meadows—5262 (3-17-65)—Okay family picture especially for kid matinees

COMING

ALPHABET MURDERS, THE—Tony Randall, Anita Ekberg—English-made
AROUND THE WORLD UNDER THE SEA—(Panavision 65, MC)—Lloyd Bridges, Brian Kelly, Shirley Eaton
DOCTOR ZHIVAGO—(PV; MC)—Omar Sharif, Rita Tushingham, Tom Courtenay, Alec Guinness
GLASS BOTTOM BOAT, THE—(PV, MC)—Doris Day, Rod Taylor
HOTEL PARADISO—(PV; C)—Alec Guinness, Gina Lollobrigida
LIQUIDATOR, THE—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—English-made
LADY L—(PV)—Sophia Loren, Paul Newman, David Niven

F

Face of Fu Manchu, The		For.
Family Jewels, The	A1	Par.
Fanny Hill		For.
• Fantastic Voyage		Fox
Fascist, The		EMB.
Father Goose	A1	U
Ferry Cross The Mercey	A1	UA
Fiendish Ghouls, The		For.
• Fighting Prince of Donegal, The		BV
Finger On the Trigger		AA
• Fine Madness, A		WB
• Flame and the Fire		Cont.
• Flight Of The Phoenix, The		Fox
Flower Drum Song-Re	A2	U
Fluffy	A1	U
• Fog		Col.
• Follow Me, Boys		BV
Fool Killer, The	A2	AA-Landau
Fort Courageous	B	Fox
• Fortune Cookie, The		UA
• Frankentstein Meets The Giant Devil Fish		A-I
Frankenstein Meets the Space Monsters		AA
• Frankie and Johnny		UA
• Frontier Hellcat		Col.
• Funny Thing Happened On The Way To The Forum, A		UA

G

Genghis Khan	A3	Col.
• Gentle Rain, The		AA
Get Yourself A College Girl	B	MGM
Ghidrah, The Three-Headed Monster		Cont.
• Ghost And Mr. Chicken, The		U
Girl Happy	B	MGM
Girls On The Beach	B	Par.
• Giti	A1	EMB
• Glass Bottom Boat, The		MGM
Glory Guys, The	A2	UA
• Gnomobile, The		BV
Go-Go Big Beat		For.
Go Go Mania	A1	A-I
Goldfinger	A3	UA
Great Race, The	A1	WB
Great Sioux Massacre, The	A2	Col.
Greatest Story Ever Told, The	A1	UA
Greed In The Sun	A3	MGM
• Group, The		UA
Great Spy Mission, The (See Operation Crossbow)		MGM
Gunfighters, At Casa Grande	A2	MGM
Gunmen Of The Rio Grande		AA
• Gunpoint		U
Guns Of August	A1	U

H

Hallelujah Trail, The	A1	UA
Hansel and Gretel		For.
Harum Scarium	A2	MGM
Harlow	B	Misc.
Harlow	A3	Par.
• Harper		WB
Harvey Middleman, Fireman	A2	Col.
Having A Wild Weekend	A3	WB
• Hawaii		UA
Help!	A1	UA
Hercules Against the Moon Men		For.
Hercules, Samson and Ulysses	A1	MGM
Hercules vs The Giant Warriors		For.
• Heroes Of Telemark		Col.
High Infidelity	C	For.
High Wind In Jamaica, A	A2	Fox
Hill, The	A4	MGM
Horrors Of Spider Island		Misc.
Horrible Dr. Hichcock, The		For.
• Hot Spy, Cold Corpse		AA
• Hotel Paradiso		MGM
Hours Of Love, The		For.
How To Murder Your Wife	A3	UA
• How To Steal A Million Dollars And Live Happily Ever After		Fox
How To Stuff A Wild Bikini	B	A-I
Human Duplicators		AA
Hush, Hush, Sweet Charlotte	A3	Fox
Hysteria	A3	MGM

I

• Idol, The		Par.
I Saw What You Did	A3	U
I'll Take Sweden	B	UA
Il Successo	A3	EMB
Image Of Love	C	Misc.
Imitation Of Life-Re	A3	U
• Incident At Phantom Hill, The	A1	U
In Harm's Way	B	Par.
Inheritance, The		Misc.
• Inside Daisy Clover		WB
Italiano Brava Gente		A3 EMB
Ipcress File, The	A2	U
• Is Paris Burning?		Par.

J

John Goldfarb, Please Come Home	B	Fox

●Johnny Reno		Par.
Joy In The Morning	A3	MGM
●Judith		Par.
Juliet of the Spirits		For.
●Jungle Book, The		BV

K

●Khartoum		UA
●Kid Rodelo		Par.
King And Country		AA-Landau
Kimberley Jim	A2	Emb.
King Rat	A3	Col.
Kiss Me, Stupid	C	Misc.
Knack, The	A4	UA
Knockout		Misc.
●Kwaidan		Cont.

L

La Boheme	A2	WB
●Lady L		MGM
Last Man On Earth, The	A2	AI
●Last of the Renegades		Col.
●Last of the Secret Agents, The		Par.
Laurel and Hardy's Laughing 20's	AI	MGM
●Lt. Robin Crusoe, U.S.N.		BV
●Life At The Top		Col.
●Life In Danger, A	A2	AA
Life Upside Down		For.
●Liquidator, The		MGM
Little Nuns, The	AI	Emb.
Little Ones, The	A2	Col.
●Little Prince And The Eight-Headed Dragon, The		Col.
Living It Up-Re	AI	Par.
●Lollipop Cover		Cont.
Lord Jim	A2	Col.
●Lord Love A Duck		UA
Lost World Of Sinbad	B	A-i
Love And Kisses	A2	U
Love A La Carte	A4	For.
Love Goddesses	C	Cont.
Love Has Many Faces	B	Col.
Love In Four Dimensions		For.
Loved One, The	B	MGM

M

Mad Executioners, The	A2	Par.
●Mad Monster Party		EMB
●Madame X		U
●Made In Paris		MGM
●Mademoiselle		UA
Maedchen In Uniform	A2	For.
●Magic Weaver, The		AA
●Magic World of Topo Gigio, The	AI	Col.
Major Dundee	A2	Col.
Male Hunt	B	For.
●Man Could Get Killed, A		U
Man From Button Willow, The	AI	Misc.
Man In The Dark	A3	U
Mara Of The Wilderness	AI	AA
Marriage-Italian Style	A-	Emb.
Marriage On The Rocks	B	WB
Married Woman, The	C	For.
Masquerade	A2	UA
●Meye		MGM
McHale's Navy Joins the Air Force	AI	U
Mickey One	A3	Col.
Mirage	A2	U
●Mister Buddwing		MGM
Mister Moses	A2	UA
●Modesty Blaise		Fox
Moment Of Truth, The	A4	For.
● Moment To Moment	A3	U
● Monkeys Go Home		BV
Monkey's Uncle, The	AI	BV
●Money Trap, The	B	MGM
Moro Witch Doctor	A2	Fox
Morituri (The Saboteur)	A3	Fox
Murieta	AI	WB
Mutiny In Outer Space		AA
My Baby Is Black		For.
My Blood Runs Cold	A2	WB
My Fair Lady	AI	WB
● My Last Duchess		Par.

N

Naked Brigade, The	A2	U
●Naked Prey, The	B	Par.
Nanny, The	A3	Fox
Nasty Rabbit, The		Misc.
●Nevada Smith		Par.
Never Too Late		WB
New Angels, The	C	For.
●New World, A		UA
● Night of The Grizzly		Par.
Night Walker, The	A2	U
Nightmare In The Sun	A3	Misc.
Nobdoy Waved Goodbye	A2	For.
None But The Brave	A2	WB
Not on Your Life		For.

MADE IN PARIS—(PV; MC)—Ann-Margret, Louis Jourdan
MAYA—(PV; MC)—Clint Walker, Jay North
MISTER BUDDWING—(PV)—James Garner, Jean Simmons, Suzanne Pleshette
MONEY TRAP, THE—(PV)—Glenn Ford, Elke Sommer
PATCH OF BLUE, A—(PV)—Sidney Poitier, Shelley Winters
SEVEN WOMEN—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton
SINGING NUN, THE—Debbie Reynolds, Chad Everett, Ricardo Montalban, Greer Garson
SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
THERE'S NO PLACE LIKE SPACE—(PV; MC)—Herman's Hermits
13—Kim Novak, David Niven, Flora Robson
WHEN THE BOYS MEET THE GIRLS—Connie Francis, Harve Presnell, Joby Baker
WHERE THE SPIES ARE—PV)—David Niven, Francoise Dorlac

PARAMOUNT — DISTRIBUTED DURING THE PAST 12 MONTHS

6420 **AMOROUS ADVENTURES OF MOLL FLANDERS, THE**—C-126m.—(PV;TC)—Kim Novak, Richard Johnson, Angela Lansbury—5286 (5-26-65)—Naughty but nice funfest for adults—Made in England
6515 **BEACH BALL**—CMU—83m.—(TC)Edd Byrnes, The Supremes—5530 (10-6-65)—Okay entry for teen set
6414 **BLACK SPURS**—W-81m.—(TC; TS)—Rory Calhoun, Terry Moore, Linda Darnell, Scott Brady—5282 (5-12-65)—Satisfactory action for western fans with names to help
BOEING,BOEING—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funmakers in furious frolic about sex
6407 **BOY TEN FEET TALL, A**—D-88m.—(CS; TC)—Edward G. Robinson, Constance Cummings, Fergus McClelland—5246 (1-20-65)—Interesting entry for young and old alike—Filmed abroad
R6505 **BREAKFAST AT TIFFANY'S**—C—115m.—(TC)—Audrey Hepburn, George Peppard—5322 (9-1-65)—Reissue of sophisticated entry is best for big city spots
6410 **CRACK IN THE WORLD**—MD-96m.—(TC)—Dana Andrews, Jenette Scott—5254 (2-17-65)—Good science fiction entry
6406 **DISORDERLY ORDERLY, THE**—C-90m.—(TC)—Jerry Lewis,Susan Oliver—5238 (12-16-64)—Typical Jerry Lewis farce primarly for kids
6415 **DR. TERROR'S HOUSE OF HORRORS**—D-98m.—(TC)—Peter Cushing, Christopher Lee—5275 (4-14-65)—Off-beat horror entry has interest—English-made.
6422 **FAMILY JEWELS, THE**—C-100m.—(TC)—Jerry Lewis, Donna Butterworth—5294 (6-23-65)—Typical Lewis zaniness strictly for his fans
6419 **GIRLS ON THE BEACH, THE**—MU-80m.—(TC)—Martin West, Noreen Corcorah, The Crickets, The Beach Boys, Lesley Gore—5282 (5-12-65)—Bikinis plus rock 'n' roll add up to teen fun
6423 **HARLOW**—D-125m.—(PV; TC)—Carroll Baker, Martin Belsam, Red Buttons—5297 (7-7-65)—Well-made, interesting biofilm about yesterday's love goddess
6418 **IN HARM'S WAY**—D-165m.—(PV)—John Wayne, Kirk Douglas, Patricia Neal—5269 (3-31-65)—Impressive entertainment should register well with general audiences
R6502 **LIVING IT UP**—CMU—95m.—(TC)—Dean Martin, Jerry Lewis, Janet Leigh—5322 (9-1-65)—High rating comedy reissue
MAD EXECUTIONERS, THE—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English
R6501 **PARDNERS**—C—88m.—(TC)—Dean Martin, Jerry Lewis, Lori Nelson—5322 (9-1-65)—Amusing reissue of western spoof has names, laughs and music
R6408 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles, John Gavin, Janet Leigh—5247 (1-20-65)—Reissue is rare experience in horror—(Reissue)
6507 **RED LINE 7000**—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults
6510 **REVENGE OF THE GLADIATORS**—MD—100m.—(TC;TS)—Roger Browne—5326 (9-22-65)—Action entry okay for program—Filmed abroad; dubbed in English
6405 **ROUSTABOUT**—CMU—101m.—(TS; TC)—Elvis Presley, Barbara Stanwyck, Joan Freeman—5230 (11-18-64)—Okay Presley musical for his fans
R6506 **SABRINA**—CD—113m.—Humphrey Bogart, Audrey Hepburn, William Holden—5322 (9-1-65)—High rating reissue
6514 **SANDS OF THE KALAHARI**—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagrey in the struggle for survival—Made in Africa
6511 **SEVEN SLAVES AGAINST THE WORLD**—MD—96m.—(TS;TC)—Roger Browns—5331 (10-6-65)—Will please kids and action fans—Italian-made; dubbed in English
6503 **SITUATION HOPELESS—BUT NOT SERIOUS**—CD—97m.—Sir Alec Guinness, Michael Connors, Robert Redford—5330 (10-6-65)—Entertaining entry—Filmed abroad
6513 **SKULL, THE**—D—83m.—(TC; TS)—Peter Cushing, Christopher Lee, 5322 (9-1-65)—Interesting horror entry—Filmed abroad
6421 **SONS OF KATIE ELDER, THE**—W-122m.—(PV; TC)—John Wayne, Dean Martin, Martha Hyer—5298 (7-7-65)—Very good big scale western
6409 **SYLVIA**—D-115m.—Carroll Baker, George Maharis, Edmond O'Brien—5249 (2-3-65)—Interesting drama for adults
6512 **TOWN TAMER**—W-89m.—(TC; TS)—Dana Andrews, Terry Moore, Pat O'Brien—5302 (7-21-65)—Okay western
R6413 **WORLD OF SUZIE WONG, THE**—D-129m.—(TC)—William Holden, Nancy Kwan—5262 (3-17-65) High rating, colorful screen version of hit book and play—Reissue
6411 **YOUNG FURY**—W-80m.—(TS; TC)—Rory Calhoun, Virginia Mayo, John Agar—5249 (2-3-65)—Okay western for program

COMING

ALFIE—(TS; TC)—Michael Caine, Shelly Winters—English-made
APACHE UPRISING—(TS; TC)—Rory Calhoun, Corinne Calvert, Lon Chaney
ASSAULT ON A QUEEN—(TC)—Frank Sinatra, Virna Lisi, Tony Franciosa
ELDORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
IDOL, THE—Jennifer Jones, John Leyton—English-made
IS PARIS BURNING?—(PV)—Kirk Douglas, Leslie Caron
JOHNNY RENO—(TS; TC)—Dana Andrews, Jane Russell, Lyle Bettger
JUDITH—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins
KID RODELO—Don Murray, Janet Leigh, Broderick Crewford
LAST OF THE SECRET AGENTS, THE—(TC)—Marty Allen, Steve Rossi
MY LAST DUCHESS—(PV)—Tony Curtiss, Rosanna Schiaffino
NEVADA SMITH—(PV; EC)—Steve McQueen, Karl Malden
NIGHT OF THE GRIZZLY—(TC; TS)—Clint Walker, Martha Hyer
PARADISE, HAWAIIAN STYLE—(TC)—Elvis Presley
PROMISE HER ANYTHING—(TC)—Warren Beatty, Leslie Caron—English-made
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters.
NAKED PREY, THE—(PV; TC)—Cornel Wilde
OSCAR, THE—(WS; EC)—Stephen Boyd, Elke Summer, Milton Berle.
SECONDS—Rock Hudson, Salome Jens
SLENDER THREAD, THE—Sidney Poitier, Anne Bancroft
SPY WHO CAME IN FROM THE COLD, THE—Richard Burton, Claire Bloom
THIS PROPERTY IS CONDEMNED—(TS; TC)—Natalie Wood, Robert Redford
YOU JUST KILL ME—Tony Curtis, Rosanna Schiffino

20TH CENTURY-FOX — DISTRIBUTED DURING THE PAST 12 MONTHS

566 **AGONY AND THE ECSTASY, THE**—D—140m.—(Todd-AO; DC)—Charlton Heston, Rex Harrison, Diane Cilento—5326 (9-22-65)—High rating roadshow drama about Michelangelo and his works
425 **APACHE RIFLES**—MD—92m.—(DC)—Audie Murphy, Linda Lawson—5230 (11-18-64)—Okay program entry
430 **BACK DOOR TO HELL**—MD-68m.—Jimmie Rodgers, Jack Nicholson—5234 (12-3-64)—Okay programmer
CAVERN, THE—D—83m.—John Saxon, Brian Aherne, Rosanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad
517 **CURSE OF THE FLY, THE**—(CS)—D—86m.—Brian Donlevy, Carole Gay—5322 (9-1-65)—Okay programmer—English-made
503 **DEAR BRIGITTE**—C-100m.—(CS; DC)—James Stewart, Billy Mumy, Brigitte Bardot—5250 (2-3-65)—Amusing comedy
518 **DEVILS OF DARKNESS**—D—88m.—(DC)—William Sylvester, Hubert Noel, Tracy Reed—5322 (9-1-65)—Interesting programmer on the supernatural—Filmed abroad
516 **FORT COURAGEOUS**—W—72m.—Fred Bier, Donald Barry, Hanna Landy—5278 (4-28-65)—Okay Programmer
513 **HIGH WIND IN JAMAICA, A**—D-104m.—(CS;DC)—Anthony Quinn, Lila Kedrova, James Coburn—5286 (5-26-65)—Off-beat drama can go art or regular
504 **HUSH, HUSH, SWEET CHARLOTTE**—D-133m.—Bette Davis, Olivia de Havilland, Joseph Cotten, Agnes Moorehead—5247 (1-20-65)—Highly effective horror entry
507 **JOHN GOLDFARB, PLEASE COME HOME**—C-96m.—(CS; DC)—Shirley MacLaine, Peter Ustinov, Richard Crenna—5230 (11-18-64)—Wacky comedy should prove effective crowd pleaser
431 **MORO WITCH DOCTOR**—MD—61m.—Jock Mahoney, Margia Dean—5230 (11-18-64)—Fair programmer—Filmed in the Philippines
520 **MORITURI (THE SABOTEUR)**—D—123m.—Marlon Brando, Yul Brynner, Janet Margolin—5302 (7-21-65)—Tense drama of adventure and intrigue on a doomed ship

NANNY, THE—D—93m.—Bette Davis, Wendy Craig, William Dix—5336 (10-20-65)—Absorbing psychological drama—English-made
502 **PLEASURE SEEKERS, THE**—CD-107m.—(CS; DC)—Ann-Margret, Tony Francisca, Carol Lynley—5242 (12-30-64)—Entertaining entry
427 **RAIDERS FROM BENEATH THE SEA**—MD-73m.—Ken Scott, Merry Anders—5247 (1-20-65)—Fair programmer
523 **REWARD, THE**—D—922m.—(CS; DC)—Max Von Sydow, Yvette Mimeux, Efram Zimbalist, Jr.—5326 (9-22-65)—Effective drama
SABOTEUR, THE—See Morituri
555 **SOUND OF MUSIC, THE**—MU-174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
SPACEFLIGHT IC-1—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England
560 **THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES**—C-133m.—(Todd-AO-DC)—Stuart Whitman, Sarah Miles, Robert Morley—5289 (6-9-65)—Funny, colorful spectacle looks like solid popular entertainment.
514 **UP FROM THE BEACH**—D-99m.—(CS)—Cliff Robertson, Irina Demick, Marius Goring, Red Buttons—5289 (6-9-65)—Fairly interesting tale of people in war
515 **VON RYAN'S EXPRESS**—MD—117m.—(DC)—Frank Sinatra, Trevor Howard—5286 (5-26-65)—Good Action and suspense entry
508 **WAR PARTY**—W-72m.—Michael T. Mikler, Davey Davison, Donald Barry—5262 (3-17-65)—Okay Programmer
521 **WILD ON THE BEACH**—CMU—77m.—Frankie Randall, Sherry Jackson—5323 (9-1-65)—Mild rock 'n' roll entry for program
ZORBA, THE GREEK—D-142m.—Anthony Quinn, Alan Bates, Irene Papas—5238 (12-16-64)—Fine drama—Filmed in Greece—International Classics

COMING

BIBLE, THE—Peter O'Toole, Ava Gardner, John Huston
BLUE MAX, THE—George Peppard, James Mason, Ursula Andress
CONVICT STAGE—Harry Lautor, Donald Barry
DO NOT DISTURB—(CS; DC)—Doris Day, Rod Taylor
EL GRECO—(C)—Mel Ferrer, Rosanna Schiaffino
FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien
FLIGHT OF THE PHOENIX, THE—James Stewart, Peter Finch, Ernest Borgnine
HOW TO STEAL A MILLION DOLLARS AND LIVE HAPPILY EVER AFTER—(PV; DC)—Audrey Hepburn, Peter O'Toole, Charles Boyer
MODESTY BLAISE—Dirk Bogarde, Terence Stamp
ONE MILLION YEARS B. C.—John Richardson, Raquel Welch
OUR MAN FLINT—(CS; DC)—James Coburn, Gila Gulan, Lee J. Cobb
OUTLAWS OF RED RIVER, THE—George Montgomery
RETURN OF MR. MOTO—Henry Silva, Suzanne Lloyd
STAGECOACH—(CS; DC)—Ann-Margret, Michael Connors, Red Buttons
WEEKEND AT DUNKIRK—(DC)—Jean-Paul Belmondo, Catherine Spaak

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **BILLIE**—CMU—87m.—(TC; TS)—Patty Duke, Warren Berlinger, Jim Backus—5323 (9-1-65)—Wholesome, heart-warming comedy for family trade—Chrislaw
6502 **FERRY CROSS THE MERSEY**—MU-86m.—Gerry and The Pacemakers—5250 (2-3-65)—Rock 'n' roll for teen-agers—English-made—(Brian Epstein)
6511 **GLORY GUYS, THE**—CD-112m.—(PV; DC)—Tom Tryon, Harve Presnell, Senta Berger—5302 (7-21-65)—Lively outdoor yarn about Indian fighters—Levy-Gardner-Laven
6426 **GOLDFINGER**—MD—108m.—(TC)—Sean Connery, Gert Frobe, Honor Blackman—5231 (11-18-64)—Another boxoffice bonanza with Agent 007—English-made; Saltzman-Broccoli
6501 **GREATEST STORY EVER TOLD, THE**—D-194m.—(CN; TC)—Max Von Sydow, Dorothy McGuire, Charlton Heston—5254 (2-17-65)—A production of note—Stevens
6512 **HALLELUJAH TRAIL, THE**—C-167m.—(Cinerama; TC—Burt Lancaster, Lee Remick—5294 (6-23-65)—The west at its wildest makes for an unusual comic entry—Mirisch
6513 **HELP!**—CMU—90m.—(EC)—The Beatles—5310 (8-18-65)—Beatlemania strikes again—Shenson—Filmed abroad
6503 **HOW TO MURDER YOUR WIFE**—C-118m.—(TC)—Jack Lemmon, Vira Lisi, Terry-Thomas—5247 (1-20-65)—Fun entry is good for many laughs but could use trimming—Axelrod
6509 **I'LL TAKE SWEDEN**—C-96m.—(TC)—Bob Hope, Tuesday Weld, Frankie Avalon—5290—(6-9-65)—Hope, bikinis, and rock 'n' roll provide summer-weight fun—Small
790 **KNACK, THE—AND HOW TO GET IT**—C-84m.—Rita Tushingham, Ray Brooks, Michael Crawford—5299 (7-7-65)—Wacky Comedy seems good bet for art and specialty spots—English-made—Lopert
6508 **MASQUERADE**—CAD-101m.—(EC)—Cliff Robertson, Jack Hawkins—5278 (4-28-65—Entertaining comedy adventure—Filmed abroad—Novus
6506 **MR. MOSES**—CD-113m.—(PV; TC)—Robert Mitchum, Carroll Baker—5275 (4-14-65)—Off-beat African adventure comedy is thoroughly entertaining—Ross-Talbot
6504 **RAGE TO LIVE, A**—D—101m.—(PV)—Suzanne Pleshette, Bradford Dillman, Ben Gazzara—5327 (9-22-65)—"Soap opera" type offering may be best for femmes—Mirisch
6515 **RETURN FROM THE ASHES**—D—105m.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-20-65)—Intriguing drama—Filmed abroad—Mirisch
6505 **SATAN BUG, THE**—MD-114m.—(PV; DC)—George Maharis, Richard Basehart, Anne Francis—5262 (3-17-65)—Suspenseful yarn loaded with action and thrills—Mirisch-Kappa
6507 **TRAIN, THE**—D-133m.—Burt Lancaster, Paul Scofield, Jeanne Moreau—5259 (3-3-65)—High rating war-time adventure entry—Filmed in France
6510 **WHAT'S NEW PUSSYCAT?**—C-108m.—(TC)—Peter Sellers, Peter O'Toole, Romy Schneider—5294 (6-23-65)—Wacky comedy has angles to sell—Filmed abroad—Feldman

COMING

AMBUSH BAY—Hugh O'Brian, Mickey Rooney—Courageous
ANYONE FOR VENICE?—Rex Harrison, Maggie Smith, Capucine—Feldman
AFTER THE FOX—(C)—Peter Sellers, Victor Mature—Montoro
BOY, DID I GET THE WRONG NUMBER—(TC)—Bob Hope, Elke Sommer—Small
CAST A GIANT SHADOW—(PV; C)—Kirk Douglas, Santa Berger, Frank Sinatra—Mirisch
DON'T WORRY, WE'LL THINK OF A TITLE—Morey Amsterdam, Rose Marie—Schenck
DUEL AT DIABLO—(C)—James Garner, Sidney Poitier, Bibi Andersson
FRANKIE AND JOHNNY—(TC)—Elvis Presley—Admiral
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford
CHINESE ADVENTURES IN CHINA—(C)—Jean Paul Belmondo-Ursula Andress
FORTUNE COOKIE, THE—Jack Lemmon, Walter Matthau—Mirisch
GROUP, THE—(WS; C)—Candice Bergen, James Broderick—Feldman
HAWAII—(PV; C)—Julie Andrews, Max Von Sydon—Mirisch
LORD LOVE A DUCK—(C)—Roddy McDowall, Tuesday Weld—Charleston
KHARTOUM—(PV 70, TC)—Charlton Heston, Laurence Olivier
MADEMOISELLE—Jeanne Moreau Ettore Manni—Woodfall
NEW WORLD, A—Nino Castelnova, Christine De La Roche-Saltzman
RUSSIANS ARE COMING, THE—Alan Arkin, Jonathan Winters, Eva Marie Saint
SAILOR FROM GIBRALTOR—Jeanne Moreau, Ian Bannen—Woodfall
10:30 P.M. SUMMER—Melina Mercouri, Peter Finch
THUNDERBALL—(PV, TC)—Sean Connery—Bernard Lee, Lois Maxwell
THOUSAND CLOWNS, A—Jason Robards, Jr., Barbara Harris
VIVA MARIA—(C)—Brigette Bardot, Jeanne Moreau, George Hamilton—Dancigers-Malle
WHAT DID YOU DO IN THE WAR, DADDY? —(C)—James Coburn, Dick Shawn—Mirisch

UNIVERSAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6530 **ANDY**—D-86m.—Norman Alden—5250 (2-3-65)—Off-beat character study for art and specialty houses
6517 **ART OF LOVE, THE**—C-99m.—(TC)—James Garner, Elke Sommer, Dick Van Dyke—5283 (5-12-65)—Amusing comedy has names to help
6507 **BUS RILEY'S BACK IN TOWN**—D—93m.—(EC)—Ann-Margaret, Michael Parks—5263 (3-17-65)—Portrayal of boy maturing in fast company has James Dean touch
6525 **DARK INTRUDER**—MD-59m.—Leslie Nielsen, Gilbert Green, Judi Meredith—5306 (8-4-65)—Okay program filler
6501 **FATHER GOOSE**—C-117m.—(TC)—Cary Grant, Leslie Caron, Trevor Howard—5231 (11-18-64)—Top names bolster mild comedy
6512 **FLOWER DRUM SONG**—MU-131m.—(TC; PV)—Nancy Kwan, James Shigeta—5287 (5-26-65)—Reissue, is highly entertaining, pleasure-packed musical—Reissue
6513 **FLUFFY**—C-92m.—(C)—Tony Randall, Shirley Jones—5275 (4-14-65)—Cute comedy for youngsters and family audiences
6502 **GUNS OF AUGUST, THE**—DOC-99m.—Created and produced by Nathan Kroll—5239 (12-16-64)—Interesting documentary on World War I
6524 **IPCRESS FILE, THE**—MD-108m.—(TS; TC)—Michael Caine, Nigel Green—5298 (7-7-65)—Good espionage entry—English-made
6511 **IMITATION OF LIFE**—D—124m.—(EC)—Lana Turner, John Gavin, Sandra Dee— 5287 (5-26-65)—Reissue is high rating drama—Reissue
6522 **I SAW WHAT YOU DID**—MD-82m.—Joan Crawford, John Ireland, Andi Garrett, Sharyl Locke—5283 (5-12-65)—Good suspense programmer
6527 **LOVE AND KISSES**—CMU—87m.—(TC)—Rick Nelson, Kristin Nelson, Jack Kelly—5310 (8-10-65)—Amusing entry with angles for teens
6506 **MAN IN THE DARK**—D-78m.—William Sylvester, Barbara Sheily—5250 (2-3-65)—Okay programmer—English-made

O

• Oh Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feeling So Sad		Par.
• Omicron		Cont.
Once A Thief	A3	MGM
• One Million Years B. C.		Fox
• Operation C.I.A.	A2	AA
• Operation Paradise		Col.
Operation SNAFU	A3	AI
Operation Crossbow (The Great Spy Mission)	AI	MGM
• Oscar, The		Par.
• O.S.S. 117		AA
• Othello		WB
• Our Man Flint		Fox
• Out of Sight		U
Outlaws Is Coming, The	AI	Col.
• Outlaws Of Red River, The		Fox

P

Pajama Party	B	A-I
• Paradise, Hawaiian Style		Par.
Pardners-Re	AI	Par.
• Paranioa		Emb.
Paris Secret		For.
• Patch of Blue, A	A3	MGM
Pawnbroker, The	C	AA-Landau
• Pie In The Sky	A3	AA
Pinocchio In Outer Space		U
• Planet of the Vampires, The		AI
Playground, The		Misc.
Pleasure Seekers, The	B	Fox
• Professionals, The		Col.
• Promise Her Anything		Par.
Psycho—Re.	B	Par.
Psychomania		Misc.

Q

Quick, Before It Melts	B	MGM

R

Racing Fever	B	AA
Rage To Live, A	A3	UA
Raiders From Beneath The Sea	B	Fox
Railroad Man, The		Cont.
Rapture	A3	For.
• Rare Breed, The		U
Rattle Of A Simple Man		Cont.
Red Lanterns		For.
Repulsion	C	For.
Red Line 7000		Par.
Requiem For A Gun Fighter	AI	EMB
Return From The Ashes	A3	UA
• Return of Mr. Moto	B	Fox
Revenge of The Gladiators, The	A2	Par.
Reward, The	A2	Fox
• Ride Beyond Vengence		Col.
Rope of Flesh		Misc.
Rotten to the Core	A3	For.
Rounders, The	A3	MGM
Roustabout	A2	Par
• Russians Are Coming, The		UA

S

Saboteur, The (see Morituri)		Fox
Sabrina-Re	B	Par.
• Sailor From Gibraltor		UA
Sampson vs The Giant King		For.
Sandokan, The Great	AI	MGM
Sandpiper, The	B	MGM
Sands of The Kalahari	A3	Par.
Santa Claus Conquers The Martians	AI	Emb.
Satan Bug, The	A2	UA
Scarlet Letter, The		Misc.
Seaside Swingers	AI	Emb.
• 2nd Best Secret Agent In The Whole Wide World		EMB
• Seconds		Par.
• Secret Agents, The		AA
Secret Of Blood Island	A2	U
Secret Of Magic Island	AI	Emb.
Secret Of My Success, The	A2	MGM
Sergeant Deadhead	A3	AI
Seven Slaves Against The World.	A2	Par.
• Seven Women	B	MGM
Sex And The Single Girl	B	WB
She	A2	MGM
Shenandoah	AI	U
Ship Of Fools	A3	Col.
Signpost To Murder	A3	MGM
• Silencers, The		Col.
• Singing Nun, The		MGM
Situation Hopeless But Not Serious	A2	Par.
Ski Party	A2	AI
Skull, The	A2	Par.
Slave Trade In The World Today	A3	Cont.
Sleeping Beauty, The	AI	For.
• Slender Thread, The		Par.
Snow White	AI	For.
• Son Of A Gunfighter	AI	MGM
Sons Of Katie Elder, The	AI	Par.
Sound Of Music, The	AI	Fox
• Southwest To Sonora		U
Space Flight IC-1	B	Fox
• Spy In Your Eye		AI
• Spy Who Came In From The Cold, The		Par.
• Stagecoach		Fox

Strange Bedfellows	A3	U
Swinger's Paradise	A1	A1
Sword of All Baba, The	A1	U
Sylvia	B	Par.
Symphony For A Massacre	A3	For.
Synanon	A3	Col.

T

Taboos of the World	A4	A1
Tatty And The Jungle Hunter	A1	UA
Taggart	A2	U
T-A-M-I Show, The		Misc.
•10:30 P.M. SUMMER		UA
•Tenth Victim, The		EMB.
That Darn Cat	A1	BV
That Funny Feeling	A2	U
• That Man In Istanbul		Col.
• There's No Place Like Space		MGM
These Are The Damned	A3	Col.
•Thing at the Door, The		WB
• Three On A Couch		Col.
Three Penny Opera	A3	Emb.
Third Day, The	A3	WB
•13		MGM
36 Hours	A2	MGM
• This Property Is Condemned		Par.
Those Calloways	A1	BV
Those Magnificent Men In Their Flying Machines	A1	Fox
•Thousand Clowns, A		UA
•Thunderball		UA
Tickle Me	A2	AA
Time Of Indifference		Cont.
Tomb Of Ligeia	A2	A-1
Town Tamer	A2	Par.
•Torn Curtain		U
•Tramplers, The		Emb.
Train, The	A1	UA
Treasure Of Silver Lake	A1	Col.
• Trouble With Angels, The		Col.
Truth About Spring, The	A1	U
Two On a Guillotine	A3	WB

U

•Ugly Dachshund, The		BV
Umbrellas Of Cherbourg, The	A3	AA-Landau
Underworld Informers		Cont.
Unearthly Stranger	A1	A-1
Up From The Beach	A1	Fox

V

Very Special Favor, A	A3	U
Vice And Virtue	B	MGM
Village Of The Giants	B	Emb.
Violent And The Damned, The		For.
•Viva Maria		UA
Von Ryan's Express	A1	Fox

W

• Walk, Don't Run		Col.
•Walk In The Shadow		Cont.
War Lord, The	A3	U
War Gods Of The Deep		A-1
War of the Zombies		A1
War Party	A1	Fox
•Weekend At Dunkirk		Fox
•What Did You Do In The War, Daddy		UA
What's New, Pussycat	B	UA
•When The Boys Meet The Girls		MGM
• Where The Spies Are	A3	MGM
White Voices	C	For.
• Who's Afraid Of Virginia Woolf?		WB
Who Killed Teddy Bear?	B	Misc.
Wild On The Beach	A2	Fox
Wild Seed	A3	U
Willy McBean and His Magic Machine	A1	Misc.
Winter A-Go-Go	A2	Col.
Woman Who Wouldn't Die, The	A3	WB
•Wonderful Life		A-1
World of Abbott & Costello, The	A1	U
World of Suzie Wong, The—RE.	B	Par.
World Without Sun	A1	Col.
•World's Greatest Swindles		Cont.
•Wrong Box, The		Col.

Y

Yellow Rolls, Royce, The	A4	MGM
•You Just Kill Me		Par.
You Must Be Joking	A2	Col.
Young Cassidy	A3	MGM
Young Dillinger	B	AA
Young Fury	A2	Par.

Z

Zebra In The Kitchen	A1	MGM
Zorba, The Greek	A4	Fox

6518 **MC HALE'S NAVY JOINS THE AIR FORCE**—C-90m.—(TC)—Joe Flynn, Tim Conway—5290 (6-9-65)—Cute sequel to initial release and regular tv show

6514 **MIRAGE**—D-109m.—Gregory Peck, Diane Baker—5287 (5-26 65)—Very good suspense thriller

6516 **NAKED BRIGADE, THE**—MD-99m.—Shirley Eaton, Ken Scott—5278 (4-28-65)—Ftir programmer—Filmed in Greece; partially titled

6503 **NIGHT WALKER, THE**—D-86m.—Barbara Stanwyck, Robert Taylor, Hayden Rorke—5242 (12-30-64)—Horror entry has angles

6528 **PINOCCHIO IN OUTER SPACE**—CAR—71m.—(C)—Animated cartoon feature—5337 (10-20-65)—Well-made cartoon fun entry for Xmas release

6515 **SECRET OF BLOOD ISLAND, THE**—MD-84m.—Barbara Shelley, Jack Hadley—5279 (4-28-65)—Unpleasant programmer—English-made

6521 **SHENANDOAH**—D-105m.—(TC)—James Stewart, Doug McClure, Rosemary Forsyth—5279 (4-28-65)—Fine drama heightened by impressive Stewart performance

6505 **STRANGE BEDFELLOWS**—98m.—(TC)—Rock Hudson, Gina Lollobrigida—5239 (12-16-64)—Cute comedy with potent cast

6509 **SWORD OF ALI BABA**—MD-81m.—(C)—Peter Mann, Jocelyn Lane—5270 (3-31-65)—Okay programmer

6504 **TAGGART**—W-85m.—(C)—Tony Young, Dan Duryea, Elsa Cardenas—5239 (12-16-64)—Okay western

6523 **THAT FUNNY FEELING**—C-93m.—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor—5306 (8-4-65)—Okay western

6508 **TRUTH ABOUT SPRING, THE**—CD-102m.—(TC)—Hayley Mills, John Mills, James MacArthur—5270 (3-31-65)—Fairly entertaining entry—Filmed abroad

6520 **VERY SPECIAL FAVOR, A**—C-104m.—(TC)—Rock Hudson, Leslie Caron, Charles Boyer—5298 (7-7-65)—A very funny comedy

6526 **WAR LORD, THE**—MD—123m.—(PV;C)—Charlton Heston, Rosemary Forsyth, Richard Boone—5331 (10-6-65)—Charlton Heston rides, fights and loves again

6519 **WILD SEED**—D-99m.—Michael Parks, Celia Kaye, Eve Novak—5263 (3-17-65)—Effective program entry

6510 **WORLD OF ABBOTT AND COSTELLO, THE**—COMP.-75m.—Bud Abbott, Lou Costello—5275 (4-14-65)—Compilation offers the best of the taem's films.

COMING

AGENT FOR H.A.R.M.—Mark Richman, Barbara Bochet
AND NOW MIGUEL—(TC)—Pat Cardi, Michael Ansara
ARABESQUE—(TC; PV)—Gregory Peck, Sophia Loren
BLINDFOLD—(TC; PV)—Rock Hudson, Claudia Cardinale
BOY CRIED MURDER—(C)—Pail Brown
GHOST AND MR. CHICKEN, THE—(TC)—Don Knotts, Joan Staley, Dick Sargent
GUNPOINT—(TC)—Audie Murphy, Joan Staley
INCIDENT AT PHANTOM HILL, THE—(TC; TS)—Robert Fuller, Jocelyn Lane
MADAME X—(TC)—Lana Turner, John Forsythe, Ricardo Montalban
MAN COULD GET KILLED, A—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee
MOMENT TO MOMENT—(TC)—Jean Seberg, Honor Blackman
OUT OF SIGHT—Jonathan Daly, Karen Jensen
RARE BREED, THE—(PV; TC)—James Stewart, Maureen O'Hara
SOUTHWEST TO SONORA—(TS, TC)—Marlon Brando, John Saxon
TORN CURTAIN—(TC)—Paul Newman, Julie Andrews

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458 **BATTLE OF THE VILLA FIORITA, THE**—D—111m.—(PV; TC)—Maureen O'Hara, Rossano Brazzi, Richard Todd—5287 (5-26-65)—Uneven romantic tale aimed at gals

460 **BRAINSTORM**—D-114m.—(PV)—Jeff Hunter, Anne Francis, Dana Andrews—5283 (5-12-65)—Psychological drama holds interest

455 **DEAR HEART**—D—114m.—Glenn Ford, Geraldine Page—5239 (12-16-64)—Mildly entertaining

553 **GREAT RACE, THE**—C—150m.—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood—5298 (7-7-65)—Comedy blockbuster is headed for the top

462 **HAVING A WILD WEEKEND**—C-91m.—Dave Clark Five—5302 (7-21-65)—Sell the Dave Clark Five—English-made

578 **LA BOHEME**—OPERA—108m.—(TC)La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fans and culture lovers—Filmed in Italy

552 **MARRIAGE ON THE ROCKS**—C—109m.—(PV; TC)—Frank Sinatra, Deborah Kerr, Dean Martin—5327 (9-22-65)—Entertaining spoof on marital impasse has names

479 **MY FAIR LADY**—MU-170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top

457 **NONE BUT THE BRAVE**—D-108m.—(PV; TC)—Frank Sinatra, Clint Walker, Tommy Sands—5255 (2-17-65)—Gory effort gives two-sided view of war on small scale

459 **MY BLOOD RUNS COLD**—MD—104m.—(PV)—Troy Donahue, Joey Heatherton—5270 (3-31-65)—Mild horror meller with names to lure youngsters

554 **NEVER TOO LATE**—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5334 (11-3-65)—Amusing filmization

551 **MURIETA**—W—106m.—(EC)—Jeffrey Hunter, Arthur Kennedy, Diana Lorys—5323 (9-1-65)—Okay adventurous hijinks in early California—Made in Spain

454 **SEX AND THE SINGLE GIRL**—C-114m.—(TC)—Tony Curtis, Natalie Wood, Henry Fonda—5242 (12-30-64)—Frenzied farce with leers and laughs

463 **THIRD DAY, THE**—D-119m.—(PV; TC)—George Peppard, Elizabeth Ashley—5299 (7-7-65)—Interesting drama

456 **TWO ON A GUILLOTINE**—MD-107m.—(PV)—Connie Stevens, Dean Jones, Cesar Romero—5247 (1-20-65)—Fast moving chiller

461 **WOMAN WHO WOULDN'T DIE, THE**—MD-84m.—Garry Merrill, Jane Merrow, Georgiana Cookson—5283 (5-12-65)—Okay murder meller for the programs—English-made

COMING

BATTLE OF THE BULGE—(CN; TC)—Henry Fonda, Robert Shaw
BIG HAND FOR THE LITTLE LADY, A—(TC)—Henry Fonda, Joanne Woodward, Paul Ford
FINE MADNESS, A—Sean Connery, Joanne Woodward
HARPER—(PV; TC)—Paul Newman, Lauren Becall, Shelley Winters
INSIDE DAISY CLOVER—(PV, TC)—Natalie Wood, Christopher Plummer
OTHELLO—(PV; TC)—Sir Laurence Olivier, Maggie Smith
THING AT THE DOOR, THE—Troy Donohue
WHO'S AFRAID OF VIRGINIA WOOLF?—Elizabeth Taylor, Richard Burton

MISCELLANEOUS

BUS, THE—DOC—62m.—Produced and photographed by Haskell Wexler—5290 (6-9-65)—Tale of a group with a cause for selective audiences—Edward Harrison

ELEANOR ROOSEVELT STORY, THE—DOC.—90m.—Produced by Sidney Glazier—5290 (6-9-65)—Fine documentary—Sidney Glazier Prod.

HARLOW—D-109m.—(Electronovision)—Carol Lynley, Efrem Zimbalist, Jr.—5287 (5-26-65)—Reputed biography of former film star is mildly entertaining—Magna

HORRORS OF SPIDER ISLAND—MD—75m.—Alex D'Arcy, Barbara Valentine—5337 (10-20-65) Fair horror programmer—Pacemaker

IMAGE OF LOVE—DOC-90m. (EC)—Written, directed and produced by Lou Stoumen—5299 (7-7-65)—Fairly interesting documentary on love through the ages—Green Releasing Org.

INHERITANCE, THE—DOC-60-m.—Narrated by Robert Ryan—5234 (12-3-64)—Documentary on rise of the unions needs special treatment—Harold Mayer

KISS ME, STUPID—C-126m.—(PV)—Dean Martin, Kim Novak, Ray Walsten—5242 (12-30-64)—Sex laden fest may raise a few brows—Lopert

KNOCKOUT—DOC—42m.—Produced by William Clayton—5346 (11-17-65)—Good featurette for sports fans—Trans-Lux

MAN FROM BUTTON WILLOW, THE—CAR-84m.—(C)—Presented by Dale Robertson—5251 (2-3-65)—Enjoyable western cartoon for family and youngsters—United Screen Arts

NASTY RABBIT, THE—C-85m.—(TS; TC)—Mischa Terr, Arch Hall, Jr.,—5243 (12-30-64)—Childish entertainment—Fairway International

NIGHTMARE IN THE SUN—MD—81m.—(DC)—Ursula Andress, John Derek, Aldo Ray—5231 (11-18-64)—Suspenseful story of a manhunt for the program—Zodiac

NOBODY WAVED GOODBYE—D—80m.—Peter Kastner, Julie Biggs—5323 (9-1-65)—Earnest but amateurish drama of teen rebellion—Canadian-made; Cinema V

PLAYGROUND, THE—D—95m.—Rees Vaughn, Inger Stratton—5346 (11-19-65)—Off-beat experimental drama for arty set—Jerand

ROPE OF FLESH—MD—91m.—Hal Hopper, Antoinette Cristiani, John Furlong—5331 (10-6-65)—"Tobacco Road" type of adult film is best for exploitation spots—Delta

T-A-M-I SHOW, THE—MUNOV—113½m.—Beach Boys, Barbarians, Chuck Barry—5231 (11-18-64)—Good musical novelty for teens—Electronovision—American Int.

SCARLET LETTER, THE—D-72m.—Colleen Moore, Hardie Albright—5290 (6-9-65)—Reissue of Hawthorne classic has novel curio value—Signature Films

WHO KILLED TEDDY BEAR?—D—90m.—Sal Mineo, Juliet Prowse, Jan Murray—5338 (10-20-65)—Offbeat treatment of sex psychopath's world will revulse many—Magna

WILLY MC BEAN AND HIS MAGIC MACHINE—NOV—94m.—(EC)—Written, produced and directed by Arthur Rankin, Jr.—5324 (9-1-65)—Entertaining puppet entry for the younger set—Magna

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ALPHAVILLE—MD—100m.—Eddie Constantine, Anna Karina—5347 (11-17-65)—Way-out import for way-out art fans—French made; English titles—Pathe Contemporary

AND SO TO BED—D-112m.—Hildegard Knaf, Thomas Fritsch—5306 (8-4-65)—Cute import on long side for adults only—German-made; English dialogue-Medallion

AWFUL DR. ORLOF, THE—MD-90m.—Howard Vernon, Diano Larys—5291 (6-9-65)—Program horror meller—Foreign-made; dubbed in English—Sigma III

BAMBOLE—C-111m.—Virna Lisi, Monica Vitti, Gina Lollobrigida—5303 (7-21-65)—Fairly amusing import—Italian-made; English titles; Royal Films Int.

BEFORE THE REVOLUTION—D-112m.—Adriana Asti, Francesco Barilli—5306 (8-4-65)—Interesting adult import—Italian-made; English titles—New Yorker Films

BREMEN TOWN MUSICIANS, THE—FAN—66m.—(C)—Narrated by Paul Tripp—5347 (11-17-65)—Cute kiddie entry—Filmed abroad; dubbed in English—Childhood

CARESSED—D—81m.—Robert Howay, Angela Gann—5327 (9-22-65)—Well-made, unusual offering with special slant towards young adults—Filmed in Canada—Brenner

CARRY ON CLEO—C—92m.—(C)—Amanda Barrie, Sidney James—5347 (11-17-65)—Cute comedy is natural for series fans—English-Made

COAST OF SKELLETONS—MD—90m.—(C)—Richard Todd, Dal Robertson, Elga Andersen—5347 (11-17-65)—Good programmer—Filmed abroad—Seven Arts

CRAZY PARADISE—C—95m.—(EC)—Dirch Passer, Bodil Steen—5324 (9-1-65)—Generally amusing import for art set—Danish-made; English titles—Sherpix

EVA—D-115m.—Jeanne Moreau, Stanley Baker, Vira Lisi—5295 (6-23-65)—Fairly interesting entry—Filmed abroad—Times

EYES OF THE NEEDLE, THE—CD-97m.—Vittorio Gassman, Annette Storyberg—5307 (8-4-65)—Sex farce may interest art house crowd—Italian-made; English titles—Eldorado

FACE OF FU MANCHU, THE—MD—96m.—(TS;TC)—Christopher Lee, Nigel Green—5331 (10-6-65)—Sax Rohmer's oriental menace in action again—English-made—Seven Arts

FANNY HILL—C-104m.—Miriam Hopkins, Letitia Roman—5279—(4-28-65)—Farcial treatment of innocence untouched by life in a brothel—German-made; dubbed in English—Famous Players

FIENDISH GHOULS, THE—MD—74m.—Peter Cushing—5338 (10-20-65)—Okay programmer for exploitation spots—English-made—Pacemaker

GO-GO BIG BEAT—MU-82m.—(EC)—Millie Small, The Animals, Lulu and The Luvvers—5295 (6-23-65)—Musical mish-mash for the teen set—English-made—Eldorado

HERCULES AGAINST THE MOON MEN—MD—90m.—(WS; C)—Alan Steel—5338 (10-20-65)—Okay entertainment for the program—Italian-made; dubbed in English—Governor

HERCULES VIS THE GIANT WARRIORS—MD-94m.—(CS;EC)—Don Vadis—5291 (6-9-65)—Good action for undiscriminating adults and teens—Italian-made; dubbed in English—John Alexander

HIGH INFIDELITY—CD-130m.—Ugo Tognazzi, Fulvia Franco, Nino Manfredi—5303 (7-21-65)—Entertaining import flavored with sex—Foreign-made; English titles—Magna

HORRIBLE DR. HICHCOCK, THE—MD-76m.—(TC)—Barbara Steele, Robert Flemyng—5291 (6-9-65)—Program horror meller—English-made—Sigma III

HOURS OF LOVE, THE—D—89m.—(CS)—Ugo Tognazzi, Emmanuelo Riva—5338 (10-20-65) Fairly interesting import for art spots—Filmed abroad—English titles—Cinema V

JULIET OF THE SPIRITS—D—148m.—(TC)—Giulietta Masina, Mario Pisu, Sandra Milo—5347 (11-17-65)—Impressive import—Italian-made; English titles—Rizzoli

LIFE UPSIDE DOWN—D—93m.—Charles Denner, Anna Gaylor—5339 (10-20-65)— Drama dealing with mental deterioration holds interest—French-made; English titles-Landau

LOVE IN FOUR DIMENSIONS—CD—108m.—Carlo Giuffre, Syola Koscina, Elena Martini—5339 (10-20-65)—Entertaining import compilation—Italian-made; English titles—Eldorado

MAEDCHEN IN UNIFORM—D-91m.—Lilli Palmer, Romy Schneider—5303 (7-21-65)—A look at a German boarding school for girls holds interest—German-made; English titles—Seven Arts

MALE HUNT—C-92m.—Jean-Paul Belmondo, Catherine Deneuve—5291 (6-9-65)—Amusing import for art, specialty spots—French-made; English titles—Pathe Contemporary

MARRIED WOMAN, THE—D—94m.—Macha Meril, Bernard Noel—5328 (9-22-65)—Far out tale of a woman trying to make up her mind—French-made; English titles—Royal Films Int.

MOMENT OF TRUTH, THE—D—110m.—(TS; TC)—Miguel Mateo Miguelin, Linda Christian—5310 (8-18-65)—Interesting tale of the making of a bull fighter—Filmed abroad; English titles—Rizzoli

MY BABY IS BLACK—D-80m.—Gordon Heath, Francoise Giret—5279 (4-28-65)—Tender miscegination romance—French-made; dubbed in English—American Dist.

NEW ANGELS, THE—DOC D-94m.—Youth of Italy—5295 (6-23-65)—Interesting entry for art spots—Italian-made; English titles—Promenade

NOT ON YOUR LIFE—C-90m.—Nino Alberti, Emma Penella—5270 (3-31-65)—Cute import—Foreign-made; English titles—Pathe Contemporary

PARIS SECRET—DOC—84m.—(EC)—Produced by Arthur Cohn and Pierre Roustang—5328 (9-22-65)—Intriguing documentary—French-made; English narration—Cinema V

RAPTURE—D—104m.—(CS)—Melvyn Douglas, Dean Stockwell, Patricia Gozzi—5310 (8-18-65)—Off-beat drama should hold interest in art spots—Filmed abroad—International Classics

RED LANTERNS—D-85m.—Jenny Karezi, Georges Foondas—5271 (3-31-65)—Lusty, interesting import for art spots—Greek made; English titles—Times

REPULSION—D—105m.—Catherine Deneuve, John Fraser—5332 (10-6-65)—Shocking fare with limited appeal—English-made—Royal Films Int.

ROTTEN TO THE CORE—C-90m.—Anton Rodgers, Charlotte Rampling—5303 (7-21-65)—Amusing import—Cinema V—English-made

SAMSON VS THE GIANT KING—MD-91m.—(CS; EC)—Kirk Morris—5291 (6-9-65)—More unintentional chuckles than thrills—Italian-made; dubbed in English—John Alexander

SLEEPING BEAUTY—FAN—70m.—(C)—Narrated by Paul Tripp—5339 (10-20-65)—Okay for kiddie trade—Made abroad; dubbed in English—Childhood

SNOW WHITE—FAN.—74m.—(C)—Narrated by Paul Tripp—5340 (10-20-65)—Children should appreciate fairy tale—Made abroad; dubbed in English—Childhood

SYMPHONY FOR A MASSACRE—D-115m.—Michael Auclair, Claude Dauphin—5295 (6-23-65)—Good import for art spots—Foreign-made—English titles—Seven Arts

VIOLENT AND THE DAMMED, THE—MD—62m.—Credits not available—5328 (9-22-65)—Gruesome footage poorly assembled on Panamenian prison break—Made in Panama; dubbed in English—ADP Int.

WHITE VOICES—C-93m.—(TC)—Paolo Ferrari—5295—(6-23-65)—Off-beat subject should prove effective in art spots—Italian-made; English titles—Rizzoli

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NATIONAL RELEASE DATES
CURRENT and COMING

(This is a listing of all production numbers and release dates, as made available by the companies, accurate to time of publication. Additional information and other coming releases can be found in the body of the SERVISECTION.)

Allied Artists

6512 Pie In The Sky .....July
(Lee Grant, Richard Bray)

6507 Operation C.I.A. .....Aug.
(Burt Reynolds)

6513 City Of Fear .....Sept.
(Terry Moore) ..

6515 The Magic Weaver .....Sept.
(Color Fairy Tale)

The Gentle Rain .....Oct.
(Christopher George)

Frankenstein Meets The Space Monster .....Oct.

Curse Of The Voodoo .....Oct.

Desert Raven .....Nov.
(R. Roman, R. Roberts)

SECRET AGENTS, THE .....Dec.
(Henry Fonda, Robert Ryan)

American-International

6509 How To Stuff A Wild Bikini .....July
(Tommy Kirk, Annette Funicello, Mickey Rooney)

6510 Sergeant Deadhead .....Aug.
(Frankie Avalon, Deborah Walley)

6512 Die, Monster, Die .....Oct.
(Boris Karloff, Nick Adams)

6513 Planet Of The Vampires .....Oct.
(Barry Sullivan)

6514 Dr. Goldfoot and The Bikini Machine .....Nov.
(Vincent Price, Frankie Avalon)

6515 Spy In Your Eye.....Dec.
(Dana Andrews, Pier Angeli)

6516 Secret Agent Fireball.....Dec.
(Richard Harrison)

Buena Vista

The Monkey's Uncle .....July
(Tommy Kirk, Annette)

That Darn Cat.....Dec.
(Hayley Mills, Dean Jones)

Columbia

The Great Sioux Massacre .....Sept.
(Joseph Cotten)

Cat Ballou .....July
(Jane Fonda, Lee Marvin)

Arizona Raiders .....Aug.
(Audie Murphy)

Ship Of Fools .....Sept.
(Vivien Leigh, Jose Ferrer)

Bunny Lake Is Missing .....Oct.
(Lawrence Oliver, Carol Lynley)

Mickey One .....Oct.
(Warren Beatty, Hurd Hatfield)

You Must Be Joking .....Oct.
(Michael Callan, Terry-Thomas)

The Bedford Incident .....Nov.
(Richard Widmark, Sidney Poitier

King Rat .....Nov.
(George Segal, Tom Courtenay)

Winter A-GO-GO .....Nov.
(James Stacy, Jill Donahue)

Treasure Of Silver Lake .....Nov.
(Lex Barker)

Heroes of Telemark .....Dec.
(Kirk Douglas, Richard Harris)

Continental
(Walter Reade-Sterling, Inc.)

Time Of Indifference .....July
(Rod Steiger, Shelley Winters)

Underworld Informers.....Aug.
(Nigel Patrick)

The Railroad Man.....Sept.
(Pietro Germi)

Ghidrah, The Three-Headed Monster .....Nov.
(Japanese-made)

Walk In The Shadow.....Dec.
(Michael Craig, Janet Munro)

Flame and The Fire.....Dec.
(Documentary type)

The Lollipop Cover.....Dec.
(Don Gordon)

Embassy

Dingaka .....July
(Stanley Baker, Juliet Prouse)

The Bounty Killer .....July
(Dan Duryea, Rod Cameron)

The Fascist .....July
(Ugo Tognazzi, Georges Wilson)

Casanova '70 .....Aug.
(Marcello Mastroianni, Virna Lisi)

Darling .....Aug.
(Dirk Bogarde, Laurence Harvey)

The Little Nuns .....Sept.
(Catharine Spaak)

Git .....Oct.
(Jack Chaplain, Heather North)

Village Of The Giants .....Oct.
(Tommy Kirk, Charla Doherty)

The 10th Victim.....Dec.
(Marcello Mastroianni, Ursula Andress)

MGM

6528 The Sandpiper .....July
(Elizabeth Taylor, Richard Burton)

6527 The Yellow Rolls-Royce .....July
(Ingrid Bergman, Rex Harrison, Shirley MacLaine, Omar Sharif)

6529 Operation Crossbow .....July
(George Peppard, Sophia Loren)

6601 Murder Most Foul .....Sept.
(Margaret Rutherford)

6608 Laurel and Hardy's Laughing 20's .....Sept.
(Laurel and Hardy Compilation)

6602 Once A Thief .....Sept.
(Alain Delon, Ann-Margret, Van Heflin)

6609 The Hill .....Oct.
(Sean Connery, Harry Andrews)

6604 The Secret Of My Success .....Oct.
(Shirley Jones, Stella Stevens)

6605 The Cincinnati Kid .....Nov.
(Steve McQueen, Ann-Margret)

6606 Harum Scarum .....Nov.
(Elvis Presley)

6610 When The Boys Meet The Girls.....Dec.
(Connie Francis, Harve Presnell)

6603 The Loved One.....Dec.
(Robert Morse, Jonathan Winters)

Paramount

6421 The Sons Of Katie Elder .....July
(John Wayne)

6414 Black Spurs .....July
(Rory Calhoun)

Situation Hopeless But Not Serious .....Aug.
(Alec Guiness, Michael Connors)

The Skull .....Sept.
(Peter Cushing, Christopher Lee)

Seven Slaves Against The World .....Sept.
(Roger Browne)

Revenge Of The Gladiators .....Sept.
(Roger Browne)

R6501 Pardners (Reissue) .....Sept.
(Dean Martin, Jerry Lewis)

R6502 Living It Up (Reissue) .....Sept.
(Dean Martin, Jerry Lewis)

R6505 Breakfast At Tiffany's (Reissue) .....Sept.
(Audrey Hepburn)

R6506 Sabrina (Reissue) .....Sept.
(Audrey Hepburn)

Beach Ball .....Oct.
(Edd Byrnes, The Supremes)

6514 Sands Of Kalahari .....Nov.
(Stuart Whitman, Stanley Baker)

6507 Red Line 7000 .....Nov.
(Gale Hire, Skip Ward)

Boeing — Boeing.....Dec.
(Tony Curtis, Jerry Lewis)

The Spy Who Came In From The Cold.....Dec.
(Richard Burton, Claire Bloom)

20th Century-Fox

515 Von Ryan's Express .....July
(Frank Sinatra, Trevor Howard)

Convict Stage .....July
(Harry Lauter, Donald Barry)

560 Those Magnificent Men In Their Flying Machines .....Aug.
(All Star Cast; Road Show)

Saboteur (Morituri) .....Aug.
(Marlon Brando, Yul Brynner)

The Reward .....Sept.
(Max Von Sydow, Yvette Mimieux)

Weekend At Dunkirk .....Sept.
(Jean-Paul Belmondo, Catherine Spaak)

Our Man Flint .....Oct.
(Charles Coburn, Lee J. Cobb)

The Cavern .....Nov.
(John Saxon, Rosanna Schiaffino)

Do Not Disturb.....Dec.
(Doris Day, Rod Taylor)

THE RETURN OF MR. MOTO .....Dec.
(Henry Silva)

United Artists

6511 The Glory Guys .....July
(Tom Tryon, Senta Berger)

The Knack .....July
(Rita Tushingham, Ray Brooks)

6513 Help! .....Aug.
(The Beatles)

6514 Billie .....Sept.
(Patty Duke, Warren Berlinger)

A Thousand Clowns .....Sept.
(Jason Robards, Jr., Barbara Harris)

A Rage To Live .....Oct.
(Ben Gazzara, Suzanne Pleshette)

Return From The Ashes .....Nov.
(Maximillian Schell, Samatha Eggar)

Thunderball .....Dec.
(Sean Connery, Lois Maxwell)

Universal

6517 The Art Of Love .....July
(James Garner, Elke Sommer, Dick Van Dyke)

6518 McHale's Navy Joins The Air Force .....July
(Joe Flynn, Tim Conway)

6519 Wild Seed .....July
(Michael Parks, Celia Kaye)

6520 A Very Special Favor .....Aug.
(Rock Hudson, Leslie Caron)

6521 Shenandoah .....Aug.
(James Stewart)

6522 I Saw What You Did .....Sept.
(Joan Crawford, John Ireland)

6523 That Funny Feeling .....Sept.
(Sandra Dee, Bobby Darin, Donald O'Connor)

6524 The Ipcress File .....Oct.
(Michael Caine)

6525 The Dark Intruder .....Oct.
(Leslie Neilsen, Mark Richman)

6526 The War Lord .....Nov.
(Charlton Heston, Rosemary Forsythe)

6527 Love and Kisses .....Nov.
(Rick Nelson, Kristin Nelson)

6582 Pinnochio In Outer Space .....Dec.
(Feature Cartoon)

6530 Andy .....Dec.
(Norman Alden)

Warners

463 The Third Day .....July
(George Peppard, Elizabeth Ashley)

462 Having A Wild Weekend .....Aug.
(Dave Clark Five)

551 Marieta .....Sept.
(Jeff Hunter)

Marriage On The Rocks .....Oct.
(Frank Sinatra, Dean Martin, Deborah Kerr)

The Great Race .....Oct.
(Jack Lemmon, Tony Curtis)

La Boheme .....Oct.
(La Scala Opera Company)

Inside Daisy Clover .....Nov.
(Natalie Wood)

Never Too Late .....Dec.
(Paul Ford, Maureen O'Sullivan)

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Fifteen cents per word (include name or initials, box number and address in count). Minimum words. No cuts or borders. **4 consecutive** insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

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The A-MAN Corner

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MOTION PICTURE

EXHIBITOR

DECEMBER 1, 1965

Volume 74 Number 18

IN THREE SECTIONS • THIS IS SECTION ONE



AIP Establishes Art Subsidiary

(See Page 5)

Short Subjects Survey Issue

(Starts Page 8)

The Rt. Rev. Msgr. Thomas F. Little, executive director of the National Legion of Decency, delivered the invocation at the recent Motion Picture Pioneers dinner in New York. Msgr. Little, as spokesman for the Legion, has stressed a positive approach to encouraging public support of quality motion pictures.

HOW TO THROW MONEY AWAY . . . *see editorial—page 3*

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MEMBER AUDIT BUREAU OF CIRCULATIONS

CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.



Volume 74 • No. 18 December 1, 1965 Our 47th Year

HOW TO THROW MONEY AWAY

We are flattered at the amount of mail we reeeive from our subscribers. We only wish we had the space to print them all, but the eeonomie faets of life no longer permit such luxury. This exehange of eorrespondence does give us an opportunity to spot trends and to determine some of the problems that are uppermost in exhibitor minds.

Reeently, we have received quite a bit of mail from theatremen who eomplain that the inexeusable delay in reeeiving proper press material, trailers, and other vital aecessories is adversely affeeting business.

The delay in receiving press books seems to oeeasion the most eomplaints, and we ean readily understand why. How can an exhibitor possibly put his show across properly without these neeessary tools? Some of the eriticism leveled against exhibition is justified. Certainly, there are some theatremen who do not do enough to sell every show in their theatre. On the other hand, there are some showmen who try to do this selling job and whose hands are tied by distribution's laxity in making exploitation material available.

The lobby and sereen are vital selling agents for forthcoming shows. However, the exhibitor can't display the paper and show the trailers for his future attraetions if he ean't get them until the playdate in question is just around the eorner. The result is that business must suffer.

Some theatremen mistakenly blame National Sereen Service for this eondition. This is a mistake beeause NSS can only deliver to theatres what distributors make available. Through the years, we have found that they get material out to theatres as quickly as possible when that material is furnished to them.

We have seen theatres begging for aeeessories and press books and then reeeiving them a week before their playdate or even later. What kind of a selling job ean exhibitors do under these conditions?

Some exhibitors, particularly in smaller eommunities, have a very good relationship with newspaper editors. There is spaee available to them for the stories that appear in the press book, but that doesn't mean a thing if there is no press book.

The problem is not only with free spaee either. Many times, ad mats are not available in time for first run engagements. The ad proofs mailed to these first run theatremen by distributors are often on "eggshell paper," and newspapers eomplain that it is impossible to reproduce them elearly for advertising purposes.

Newspapers run on a rather rigid time schedule, and so do theatres. If an exhibitor wants to get something into a Sunday paper, for instanee, the material must be furnished to the newspaper early on Friday and spaee reserved even sooner than that. None of this is possible unless the material is in exhibitor hands well in advanee of playdate.

As we said, the number of letters reeeived on this subject indieate that the problem is a widespread one. Something must be done to increase distributor support of those theatremen who want to give every show the best selling effort possible. If this problem isn't solved—and soon—it means money out of everybody's poeket.

MORE FROM THE MAILBAG

It is no secret that teen-age behavior in the past few years has deteriorated considerably, and one of the first places that this ean be seen is in neighborhood theatres. It presents quite a problem to exhibitors, and you might be interested in how one courageous fellow handled it.

The following letter comes from Stanley R. MeSwain, who operates the Egyptian Theatre in Coos Bay, Ore. His approaeh to the problem might well work for you as well. Mr. MeSwain writes:

"Would you be so kind as to send me one of the SLIDING SCALE BOOKLETS which I read about in MOTION PICTURE EXHIBITOR.

"Rather abruptly changing the subjeet, I would like to mention an item that possibly will be of interest to you.

"For the last several years, the NOISE (youngster, teenager, talking, etc.) at my theatre has gotten worse and worse. It got bad enough that we were foreed—and I really mean foreed—to do something about it. Naturally, we ejected as many as 25 to 40 youngsters on a Friday and Saturday night, but still it continued. We worried ourselves sick about it because putting them out didn't really stop the problem. About every third Friday night, we'd even have to stop the show and talk to them from the stage, trying to reason with them, etc. Absolutely nothing seemed to work. We even had a couple of uniformed polieemen working (on our payroll) and this didn't get the job done. It seemed if we had some 350 people in the theatre, there would be 200 of them visiting or talking.

"Then, the valve at the top gave away. Wham! I made up my mind but good that I'd rather go broke than let a group of youngsters ruin a business of mine that I'd been in all my life—destroy something that I had worked at all my life. So I went on the stage, stopping the show about a month ago, and announeed that from that minute on THERE WOULD NOT BE ANY YOUNGSTERS ADMITTED TO THE THEATRES AT NIGHT. . . . None under 16 years of age unless accompanied by an adult of 21 years of age or older. An exception was dating couples, our feeling being that a couple of youngsters 14 to 15 years of age on a date will come in and not give us any trouble. After all, any program we have can be seen on the Saturday or Sunday matinees.

"It was a mighty big step to take, but it's working wonders. We've got a real quiet ship now, and it seems that more and more ADULTS are coming back. We had just been afraid to take this big step beeause we felt that the TEENS ONLY WERE OUR BUSINESS. This evidently was not the case. As I said before, it's really working wonders."

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Jack Clark, president, Allied Theatre Owners of Chicago, and an international representative of Variety Clubs, became a grandfather for the first time when his son became the father of a son.

James McCafferty and his wife are the parents of a son. McCafferty is assistant theatre editor of the Columbus, Ohio, Dispatch.

Obituaries

Bernard L. Alpert, 63, attorney, New England director of National Labor Relations Board, died in Hartford, Conn. Twenty years ago, he prosecuted many test cases, including the initial cases against 10 major film companies.

Wesley F. Bloomer, 58, Belleville theatre owner, died in St. Elizabeth's Hospital. He operated theatres in Belleville, East St. Louis, Alton, and Centralia, Ill. Surviving are his wife, a daughter, two brothers, and a sister.

Natalie M. Kalmus, 87, co-developer with her husband, **Dr. Herbert T. Kalmus**, of the Technicolor process, died at Roslindale Hospital, Boston.

Edward L. Kenly, 80, who retired five years ago as manager of the SW Towne, Wilmington, Del., after a 20-year association with the Stanley Warner Corporation, died at Riverside Hospital. He is survived by his widow and a sister.

Mike Manos, 84, a pioneer exhibitor in western Pennsylvania, died in Miami, Fla., where he and his wife had resided for the past decade. Survivors are his wife, a brother, and his children, **Ted**, who is president of Manos Theatres and Monessen Amusement Company; another son; four daughters; a sister; a brother; and numerous grandchildren.

Rhoda Schulman, 44, daughter of **Budd Rogers**, member of the board of directors of Universal Pictures Company, Inc., and wife of **William B. Schulman**, died at North Shore Hospital, New York. She is survived by her husband, a daughter, and a brother.

Adam Wachtel, 47, general office, personnel, and purchasing manager at Sargoy and Stein, died at Mt. Vernon, N.Y., after a brief illness. He had been with Sargoy and Stein for 20 years. He is survived by his wife, a son, a daughter, and three sisters.

Grace Weymouth, mother of **Pauline Weymouth**, executive assistant to producer-director George Sidney, died in Hollywood.

Para. Sells Talent Assoc.

NEW YORK—Paramount Pictures Corporation has agreed to sell its 50 per cent interest in Talent Associates, Ltd., producer of television film, back to owners of the other half interest. The terms were not disclosed. Talent Associates results have been consistently described as unsatisfactory in Paramount annual reports since Paramount acquired the 50 per cent interest in 1961.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., NOV. 29

COMPO Hears Warning On Local Censorship

NEW YORK—T. Manning (Tim) Clagett, MPAA vice-president and liaison with state legislatures, told the annual COMPO membership, board of directors, and executive committee meeting at the Hotel Americana, "We may awake one morning to find that while we have been congratulating ourselves for our state and national victories, we have lost the battle on the home front."

While reporting that censorship battles had gone well in the courts through most of the country, legislation was still "hanging fire" in New Jersey and Pennsylvania, Clagett said, and in Wisconsin, "the legislature recessed until next May so a tough censorship proposal is still alive."

Potentially more dangerous than these measures, however, was "a new menace," Clagett went on, that of city censorship. He called city censorship attempts a "life and death struggle" for the industry, and stated that "in a year of splendid success in the states, we found we can be city-censored to death."

Emanuel Frisch, MMPTA representative and member of the COMPO minimum wage campaign committee, summarized the past year's Congressional actions on the minimum wage law, and stated that organized and forceful presentation of industry views had contributed towards the failure of the Congress to act this year on the proposed minimum wage legislation. He added that industry success would depend directly on the will of individual exhibitors to win their battle against the new law, adding that exclusion of all theatre workers would be sought. If necessary, that goal would be discarded as unrealistic, and the committee would concentrate on exclusion of workers under 21 and over 60.

Executive vice-president Charles E. McCarthy, in a report summarizing COMPO's activities during the past year, singled out the repeal of the federal admissions tax as the happiest note to be sounded. The repeal law goes into effect at noon, Dec. 31.

McCarthy said that regarding the wage and minimum laws, here was another instance where the importance of an overall industry organization such as COMPO was emphasized. He said that campaigns against those measures would be carried out in the same fashion as the attacks on the tax laws, with COMPO aiding individual exhibitors in their approaches to local Senators and Representatives for the presentation of the industry's views on the proposed legislation.

McCarthy also discussed the reactivation of COMPO's research project, now considering four main proposals: investigating the possibility of conducting a research program; warning exhibitors about the danger of new or increased state sales taxes; alerting exhibitors about the threat of rising realty assessments and taxation; and alerting exhibitors about the threat to their business of the existing and increasing danger to people on the streets at night.

All office holders were reelected for one year.

Awards of merit were awarded to the members of the governing committee for their work in the industry, and for their work as ex-officio members of the COMPO National Tax Committee.

"THE SILENCERS"

Exhibitors everywhere are talking about the Columbia thriller, "THE SILENCERS," and with good reason. Footage on this tongue-in-cheek espionage romp starring Dean Martin and a galaxy of lovely gals has been shown at exhibitor conventions and in exchange centers. It would be grand if every moviegoer could see it as well.

We'll go out on a limb right now and predict that the word-of-mouth will make this a sure fire boxoffice smash. Everybody we talk to who has seen the advance clips can't wait for the real thing, and it's our guess that the public will react in the same way.

The secret agent craze will get another potent shot in the arm when this first in the Matt Helm series bursts onto theatre screens everywhere. It's a Columbia winner for sure.

JAY EMANUEL

BROADWAY GROSSES

Thanksgiving A Big Help

NEW YORK—The Thanksgiving holiday helped the Broadway first runs, all of which had hold over product. Reserved seat houses all had extra shows which boosted grosses considerably.

"NEVER TOO LATE" (Warners). Radio City Music Hall, with usual stage show, did $110,000 from Thursday through Sunday, with the fourth, and final week sure of $135,000.

"THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES" (20th-Fox). DeMille claimed $34,000 on the 24th week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $54,000 for the 39th week.

"THE CINCINNATI KID" (MGM). Loew's Capitol reported $27,000 for the fifth week.

"THE AGONY AND THE ECSTASY" (20th-Fox). Loew's State, with hard ticket policy, garnered $53,000 on the eighth week.

"RETURN FROM THE ASHES" (UA). Astor claimed $14,000 for the second session.

"KING RAT" (Columbia). Victoria stated the fifth week was $18,000.

"THE GREATEST STORY EVER TOLD" (UA). Warner Cinerama had $12,968 for the 41st week.

"MY FAIR LADY" (Warners). Criterion, with road show policy, reported $55,147 for the 58th week.

Ark. Exhibs Plan Meet

EL DORADO, ARK.—James W. McWilliams, president, Independent Theatres Owners of Arkansas, announced that the ITOA will hold its annual meeting on April 19-20 at the Velda Rose Towers in Hot Springs, Ark.

AIP Sets New Art-Specialty Co.

Subsidiary Will Distribute As Trans American Films; Parent Firm To Release 18 Features This Season

NEW YORK—"American International Pictures will release sixteen to eighteen pictures in 1966," announced James H. Nicholson, President of AIP. "During the first six months of 1966, three pictures are scheduled to be filmed in Hollywood and three films will be co-produced in Italy and in England."

"Expansion is inevitable when a motion picture company goes so far in just eleven years," announced Nicholson. "AIP is setting up another subsidiary company in addition to American International Television and American International Export Corporation. Trans American Films, the new subsidiary, will distribute art and special films. "We will not produce any of the films to be distributed by Trans American," he said, but "intend to release about five films a year; the first five to be announced, shortly."

"Fabian, the popular movie and recording star, has been signed to a multiple-picture, five-year contract by AIP. His first picture, which will be released next June, will be 'Fireball 500,' opposite Annette Funicello."

"The signing of Fabian is a further expansion of our successful 'Starburst of Youth' program," he said. "We will continue our policy of casting AIP's attractive, and talented contract personalities in several pictures a year. They will also tour the United States for purposes of publicity and exploitation.

The tremendous national publicity for the last six months has resulted in large fan mail for new personalities, he said, helping newcomers Aron Kincaid, Patti Chandler, Ed Garner, Sue Hamilton, Jody McCrea, Salli Sachse, Mary Hughes and Luree Holmes on their way to stardom.

"Tomorrow, Susan Hart leaves for a world-wide tour to publicize 'Dr. Goldfoot and the Bikini Machine' and other upcoming AIP product. They will meet with the press, exhibitors, franchisers, and producers to make our 'Starburst of Youth' program effective, internationally."

He said AIP's pictures will continue to be aimed at a mass audience with a special appeal for those between the ages of 18 and 25. We deal in new and dynamic subjects for young adults.

"We will continue with our current formula of making original pictures based on original story material. Added will be a new look to further distinguish our films from low budget imitations. The lush production values of 'Dr. Goldfoot and the Bikini Machine' is an example of our new policy.

"The amount of money spent on one of our motion pictures is determined by whatever it takes to make a good motion picture from the screenplay," he said. "We are obviously doing something right because our gross domestic theatrical business in 1965 is 20 per cent ahead of what it was at this time in 1964. And, we expect a similar increase in 1966."

AIP will kick off the New Year with a special one-shot showing of Folk N' Rock Musical, "The T.N.T. Show." The live show will be filmed before a live audience in Los Angeles, California, and will be the special New Years' Eve feature in over 400 theatres in the U.S.

Another 1966 release set for Easter will be "Bikini Party in a Haunted House," in Pathecolor and Panavision.



A specially-made "Sunshine Mini-Coach," first of its kind to be given for use on the West Coast, was recently presented to the Los Angeles Orthopedic Hospital by Variety Club of Southern California, Tent 25. Seen at the presentation were, left to right, actor Aaron Kincaid; Samuel Z. Arkoff, executive vice-president of American International Pictures; Mrs. Arkoff; Mrs. Suzanne Rusoff; actress Susan Hart; James H. Nicholson, chief barker, Tent 26, and president, American International Pictures; and William A. Simpson, president, board of trustees for the Los Angeles Orthopedic Hospital.

MPAA Cites Nat'l. Council For Two Industry Grants

NEW YORK—Strong support of action of the National Council on the Arts in allocating funds for a motion picture program was voiced here by the Motion Picture Association of America's new commission on motion pictures and education.

The MPAA commission has been following closely the work of the National Council on the Arts, since the bill creating it was signed by President Johnson.

This past week, members of the Commission met with Roger L. Stevens, chairman of the National Council on the Arts, and two of the motion picture figures on the Council, Gregory Peck and George Stevens, Sr. The MPAA representatives attending the session included Robert S. Benjamin and Arnold Picker (United Artists); Clark Ramsay, representing Robert H. O'Brien (MGM); Ralph Hetzel, acting president, MPAA; and Mrs. Anna Rosenberg Hoffman, consultant to the Association.

In reporting the position of the MPAA, Ralph Hetzel stated: 'The Commission on Motion Pictures and Education has given its enthusiastic endorsement to the prompt action taken by the Council in establishing a grant of $100,000 for a study of all existing education facilities as a basis for developing a plan for an American Film Institute.

"The Commission compliments the Council on its further action of earmarking a grant of $500,000 to assist in financing the establishment of such an institution.

"This move of the Council opens the way to concrete action in support of the many opportunities for the furthering of motion pictures as a cultural element in American life. We look for great stimulus from this program to encourage film study in American colleges and universities for training in motion picture production and to meeting the urgent need of creating comprehensive film archives and libraries."

N. Y. Tent Nominees Set

NEW YORK—Jack H. Levin, chief barker of the New York Variety Club, Tent 35, announced the following nominations for the positions of 11 canvasmen: Charles Boasberg, Irving Dollinger, Simon H. Fabian, Edward C. Finneran, Salah M. Hassanein, E. David Rosen, J. Harold Roth, Charles Smakwitz, Joseph M. Sugar, James R. Velde, and George J. Waldman. The nominating committee consisted of chairman Harry Brandt, Charles A. Alicoate, Harold J. Klein, and Ira Meinhardt, all past chief barkers of the tent.

Levin also announced that voting by the membership would take place on Dec. 7, between 11:30 a.m. and 3:00 p.m., at the Variety Club office at 1501 Broadway. Following the election of the canvasmen, they, in turn, according to the by-laws, will meet to select the slate of officers for 1966.

Trans Lux Dividend

NEW YORK—The directors of Trans-Lux Corp. declared a regular quarterly dividend of 15c per share here on common stock, payable Dec. 17 to stockholders of record at the close of business Dec. 3.

Pioneers Honor MGM's O'Brien; Record Set By New Inductions

NEW YORK—Robert H. O'Brien, president, Metro-Goldwyn-Mayer, was honored as "Pioneer of the Year" at the 27th Anniversary Dinner of the Motion Picture Pioneers, held here last week at the Hotel Americana.

A capacity audience of leaders in the entertainment and industry fields filled the hotel's Imperial Ballroom to pay tribute to O'Brien. He was presented the award by William O. Douglas, Associate Justice of the United States Supreme Court.

The gala event was highlighted by the induction of 173 new members into the organization—the largest number in Pioneer history—by William J. Heineman, president, and a stage spectacular presented by Robert Weitman, MGM vice-president and studio head. Among the performers were Sidney Poitier, Jimmy Durante and Eddie Jackson, Vic Damone, Jan Murray, Lainie Kazan, the Ray Charles Singers and Skitch Henderson and his orchestra.

Seated on the two-tiered dais were numerous international industry figures and notables.

The following were inducted into the 1965 Class of Motion Picture Pioneers: Emanuel A. Adams, Thomas A. Adams, Edward C. Adelman, Paul R. Albrecht, Michael Alperin, H. A. Hyp Arata, Thomas E. Bailey, Abe Baker, Thomas W. Baldridge, Gerald A. Banta, Ted P. Barker, Benjamin Bebchick, Herbert J. Bennin, Chester Blakeley, Erwin Breuer, Edward H. Brinn, Kalman Bruss, S. Merl Burdett, Henry Burger, Charles W. Call, E. C. Callow, Henry A. Calloway, Joseph Cantor, C. Connie Carpou, George L. Carrington, Harry Cassious Cooke, Roy Cooper, Sherrill C. Corwin, William J. Curry, John J. Dembek, William J. Devaney, Irwin Dubinsky, Harris Dudelson, John E. Dugan, Stanley H. Durwood, Otto Ebert, Sidney Eckman, Harvey Elliott.

Also Sidney N. Epstein, Zeb A. Epstin, Robert Haven Falconer, Karl E. Fasick, Daniel Finn, Jack Fitzwater, Fred Florence, Vincent Flynn, Abraham Forman, Peter Fortune, Samuel Frank, Seymour B. Frank, Charlie Freeman, Jr., Robert L. Fridley, Edwin Gage, Ed Gallner, E. M. Garbett, Henry Russell Gaus, H. Carl Gentzel, Robert M. Gillham, Sidney Glaser, Theodore Grance, Martin Grasgreen, Philip Gravitz, Henry J. Greene, James H. Harrison, Irving Helfont, Lawrence Herman, I. Leonard Hirsch, George A. Hoch, Joseph Hochberg, Herbert H. Horstemeier, Joy N. Houck, Fred G. Hull, Jr., G. Carkleton Hunt, David Jacobson, James Kalafat, Don Kay, Clarence A. Keim, Leroy Kendis, Fred P. Koontz, Paul Kohner, Joseph G. Korsak, Abe Kramer, Charles Krebs, Martin Lebedoff, William Lee, George Lefko, Norm Levinson, Charles Levy, Norman Linz, Daniel J. Loventhal, William A. Madden, Lou Marks, E. D. Martin, Roy E. Martin, Jr., George C. Maurer, Lee Mayer, Seymour Mayer, Edward F. Meade, Benjamin Melniker, Bernard Menschell, Norman B. Mervis, Leonard L. Mishkind, Louis J. Mitchell, Joseph Milinar, Joseph Milnar, Edwin James Moriarty, Bert Nathan, Carl P. Nedley, Robert H. O'Brien, Robert R. O'Donnell.

Also Ben Olevsky, Clifford R. Perry, John Pilmaier, Allen Pinsker, Owen L. Prescott, Clarence Elmer Prince, Martin Quigley, Jr., Edward J. Rabb, Louis Rabinowitz, G. Clark Ramsay, Louis Ratener, Joe Rembrandt, Samuel L. Richmond, Paul E. Rice, Edward Richter, Jules Rieff, Ralph Ripps, Sol Rissner, Delno A. Ritter, Thomas J. Robinson, Harold J. Rosen, Joseph B. Rosen, David Rosenthal, John H. Rowley, Gladwyn Larry Ruch, Leo T. Schauer, Sr., William H. Schneider, Samuel Schultz, George Schur, Leslie R. Schwartz, Frank J. Sculli, Max Shabason, Joe Shagrin, James F. Sharkey, Hubert Hubie N. Schrodt, Woodrow W. Sherrill, Jack Sogg, Theodore George Solomon, Harold L. Spero, John B. Spires, Bene Stein, Fred Stein, Lester Stepner, Sidney S. Stockton, Hilland E. Stuckey, Fred J. Sturgess, Edward R. Susse, Louis Swee, Alfred R. Taylor, Dan S. Terrell, Leonard Clark Tidball, David A. Titleman, William Twig, Alfred L. Vermes, Sidney Volk, Paul W. Wall, Louis J. Weber, Peter M. Wellman, Nelson Wright, Roy White, Douglas T. Yates, Maurice H. Zouary and John A. Zomnir.

MGM Boosts Dividend As Operations Improve

NEW YORK—The board of directors of Metro-Goldwyn-Mayer, Inc., voted a quarterly dividend of 40 cents payable on Jan. 14 to stockholders of record Dec. 24. This is an increase, at the rate of 10 cents a year, over the 37½ cents paid quarterly by the company since June, 1963.

In announcing the board's action, president Robert H. O'Brien said, "The increase in the dividend is a recognition of the improving operations of the company and its strengthened financial position."

Cinema Editors Fete Lean

HOLLYWOOD—David Lean was honored here by the American Cinema Editors at a luncheon presided over by president Gene Fowler at the Continental Hotel.

It was the first time since his arrival from Spain a month ago that Lean has left MGM studios, where he is editing and cutting "Doctor Zhivago," the filmization of the novel by Nobel Prize winner Boris Pasternak. Lean, on an 18-hour-a-day work schedule, is readying the film for its New York and Hollywood premieres, Dec. 22 and 23.

The American Cinema Editors paid homage to the two-time Academy Award winning director because of his equally distinguished record as a film editor during the start of his career.

Another guest at the luncheon was Norman Savage, Lean's film editor, who was also associated with Lean on "Lawrence of Arabia."

AMPA Luncheon Tribute Set For SW's Goldberg

NEW YORK—An Associated Motion Picture Advertisers (AMPA) Luncheon designed as an "Industry Salute to Harry Goldberg" has been scheduled for Wed., Dec. 8, 12:15, at the Americana Hotel here announced Melvin L. Gold, AMPA's president.

The Luncheon will pay tribute to Goldberg's retirement as advertising publicity director of Stanley Warner Theatres, with which he has been associated, along with its Warner Brothers predecessor, for 29 years.

In making the announcement, Gold added that AMPA will not hold its traditional Christmas party, which, for more than two decades has provided pre-Christmas fun for industryites. He said, "In view of Harry Goldberg's retirement, effective Dec. 31, and the esteem in which Harry is held by the advertising-publicity fraternity and the motion picture industry, as a whole, it seems appropriate that our pre-Christmas luncheon should pay tribute to one of our industry's most outstanding members".

He urged mass attendance at the luncheon "to let Harry know that our industry appreciates his dedicated efforts in its behalf".

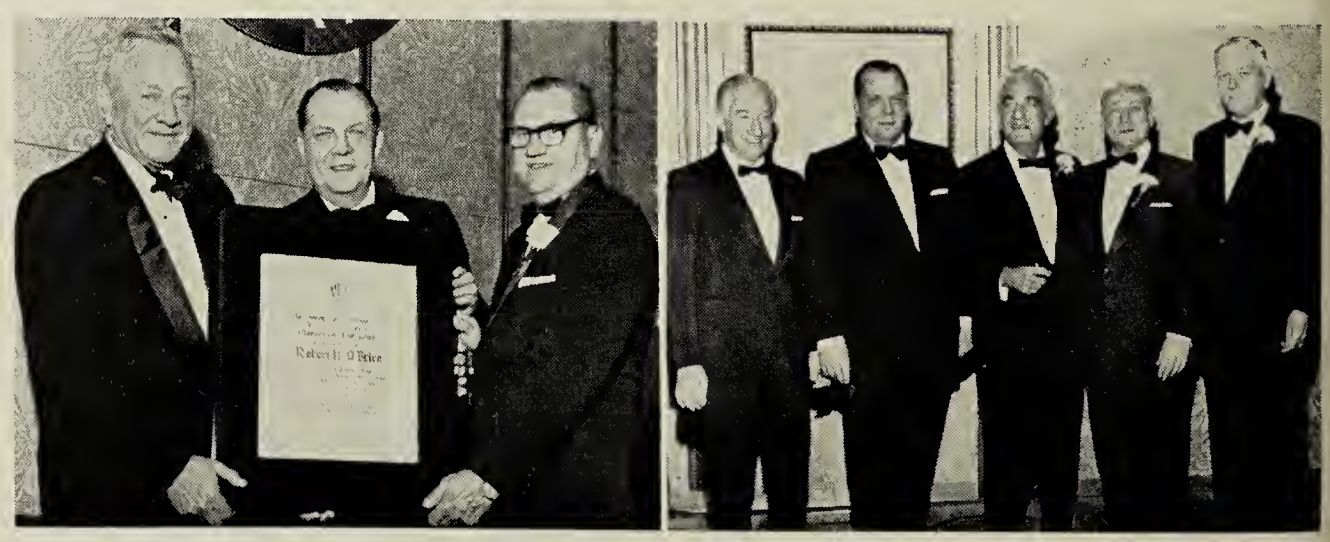
Gold named Si Seadler as chairman of the luncheon committee; and Sam Horwitz, AMPA's vice-president, ticket chairman.

Tickets ($7.50 each—$75 per table) are available from Horwitz by telephoning CO-6-1001.

$3 Mil. Goldwyn TV Deal

HOLLYWOOD—Samuel Goldwyn reported that he has leased three of his past major feature productions, "Guys and Dolls," "Hans Christian Andersen" and "Porgy and Bess," to American Broadcasting Company for televising two times only within a period of 18 months. He said that he is to receive $3,000,000 under a package deal.

This is understood to be a new high for such a limited exposure.



Robert H. O'Brien (center), president, MGM, receives "Pioneer of Year" award from Justice William O. Douglas, U.S. Supreme Court, and William J. Heineman, Pioneers president. Photo at right—Maurice Silverstein, president, MGM International, O'Brien; Robert Weitman, vice-president and studio head; Morris E. Lefko, vice-president and general sales manager; and Clark Ramsay, executive assistant to O'Brien in charge of marketing.

UA Appoints Smolen New Ad Director

NEW YORK—Donald E. Smolen has been appointed director of advertising of United Artists, it was announced here by Fred Goldberg, vice-president. Smolen, who joined the company last May as art director, assumes his new position immediately.

He brings with him a wide creative background in advertising and motion pictures. Prior to joining United Artists he freelanced for 16 years on motion picture, aviation and automotive accounts providing a wide variety of art and advertising services. During this period he worked on a number of top UA films.

Smolen was previously associated with the Gilbert Miller Studios from 1946 to 1949. During World War II he served with the United States Air Force from 1942 to 1946.

Before the war he was a member of the staff of the 20th Century-Fox art department, later joining the Kayton-Spiro Advertising Agency.

Smolen, who was educated at New York University, Pratt Institute and Ecole des Beaux Arts in Paris, lives in Westport, Conn., with his wife and two children.

Smash Preme For "Life"

HOLLYWOOD—Over $11,000 was raised at one of the most exclusive charity premieres in Hollywood history held here recently.

One hundred fifty leading social and filmland celebrities paid $75 per person to attend the unique dinner party and world premiere of a major Academy Award contender, "Life At The Top," sponsored by the Constitutional Rights Foundation at the Bel Air home of actor Burt Lancaster.

Laurence Harvey and Jean Simmons, stars of the Columbia release, were guests of honor at the unusual event.

The Constitutional Rights Foundation contributes grants to encourage and improve education of school children regarding the Bill of Rights.

The screening was the first public showing anywhere of "Life At The Top" sequel to "Room At The Top" which won several Academy Awards in 1959. Harvey, an Oscar nominee in the initial film, is expected by film industry experts to win another Academy Award nomination this year, as is Miss Simmons.

The Saturday event continued a CRF policy of sponsoring a November charity premiere of a leading Academy Award contender. Presented last year was the world premiere of John Frankenheimer's "The Train."

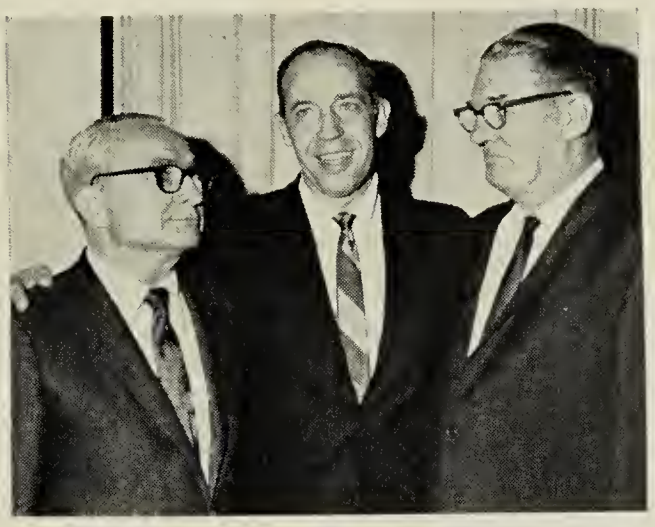
Para. Music Names Pierce

NEW YORK—Dick Pierce has been appointed head of west coast operations for Famous Music and Paramount Music, it was announced by Ed Wolpin, general professional manager of the companies, which are subsidiaries of Paramount Pictures Corporation.

In addition to his regular activities, Pierce will also handle the development of new writers, talent, and independent producers for Famous and Paramount Music. He will also supervise any independent recordings produced by the companies on the west coast.

Pierce was formerly head of west coast operations for RCA Victor Records, and most recently was an independent record producer. He replaces Al Friedman, resigned.

Allied, TOA Leaders Meet To Plan Launching Of New NATO On Jan. 1



From left to right are Sam Seletsky, General Cinema Corporation; Carl Reardon, former branch manager, Universal in Philadelphia, who resigned to join General Cinema as film buyer; and Don Hicks, president, Motion Picture Associates of Philadelphia, as they were seen at the recent dinner tendered in Reardon's honor by the MPA at the Bellevue Stratford Hotel.

NEW YORK—Jack Armstrong, Allied president, and Sumner M. Redstone, TOA president, announced that the first meeting of the board of directors of National Association of Theatre Owners would be held at the Hotel Warwick here on Jan. 10-12, 1966, and that the national convention of NATO would be held at the Americana Hotel here Oct. 31-Nov. 3.

The joint committee representing both organizations met and completed remaining organizational plans to enable NATO to start functioning Jan. 1. Special committees are being appointed to prepare reports and recommendations which will be considered by the new board. The election of officers will be held on Jan. 12.

Attending the meeting were, for Allied: Irving Dollinger, Wilbur Snaper, Jack Armstrong, Marshall Fine, and Milton London. For TOA: Sumner Redstone, George Kerasotes, Julian Rifkin, John H. Stembler, Bernard Levy, Philip Harling, and Joseph G. Alterman.

Other members of the joint committee who were not present were Ben Marcus of Allied, whose mother had died in California, and TOA's John H. Rowley and Myron N. Blank, who could not attend because of a conflict of business dates.

Wagner-Mankiewicz Deal For "Past All Dishonor"

HOLLYWOOD—Actor Robert Wagner and writer Tom Mankiewicz have formed a partnership with the acquisition of all theatrical rights to James M. Cain's bestseller, "Past All Dishonor."

The pair intend to produce the western drama as a motion picture joint venture, which will star Wagner and will be screenplayed by Mankiewicz.

Discussions for the release of the film will begin once Mankiewicz completes the screenplay. The writer is currently at Columbia finishing a script assignment on Irvin Allen's "Murder's Row," which will star Dean Martin.

Wagner, who recently wound a starring assignment in "Moving Target" for Warner Brothers release, reports to the studio in March for a starring role in the movie version of the Broadway comedy hit, "Any Wednesday." He is committed to begin shooting "The Trouble With Freddy" television series for CBS-TV in mid-summer. He is partnered with Blake Edwards Productions and the network in the project, which was especially created for him.

"Daisy Clover" Bow Set

NEW YORK—"Inside Daisy Clover," a Warner Bros. motion picture starring Natalie Wood as a teen-age Hollywood star, will have its pre-release world premiere Dec. 22 at Pacific's Pantages, Hollywood.

National release is scheduled for February.

Relief Fund Gets $100,000

HOLLYWOOD—The Motion Picture Relief Fund received a check for $100,000, representing "down payment" on its share of the proceeds from "A Salute To Stan Laurel," CBS-TV special recently aired. An additional check will be paid after all costs of the program have been paid.

Cinerama Goes East

NEW YORK—Cinerama has entered the vast India motion picture theatre market for the first time, it was announced here by William R. Forman, president.

The new deal, signed with Karsjose Bros. Co., a major industrial organization of Bombay, calls for new Cinerama facilities in New Delhi, Calcutta and Madras. The pact also calls for the release in these new sites of six Cinerama Travelogues.

Simultaneously, Forman announced conclusion of a deal with the Cathay Organization of Singapore for the establishment of a Cinerama theatre in Kuala Lampur, capital city of Malaysia. The Cathay Organization currently operates a Cinerama house in Singapore.

The development is in line with the continuing world wide expansion of Cinerama under the Forman leadership. There are now 73 Cinerama theatres in the United States and 158 in 31 countries throughout the world.

Future Cinerama expansion plans in South East Asia include either new construction or theatre conversions in Viet Nam, Hong Kong, Burma, Formosa, Ceylon and Pakistan.

Land has been acquired adjacent to the U. S. Embassy, Bombay, for a Cinerama Dome theatre.

Songsters Strike Producers

LOS ANGELES—David Raksin, president, and Kenneth Thomson, executive director, Composers and Lyricists Guild, advised all members that "By authority of the membership granted at a general meeting, the CLG executive board directs you not to accept music composition employment from Four Star Films, Bing Crosby Productions, Desilu Productions, and Danny Thomas Productions, who have refused to negotiate."

Shorts—A Lively Market

FILM COMPANIES REVEAL PLANS FOR INCREASED PRODUCTION AS THEATRES STRESS CONTINUED SINGLE FEATURE POLICY

COLUMBIA

By Eugene Margoluis

COLUMBIA PICTURES has available for your use what is probably the most comprehensive library of short subjects in existence today. It includes sparkling new shorts attuned to the entertainment needs of today's modern audiences as well as the all-time favorites that have continued to delight audiences of all ages.



MARGOLUIS

How many times have you heard a sound of delighted anticipation rustle through your audience as it realized that a favorite cartoon or other short was about to be shown? Theatremen would be remiss in the important task of constantly cultivating the public's good will if they failed to capitalize on the widespread desire for pure entertainment that is inherent in most of the short subjects available today.

Columbia is in a good position, product-wise, to heed this demand by the public. We go to great lengths to see to it that we have a well-balanced program of short subjects. We carefully screen all shorts and only those which can stand completely on their own two feet are made available to theatres.

Columbia is also making a vigorous effort to encourage new talent in the field of short subjects. An outstanding example of this is the short, "My Trip to New York," made by two up-and-coming young talents who Columbia felt had the necessary know-how to produce sound commercial product. This short to date has been a resounding success.

On the other hand, we have not neglected the proven producer in the short subject field, people like Harry Foster whose "Wonders" series and special sports reels have always been accorded a hearty reception in the nation's theatres. "Wonders of Kentucky" and "Sports a Go-Go" are two of Foster's current hits which are meeting enthusiastic reactions in theatres everywhere.

Ernie Pintoff's clever shorts have also intrigued audiences everywhere. The sparkling Pintoff wit is very much in evidence in such short subjects as "The Interview," the Award-winning "The Critic," "The Old Man and the Flower," and "The Violinist."

An interesting development has occurred in the short subjects field. The advent of the super-spy pictures, which audiences have embraced with enthusiasm, has suddenly made moviegoers realize that the serials they have been viewing for many years contain all the gimmicks which have made the present-day spy pictures so popular. Consequently, a whole new generation has taken warmly to the chapter-play, and each new episode is greeted with great enjoyment by new and old serial fans.

An opportunity such as this to benefit your program and enhance your audience appeal must be constantly uppermost in an exhibitor's thoughts. We at Columbia are prepared to put all our resources at the exhibitors' disposal in the field of short subjects programming for theatres.

A roster of 85 short subjects, designed to meet the entertainment needs of every exhibitor, will be available from Columbia Pictures during the 1965-66 season. The extensive line-up represents an increase over the total number of shorts available during the past season.

In addition to the four Pintoff offerings, Columbia's line-up of 10 color specials includes "Crocodile," "Dream of Roses," "Little Boy Bad," "The Great Toy Robbery," and "The Ride."

Outstanding among the 36 one-reel color cartoons on the Columbia Pictures short subjects roster for 1965-66 are 12 "Loopy De Loop" cartoons, depicting the hilarious adventures of the screen's funniest wolf, created by the Academy Award-winning team of Hanna-Barbera. Twelve others are the cartoon exploits selected from Columbia's cream-of-the-crop of recent seasons.

Among Columbia's two-reelers are "Wonderful Norway," "Wonderful Scotland," and "Wonders of Miami Beach." Others in the two-reel category include the Canadian award-winning short, "Five Thousand Miles" and 10 Three Stooges comedies.

Single-reel films being released by Columbia include the "Holiday Series," numbering such features as "Holiday in New Orleans," "Holiday in Puerto Rico," and "Holiday in Philadelphia."

WARNER BROS.

By Charles A. Baily

IT IS OUR OPINION that the value of the short subject as an integral part of the motion picture entertainment is definitely on the rise and is today more popular with the moviegoing public than ever before. To back our opinion, we have inaugurated a program of short subjects for the 1965-66 season that will be equal to the greatest in the history of our company.

Because of the tremendous popularity of our cartoons, we have increased the number of new cartoons from 13 to 23 and have set up two series featuring the hottest cartoon characters on the market today. Ten cartoons will star the Roadrunner and Wile E. Coyote, and 13 others will feature Speedy Gonzales and Daffy Duck and many of the other outstanding Warner cartoon characters who have been responsible down through the years for the tremendous popularity of the Merrie Melodies and Looney Tune cartoons.

The above mentioned cartoon characters have had a meteoric rise in popularity and are in tremendous demand, so much so we felt that we owed it to the exhibitors to be in a position to supply them at all times with cartoons starring



TERRYTOONS—20TH-FOX—Introducing special agent "James Hound"



BUENA VISTA—New Cartoon magic with classic "Winnie The Pooh"



COLUMBIA—Scenic beauty in "Wonders of Kentucky"



BUENA VISTA—Annette brightens Disney's "Golden Horseshoe Review"

those most sought after characters.

We are geared to take care of all short subject needs of the exhibitors throughout the country. The value line of shorts goes in many directions—comedy, travel, sports, adventure, documentary. We will have a cartoon or short to fit any program as our 1965-66 program has been streamlined accordingly. Twenty-three brand new Merrie Melody & Looney Tune Cartoons—seven Blue Ribbon Cartoons—four two-reel and six single-reel Worldwide Adventure Specials.

Two of the single-reel Worldwide Adventure Specials are already in release—"A Metropolis In Miniature" and "A Country Reborn" both are proving very successful. We would just like to say a word about "A Country Reborn." We believe it to be a short that will long be remembered. It is an exhilarating success story of how the Republic of China has made itself self-sufficient through freedom and free enterprise. It should be a must on all screens.

We will deliver the best in short subject entertainment and I am sure if the exhibitors will afford their patrons the opportunity of seeing this group of great shorts then they will receive the support and accolades of their patrons which will be reflected at the box office.

BUENA VISTA

BUENA VISTA, in 1966, will continue to provide theatres throughout the nation with an outstanding and well-balanced program of short subjects. All will bear the hallmark of Walt Disney, with its attendant marquee values and built-in promotion so acceptable to showmen everywhere.

Every short subject bearing the Disney imprint is a solid inducement to the ticket buying public, comprising audiences of all ages and interests.

Entertainment is the keynote of the Disney short subjects program, and all are released to theatres with the established Buena Vista showmanship label. Each subject is hand-tailored with a campaign comparable to that accorded most feature productions. Promotional aids in the form of special press sheets, ad mats, stills and accessories are available to all showmen who will avail themselves of these vital campaign tools.

Highlighting the 1966 Technicolor shorts parade is Walt Disney's "Winnie the Pooh," based on the A. A. Milne classics. "Pooh" is the most expensive production foot-for-foot in the history of Disney short subjects. The 26-minute featurette will have a campaign comparable to that given any Disney feature and will get an additional boost from several nation-wide tie-ins (Sears Roebuck), character merchandising, and, of course, the renowned A. A. Miline books.

Disney brings Milne's lovable Pooh bear to the screen in a hilariously eventful quest for honey. Pooh romps through this enchanting adventure with the aid of his friends, Christopher Robin, Eeyore, Kanga and Roo, Piglet, Owl Rabbit, Tigger, and a new character, Gopher ("I'm not in the book").

Six of the other short subjects are 48-minute live-action films. They include "Flash, the Teen-Age Otter," the story of a young otter whose curiosity leads him on a wild adventure, and "A Country Coyote Goes Hollywood," an off-beat tale of

(*Continued on page* 10)

a coyote who finds himself in the big city . . . and likes it!

Additional 48-minute featurettes include "The Tattooed Police Horse," "The Golden Horseshoe Revue," "Disneyland After Dark," and "Yellowstone Cubs."

In the two-reeler category are three cartoons—"Johnny Appleseed," "Freewayphobia," and "A Symposium on Popular Songs," and two live-action subjects—"Arizona Sheepdog" and "The Olympic Elk."

An important part of the short subject program is the 12 Disney cartoons, all brand new prints and the choice selection of former releases. With each seven-minute subject comes the inherent marquee value of the beloved and familiar Disney characters Mickey, Donald, Pluto, Goofy, and Chip 'n Dale.

MGM

UNDER THE LEADERSHIP of Les Goldman and Chuck Jones, MGM's Animation/Visual Arts Division is playing an increasingly important role in the creation of products for the company. Although their primary assignment is the production of animated cartoons, in particular the popular Tom and Jerry series, the Department also has the capabilities for doing special graphic work for motion pictures such as special main title effects, matte painting, special materials used for live-action films that provide continuity, and the preparation of animated characters and abstracts for commercial and industrial films.

Among the most recent Tom and Jerry cartoons in Metrocolor are "Is There A Doctor In The Mouse," "Ah Sweet Mouse Story Of Life," "Haunted Mouse," "Of Feline Bondage," "Tom Thump," and "I'm Just Wild About Jerry."

In addition, the following Tom and Jerry reprints in Metrocolor are also available: "Puss 'n Toots," "Polka Dot Puss," "Heavenly Puss," "Jerry's Diary," "Tennis Chumps," "Saturday Evening Puss," "Texas Tom," "The Framed Cat," "Casanova Cat," "Sleepy-Time Tom," "His Mouse Friday" and "Smitten Kitten."

As part of its short subject program, MGM is also offering two featurettes on David Lean's production of Boris Pasternak's "Doctor Zhivago." The first, a 4½ minute color documentary entitled "Moscow in Madrid," highlights the construction of the mammoth 10-acre Moscow street site, one of the greatest sets ever designed for a motion picture. Also featured in the subject are scenes depicting director David Lean's techniques in blending the talents of today's most versatile young actors, such as Geraldine Chaplin, Julie Christie, Tom Courtenay, and Omar Sharif, with the acclaimed acting of such great talents as Alec Guinness, Ralph Richardson, and Rod Steiger. "The David Lean Story," another featurette, illustrates the development of noted director Lean from his first film "The Bridge on the River Kwai," shot on location in Indo-China, through his experiences in shooting "Laurence of Arabia" in the Arabian desert, to his most monumental effort to date, the planning and production of "Doctor Zhivago."

UNITED ARTISTS

By Arthur Reiman

IN THE WORLD of motion pictures, United Artists is known as a trail blazer. We are very proud of that connotation and we are particularly happy to note that that company image applies also to our exciting short subject program.



REIMAN

Last year, when we entered the shorts field, we did so with a brand new cartoon series, "The Pink Panther." In keeping with the times, our boy was right in step with the film-going audience of today. We broke with the old tradition of cartoons and the result has been profitable for everyone.

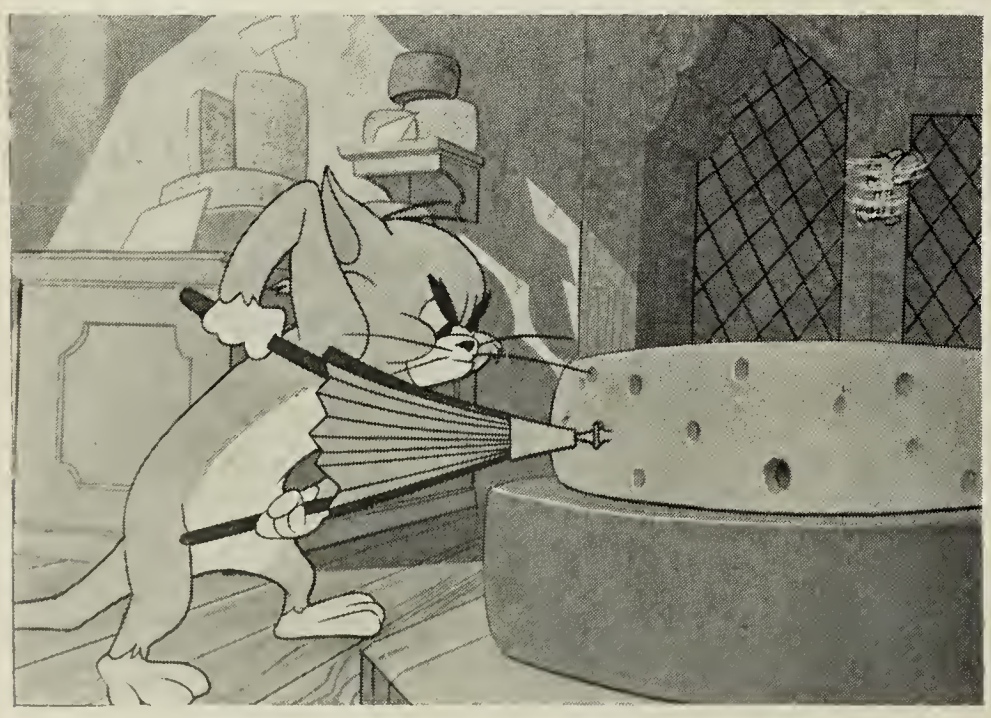
The first of the Pink Panther series, "The Pink Phink," won the Academy Award, and exhibitors who were aggressive and smart enough to book the series tell us he is a great audience pleaser and a sure-fire fillip to any program's grossing potential.

The excitement generated by our Pink Panther has reached such a national state that Time Magazine, in a recent article, pointed to the Panther as the outstanding example of the new interest in motion picture short subjects.

Why all the excitement over the Pink Panther? Simple. They are new, fresh, alive, stimulating and add a new dimension to screen cartoons. The day of the cat chasing the mouse is over.

But UA is not stopping with its accomplishments. To mark the second year of our short subjects operation, we are introducing a brand new series called "The Inspector." The first of these will be ready for Christmas bookings and is titled "The Great DeGaulle Stone Operation." (Any similarity to real persons or actual events is too bad!)

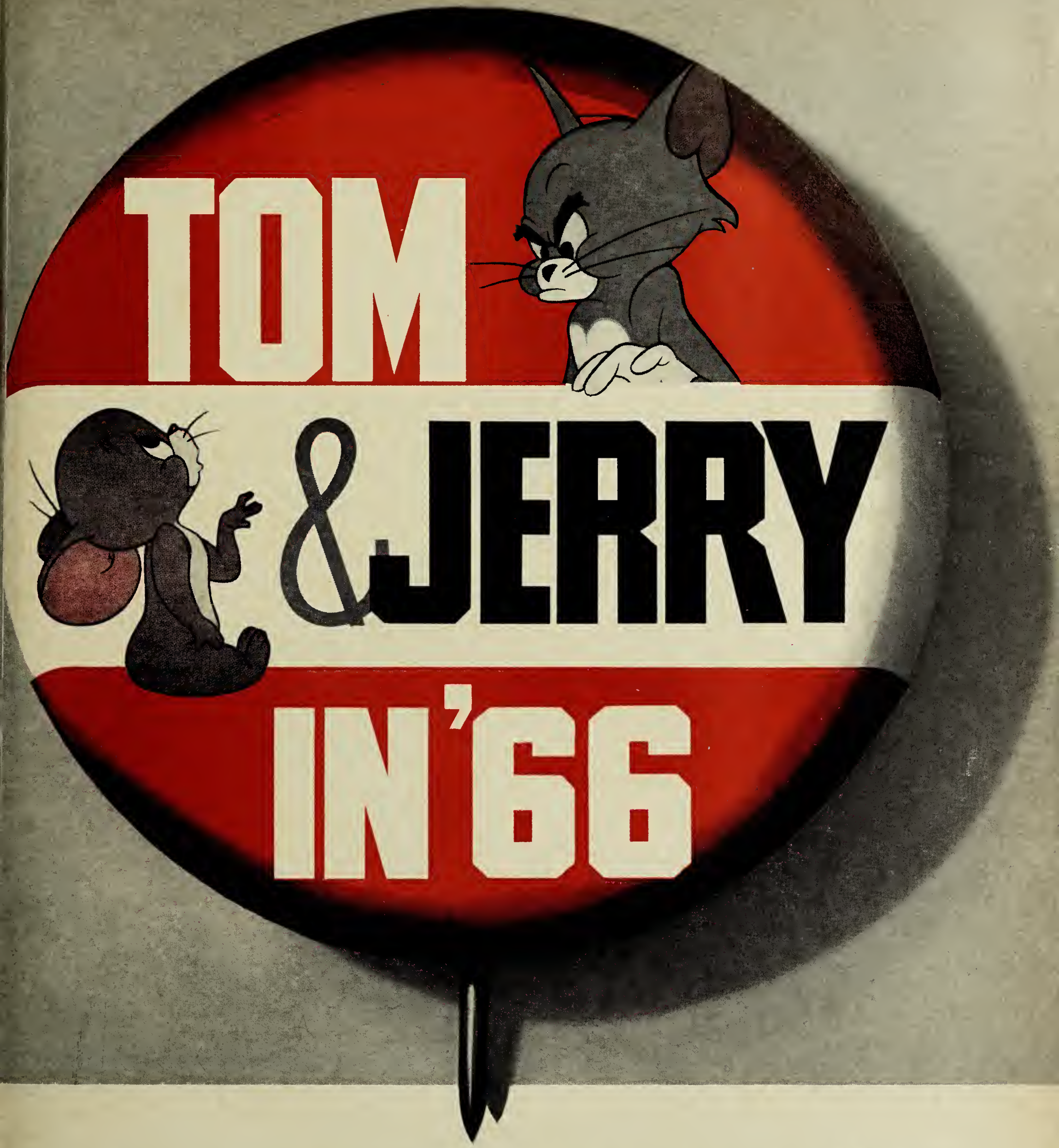
Now we think from this title alone you can see that the new series will catch the same fire and imagination that marked the Pink Panther series. It will belong to the new breed of screen cartoon that is topical, satirical in approach,



MGM—Those international favorites, "Tom and Jerry"



COLUMBIA—Ski action from "Sports A Go-Go"



18 great TOM & JERRY Cartoons are winners for office!

(Box-office, that is!)

Included are six brand new ones for '66—*Is There A Doctor In The Mouse, Ah Sweet Mouse Story of Life, Haunted Mouse, Of Feline Bondage, Tom Thump, I'm Just Wild About Jerry*—all guaranteed to fill your bill with laughter. So get on the bandwagon! Go with Tom & Jerry in '66—the people's choice for cartoon entertainment.

NEWS OF THE DAY—Twice weekly. Book it now from M-G-M for '66!



PATHE CONTEMPORY—"Automania 2000"

and therefore catches the mood of the new generation of film-goers.

Any exhibitor worthy of the title showman doesn't have to be told what great potential there is in these two series. It is amazing the amount of resistance there can be within exhibition to anything new, anything that would break the old time-worn molds. But UA is forging ahead and will produce a new Pink Panther and a new Inspector cartoon at the rate of one a month. They will all run for seven minutes and will be made in color by DeLuxe.

There are currently 12 Pink Panther cartoons in distribution. Both the Pink Panther and the Inspector are products of the Mirisch Organization, Blake Edwards' Geoffrey Productions and the DePatie-Freleng Enterprises.

Sharing in the success of our first year of short subject operation, of course, were our miscellaneous films: "Chagall," also an Academy Award winner, and the attractive travelogue, "This Is Jordan." Additionally, we had three terrific shorts which underline the tremendous popularity of the new, young sound in music: "The Beatles Come Home," "The Dave Clark Five," and "The Rolling Stones."

To start off our second year in the right perspective, we have acquired a beautiful two-reel color subject titled "Land Of A Thousand Faces." This deals with the various types of people who make up the energetic land of Israel.

We think we're off to a great start, and we hope our exhibitor customers will feel as enthusiastic and optimistic about the future of the short subjects as we do.

PATHE CONTEMPORARY

SINCE SINGLE BILLS have been the rule rather than the exception at "art" and class theatres across the country, Pathe Contemporary Films determined from its beginning two years ago to develop a strong line of short subjects for such situations, according to Ben Siegel, general sales manager. Now numbering over 50 subjects, the company's shorts have been so successful that they have drawn increasing attention from "commercial" houses who want an occasional change of pace from the usual travelogue or series cartoon.

For 1965-66, Pathe Contemporary will offer many new featurettes, one and two-reel live action subjects, and one-reel color animated films.

New featurettes include "Valparaiso," a stunning portrait of the Chilean harbor, and "The Bass Fiddle," a comedy about a couple who lose their clothes.

Live-action two-reelers new to P-C's list are "Adagio," a ballet film; "The Chicken," a charming tale of a small bo and a rooster; three travelogues in a series called "Corners o France"; "Days of Dylan Thomas," about the great Wels poet; "Mannequins," about dressmakers' dummies; and "Th Peaches," a comedy narrated by Peter Ustinov. New one reelers in this category are "Flavio," about a poor Brazilia family, and "I Wonder Why," a photographic essay about young girl.

One-reel color cartoons for 1965-66 include "A," an "absurd battle between a man and the first letter of the alphabet; "Alf Bill and Fred," about a man and his two animal friends "Boiled Egg," the adventures of a tipsy egg; "The Insects," about man's losing battle with flies; and "Little Blue and Little Yellow," about two splotches of color. Two black-and-white animations are "The Nose," from Gogol's famous tale, and "Clay," or Darwin demonstrated through modeling clay.

Pathe Contemporary Films operates through the following sub-distributors: Alan Pictures in Philadelphia, James Hende Films in Pittsburgh, Ruff Film Associates in Boston, Wheeler Films in Washington, Independent Film Distributors in Atlanta, Tcitel Films in Chicago, Crest Film Distributors of St. Louis, and Crest Film Distributors in Los Angeles.

TERRYTOONS-20TH-FOX

SAD CAT is the latest in a long line of magical characters created by Terrytoons, CBS Films subsidiary in New Rochelle, New York. Like all Terrytoons characters, Sad Cat has a personality that, with a little bit of luck, is strong enough to conquer most any manner of adversity. Sad Cat is a Cinderella figure, whose cruel and overbearing brothers force him to scrub the kitchen while they confidently hurry off to adventure. As in all fairy tales, Sad Cat gets a little extra help—a magic mouse, who can touch his cat friend with a predictable wand and turn him into a winner, able to overcome the mean brothers on their own battlegrounds—from a Grand Prix Race to a medieval joust.

Each Terrytoons character has peculiarities, all too human, that set the story style for his adventures. The elephant Sidney is a hypochondriac. Cleo, the giraffe, has the voice and lashes of a show girl. Heckle and Jeckle are high living gadabouts. Deputy Dawg aproaches his responsibilities to the law with more compassion than reason. His little friend, Vincent Van Gopher, is a myopic painter, and his challenger is a larcenous muskrat, Muskie. The Astronut uses his extra-terrestrial talents to help Oscar Mild face up to earthly problems. Possible Possum and Macon Mouse are conservationists fighting intrusion on their backwoods "Happy Hollow." Then there's Hashimoto, an oriental mouse who plays out old Japanese legends; a gentle boy named Tim, whose toy horse, Luno, turns into a flying stallion; Tom Terrific, who can change himself into everything from lightning to a locomotive; and Hector Heathcote, the unsung hero of everyone else's historical fame from Lexington and Concord to the Alamo.

Terrytoons cartoons are produced for theatres and television both in the United States and abroad. Since 1955, when CBS bought the company from its founder, Paul Terry, Terrytoons cartoons have been syndicated and shown in almost every country in the world. They have won prizes at film festivals in Cannes, Venice, Rio de Janeiro, Locarno, and Brussels. Terrytoons characters have proved as profitable for CBS as they have been entertaining for children, with Terrytoons packages on television, and in syndication on more than 150 American and foreign television stations, Terrytoons theatrical films playing all over the United States and in 24 other

(*Continued on page* 21)



REEL
R SPECIAL

PETE'S PLACE
with PETE FOUNTAIN

SALUTE TO THE TALL SHIPS

RACE FOR SPACE AND BEYOND

FUN AT THE ZOO
A RE-RELEASE

13 NEW *Walter Lantz* COLOR CARTUNES

6 COLOR ADVENTURES — 1 REEL

FOOTBALL HIGHLIGHTS OF 1965

THE UNIVERSAL NEWSREEL
(TWICE WEEKLY)

UNIVERSAL CITY STUDIOS

OOK 'EM NOW and WATCH YOUR MONEY GROW!

Wanted—30 Minute Shorts

BUFFALO

SIDNEY J. COHEN, president, Allied Theatres of New York State, Inc., in discussing the short subject market, said:

"In today's motion picture theatre, there is a greater need for short subjects than ever. If one looks at the release schedule of features both in release now and in the year ahead, you will notice that features are getting longer and longer. No longer are producers making features for the second feature market.

"This means that theatres must build a show around the long feature. It is my belief that more and more time and effort must be made by the exhibitor to surround these specialized features with short subjects that will be enjoyed by the type of patron who is attracted to see any particular feature. Gone are the days when an exhibitor can simply book in so many minutes of shorts. He must carefully think of the type of audience the feature will attract and then book in shorts that this type of audience should enjoy to round out a proper show.

"I believe that all short subjects should be made in color. This will add greatly to their importance on our program.

"I would like to see a series of 30-minute short subjects made in color with marquee value which would do away with many double feature programs."

FRANK ARENA, city manager, Loew Theatres, Buffalo, declared:

"We feel that short subjects play an important part in the makeup of our shows, especially when we are selling a single feature for our program. Here in Buffalo, we have been pretty much double featuring, and because of time and scheduling, have not been draining the supply of short subjects in this area.

"Quality of subjects that we have used are not equal to old standards, especially cartoons. Some companies still hold a high price on cartoons and I believe a review in price structure here will help the exhibitor.

"Audience reaction to shorts is very good and they still enjoy cartoons, travel, sports, etc. Lack of timely newsreels has and should offer an incentive for more and better short subjects to round out the entertainment of our loyal patronage."

GERALD M. WESTERGREN, Avco Theatre Co., Inc. which organization's flagship is the Colvin Theatre on Kenmore avenue in Kenmore, said:

"Short subjects today are a very important part of the program, especially where you operate on a policy of presenting single features. Not only do you need to make up a good schedule, but with single features they become the 'other feature' in a sense.

"The quality of today's shorts are mainly good from most companies, and the variety of subjects lend themselves to almost every feature story—if you take the time to make the proper selection.

"The only complaint I have is that very few companies are making short subjects longer then 20 minutes. I think 30 to 35 minute subjects should be made in greater volume, especially, again, with the single feature presentation, if the feature is only of moderate length. Otherwise, the screen is crowded with too many 'short' subjects."

EDWARD MILLER, managing director of the Center Theatre, an American Broadcasting Companies first run in downtown Buffalo, said:

"With a single feature policy, we find it necessary to book shorts and feel that they can play a good part in rounding out an attractive program.

"Cartoons are always acceptable. However, some companies are asking too much for their product—in fact, they want the same price for reprints as for new shorts. This, we feel, should be corrected.

"Next to cartoons in audience appeal, I feel sport reels on hunting, fishing, etc., are well received and appreciated."

"WE ALWAYS use short subjects on all of our programs, usually a newsreel, cartoon and a travel or action short," said JAMES J. HAYES, managing director of the Cinema Theatre, first-run house in downtown Buffalo and owned by John



PATHE CONTEMPORARY—DeMaupassant classic, "A Day In The Country"



MGM—Live action featurettes sell "Dr. Zhivago"

50 different ways to improve your profit picture!

The Fabulous Fifty—a new idea in short subjects from Paramount Pictures ...added boxoffice punch with swingin' shorts that really sell!

Contact your local Paramount branch and

cut more profit for your picture!

Paramount Pictures ®

CANVAS OF EXHIBITOR OPINION

(*Continued from page 14*)

Martina of Jo-Mor Enterprises of Rochester.

"All short subjects should be regular size screen and in color. We have very little use for shorts in CinemaScope," continued Hayes, who also said, "Requests are most frequent for the newsreel and cartoons. Newsreels should keep each item covered to a minimum and cover more items, especially overseas stories.

"The most popular cartoon series in our theatres is the new Pink Panther cartoons," concluded Hayes.

JOSEPH GARVEY, managing director of Schine's Granada Theatre, Buffalo, saids "As you know, we don't have the same problem as a lot of theatres, because we have extended runs. So this means we do not have any problems with enough short subjects. Theatres that make a couple of changes each week have a problem. In other words, we do not have problems getting what we need.

"As far as quality of these short subjects goes, I would say that we have had several good shorts in the past year. I think travel subjects seem to have a great bit of audience appeal. We have just finished a short played with "The Collector," the title of which was "Dream of Roses," an art short. Audiences liked it very much."

J. R. STEFANON, Buffalo area manager for Blatt Bros., commented on the value of short subjects in today's theatre operation:

"With today's trend of drive-ins and first sub-runs in the outlying areas, a drastic change in schedule policy prevails. In most competitive and many non-competitive situations, the drive-in policy has been to multiple feature bookings—mostly double features, and in many cases three or four features. With the exception of cartoons, the one reel and two reel shorts have been eliminated because of running times and schedule difficulties of drive-in operation.

"Where drive-ins are now participating in a first run policy with the first runs downtown and suburban first runs—the policy is to book two top features on the same program, which has led the hard tops to follow the same policy in most cases. Subsequently, these theatres have been forced to eliminate the shorts that were previously booked to fill out a program. With less and less bookings of shorts, producers have been forced to curtail their shorts program, with the exception of cartoons. Most two reel and many single sport reels are reissues—emergency shorts to fill out a show.

Some of the companies have made some excellent shorts this year, such as Universal's "Casey at the Mets" and "Bigtown Village," and Paramount's "Sportarama." These are excellent reels and fine entertainment; yet these companies have had great difficulty getting bookings. This inevitably must lead to a greater shortage of shorts. We face this in view of a changing theatre pattern to give the biggest package of top flight entertainment at a popular price to compete with tv and its assortment of mediocre programs.

The above is a generalized summary of today's theatre programming. There are exceptions where some theatres still operate on a single feature policy and are able to use shorts. Where this policy exists, it has become extremely difficult to book two reel or good one-reelers without going into the reissue packages of shorts which the companies have available.

Perhaps with the season's output of features being reduced and the number of so-called second features being eliminated, a change to single program bookings will come about and bring back the shorts parade. However, as now see it, it's still a double feature theatre world.



UNITED ARTISTS—Music in the modern manner with "The Dave Clark Five"

LOS ANGELES

EXHIBITORS IN SOUTHERN CALIFORNIA in general favor more and better short subjects to round out their program schedules, especially in the light of the dearth of a steady flow of solid feature films. Many of them wistfully look toward the day when programming double features might be abandoned to lure customers into their houses, according to a survey in this sector by MOTION PICTURE EXHIBITOR. Representatives of upwards of 700 movie spots were polled.

"THE RETURN of the production of short subjects is a must," said ROBERT L. LIPPERT, of the circuit bearing his name. "Hollywood should not ignore the fact that for many exhibitors, the success of his operation demands that such features be available. As an exhibitor myself, I know that the public enjoys travelogues, cartoons, and newsreels. I have been asked many times why they are no longer shown and can only reply that few men in the industry are making them."

KEITH McCALLUM, chief buyer for Statewide Theatres, a chain of more than 50 houses, deplored lack of quality in available shorts. "The quality of Hollywood shorts is not too good," he said. "Then, when they grind out a good one, they price it out of reason. Sometimes, when you're bidding for a short you'd think you were making sub-run offers for 'Gone With The Wind.' It just doesn't make sense."

BECAUSE MUCH of the Hollywood shorts product is out of shape, the big drive-in chain of Sero Amusement Co. sticks strictly to cartoons for its 40-odd houses. "We like cartoons and so do our customers," says Sero's Everett Sharp.

More than one exhibitor told us that foreign producers are turning out excellent shorts by the gallon and make Hollywood efforts look sick by the half pint. One said, "Most of the Hollywood product is tedious and stupid."

LIPPERT, MOST VOCIFEROUS and articulate on the subject, expanded on his views which generally reflect the opinions of the exhibitors interviewed.

"In the old days," Lippert said, "when one went to the movies, it was to see a full length film and a variety of shorts. That's what the public liked and that's what it got—variety. Then theatre owners began to show two long pictures and nothing else. Why? I don't know. Maybe it made less work for them; they didn't have to spend hours in the screening rooms, choosing their bills. Maybe it was to make some kind of a big advertising splash. But the result was that the audiences came out of the theatres not relaxed and happy but, in many cases, exhausted. They'd had too much drama, too much comedy, too much of the same thing to have enjoyed

(*Continued on page 18*)

THE TOTAL LOOK IN SHORTS!

ONE REEL COLOR SPECIALS

"The Critic" • "The Old Man And The Flower"
"The Interview" • "The Violinist"
"The Crocodile" • "Dream Of Roses"
"My Trip To New York"

HOLIDAY SERIES

HOLIDAY IN NEW ORLEANS

•

HOLIDAY IN PUERTO RICO

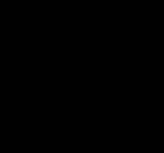
Special Color Featurettes

"Wonderful Scotland"
"Wonderful Norway"
"Wonderful Kentucky"
"Wonders of Miami Beach"
"5,000 Miles"

COLOR CARTOONS



LOOPY deLOOP



MR. MAGOO

FROM COLUMBIA IN '66

COLOR FAVORITES

SINGLE REELERS

"World Of Sports"

TWO REELERS

"THE THREE STOOGES"

SERIALS

"The Lost Planet"
"Black Arrow"
"Batman and Robin"
"The Vigilante"

CANVAS OF EXHIBITOR OPINION

(*Continued from page* 16)

themselves.

"Today, there simply are not enough good films to play a fine double bill which I wouldn't, even if I could. The theatres I am reopening now are running ONE feature, plus shorts. And the audiences have thanked me and my managers. They like it!

"The only catch is that getting suitable shorts is increasingly difficult. The ones which are really good are being shown on television, made for television. We all cry out against television, we theatre owners and exhibitors, but it has a lesson to teach us which we have ignored, a lesson which is vital to us, if we only pay attention.

"Television has variety. Not only can you sit in your pajamas with a can of beer while you're watching it but, even if you watch one channel all night, you see a little of everything. Variety. This is what Hollywood seems to have forgotten; namely, that the public enjoys a change of pace. When it gets it, an odd thing happens. The feature film becomes even better than you thought it was. The audience pays more attention to it, really concentrates on it, simply because the brain isn't tired. Thus, a night at the movies becomes something to remember with pleasure. Something you want to do again soon.

"But where are the shorts?

"Sadly, they are few and far between. But some smart gents are going to make their first millions by bringing them back to the industry!"

SAN ANTONIO

LOCAL THEATRE OWNERS, managers, and key personnel all agree that the supply of short subjects today equals the demand in quality of the films obtained.

They all also agree that cartoon type of short subjects is the kind that local audiences prefer.

MRS. F. N. LEE, of the suburban Olmos Theatre, stated that audiences at the Olmos prefer cartoons featuring animals.

She stated that no changes are required in the manner in which short subjects are made or marketed. In her opinion, the subjects fill out the program time and make the program more complete. Mrs. Lee stated that producers should make more varied short subjects.

IGNACIO TORRES, manager of the downtown Alameda, local Spanish language theatre owned by Maurice Braha, stated that short subjects should have newer angles and that they should contain more action and also be in a comical vein.

The short subjects, according to Torres, make the screen program more complete and give patrons added enjoyment and surprises. He feels that producers of short subjects should make them with an international flavor and on contemporary themes.

ROBERT TOLLEN, assistant manager of the suburban Broadway, an Interstate Theatre Circuit, Inc., operation, feels that there should be a greater number of newer short subjects and less of those being re-released.

Tollen believes that short subjects round out a theatre program and bring to the patron a few moments of enjoyment and laughter.

AT THE DOWNTOWN Majestic, flagship of the Interstate Theatre Circuit, Inc., SID SHAENFIELD, assistant manager, believes that there should be a continuous flow from Hollywood of first run cartoons—rather than a number of reissues of those made several years ago.

Shaenfield stated that short subjects add balance to the screen program, and patrons in many instances receive added



UNIVERSAL—Walter Lantz, Woody Woodpecker, and Musical "Pete's Place"

enjoyment from viewing the shorts along with the feature attraction.

GEORGE KACZMAR, manager of the Josephine, a Cinema Arts Theatres operation, stated that short subjects round out the screen program and bring laughter and humor. A well presented short subject will bring patrons to the theatre. He believes that the short subjects, primarily the cartoons, as being issued by the producers, are well made and that there is a wide selection being offered to the exhibitor to fit into his screen program.

AT THE Aztec, NORMAN SCHWARTZ, manager, believes that there should be a number of newer short subjects made and that there should be less repeats of short subjects previously released.

If there are no good cartoons on the program at the Aztec, the audiences are very disappointed. Schwartz believes that no screen program is complete without a selected short subject and that it adds enjoyment to the program.

DETROIT

THAT THE INQUIRY is timely is clearly revealed by the responses elicited in the Detroit area.

Those selected for answers were given the following questionnaire: "Does the available supply of short subjects equal the demand in quality and quantity? What types do audiences prefer? What changes would you like to see in the way they are made and marketed? What do you deem the importance of shorts in show planning? Do you have any other comments?"

EXPERIENCED theatreman NOMAN J. LADOUCEUR, supervisor of the large Suburban Detroit Theatres, Inc., writes:

"I do not feel the available supply of short subjects is equal to the demand in quality or quantity.

"As to the types audiences prefer, I would say something light, gay, and naturally, entertaining.

"As to changes in their production, this is answered by the previous comment.

"As to the marketing, it is the age-old story of distribution.

"As to the importance of shorts in show planning, the exhibitor, when using a short subject to its fullest advantage, can enhance the quality of his program and improve his scheduling for his feature time."

AN EXECUTIVE of the powerful Wisper and Westman Theatres was quite emphatic in response to questions posed to him.

"I do not think the supply equal to demand in quality.

(*Continued on opposite page*)

Some shorts you can buy in New York you ean't see herc."

Does that mean you can't buy them?

"I suppose you can. But I refer to the countless independent distributors located in New York. What is needed is a distributor for them here.

"I think too that audiences are tired of travelogues. Shorts are most important in making a show. And they grow increasingly important, especially with single bills of which there are more and more."

ONE EXHIBITOR who uses many shorts gave a reply as surprising as it was eloquent as an answer to all the questions. He said very simply that he had been forced to install a 16mm projeetor in his booth along with the standard ones!

THE SITUATION is different at the independent Fox (5200 seats). Operator WILLIAM BROWN explained that due to his two-feature policy, he used cartoons "which were shorter and easier to handle" in programming. On rare occasions does he use other shorts, so that he has no problems in this respect.

ADOLPH GOLDBERG, eo-owner with his twin brother IRVING, of Community Theatres, stated that quality and quantity are not easy to come by. The greatest need is in the many houses where single-feature first-run poliey obtains.

"We just don't buy by the book," he said. "We sereen every short we show. When a patron pays $1.80 to $2.00, he wants quality in a short to match the feautre, and we don't want to short-ehange him. Sometimes, when a short is exeellent, the patron will walk out eommenting on it instead of the feature.

"Shorts should also be in keeping with the feature and or the season. There are appropriate times of year, for example, to show shorts on skiing, boating, or other sports, or timely events.

"I suppose it is because it isn't eeonomically feasible that distributors don't pay enough attention to shorts. Perhaps if shorts were better, they eould get more film rental to make it worth while."

He had no speeific reeommendations, sinee these would seem to be inherent in his comments. However, he surely left no doubt as to the importance today of the short, in his estimation.

NEW YORK

SYLVAN SCHEIN, film buyer for Century Theatres, feels that there is a dire need for many more short subjeets, with mueh more diversification of subject content, to sustain today's single feature bill.

Schein said, "There is a great need for the two reeler, and subjects of even longer running time, going into the featurette category. Color should be considered of primary importance in the produetion of all short subjects and the content and appeal should be directed to the general movie goer, in preference to attempting to reach specific and limited audiences.

"We have had complaints from patrons and managers about the musical short subject. It is too limited, and becomes obsolete too quickly. There have been too many travelogues, and most of them are dull.

"Gone are the Pete Smiths and Robert Benchleys, with their light whimsical treatment of short subjects. What we need is much more light comedy. It gets the patron in a relaxed mood, all set to enjoy the main feature. He will have the good feeling of an evening well spent when he leaves the theatre."

"'BOOK ME 18 MINUTES for next Wednesday through Saturday' is the common expression heard dozens of times

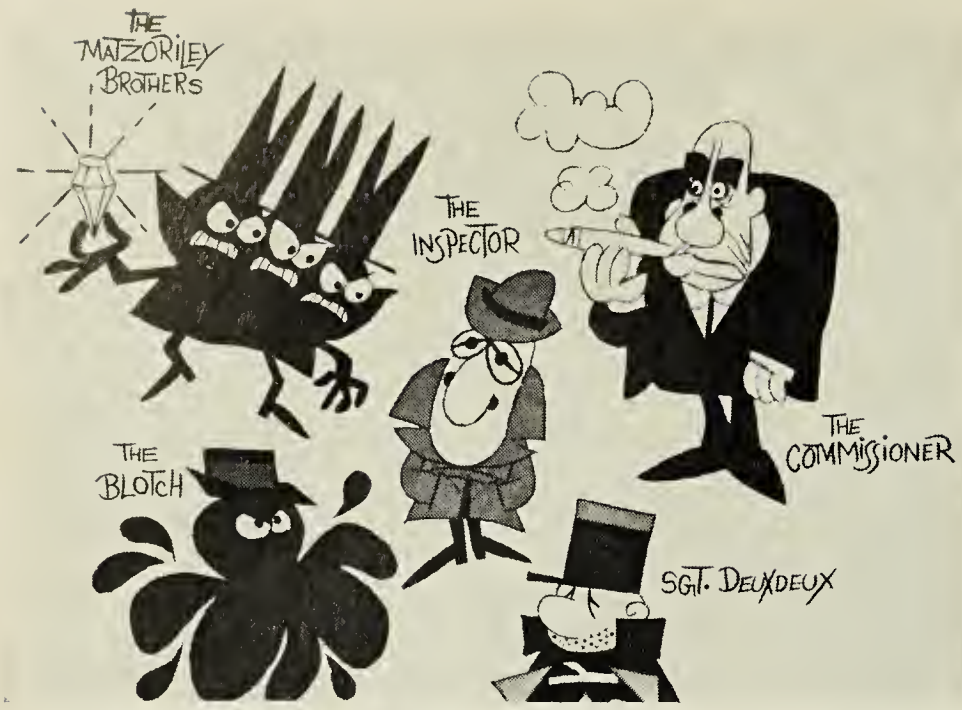
(Continued on page 20)

Drawing Cards!

You can count on a full house whenever you play winners like Terrytoons' Mighty Mouse, Heckle & Jeckle, Hector Heathcote, Deputy Dawg, Oscar and the Astronut, Luno the Soaring Stallion and Tim, Possible Possum, Sadcat and Gadmouse. These top-drawing cartoon creations regularly hit the jackpot for exhibitors the world over. Get in on a good deal. Book Terrytoons cartoons at the 20th Century-Fox office nearest you.

TERRYTOONS





UNITED ARTISTS—"The Inspector" meets cartoon friends and enemies

daily as an exhibitor speaks to the exchange while at the same time some 'theatrical 24 hour' printer is producing a program or flyer for that same exhibitor which reads 'Selected Short Subject.'

So says RALPH DONNELLY, general manager, Associated Independent Theatres. He continues, "The only thing 'select' is the running time; the subject is almost always an unknown quantity, and what a shame this is.

"Exhibitors are probably unaware that a great deal of research and time is spent on all shorts. Tireless effort on the part of the 'genius' producers go into these miniature epics.

"Realize the imagination that goes into the 'new wave' cartoons of the Pintoffs, etc. (oh! praise be the day that Freleng and Hanna-Barbera returned to theatrical cartoons again)—those six or seven minute gems that set the audiences right for some new wave depressing feature.

"Let me warn the producer that 'sneaks' the commercial plugs into an otherwise excellent subject. Under the guise that it's normal or natural, we are bombarded with TWA, Holiday Inns, Chevrolet, etc. There is no excuse for this, and it creates resentment from the viewer.

"Good short subjects serve a very important part of your patron's pleasurable movie-going hours—don't neglect their importance."

JACKSONVILLE

SHELDON MANDELL, co-owner of the suburban, first-run Five Points Theatre (which recently set an all-time local record for attendance, length of run, and boxoffiee income with "The Sound of Music"):

"I know short subjects are important to dress up a program, and I use cartoons when needed. Newsreels I consider outdated by television news. In view of the high cost of feature pictures, I find that short subjects other than cartoons are too expensive when added to the cost of a feature. I realize that in neighborhood operations with suburban policies, the situation is quite different, and short subjects can be used effectively when they are priced more reasonably."

JAMES KIRBY, film buyer for Floyd-Baylan Theatres, about 35 central Florida theatres, mostly drive-ins:

"We have a need for more three-reel short subjects of about 35 to 45 minutes to round out our drive-in programs. They serve nicely in spots where to use another feature picture would run into too much time. Generally speaking, good short subjects round out a program and make it more attractive to patrons."

MARSHALL FLING, buyer and booker for Kent Theatres, a circuit of about 26 theatres at Tallahassee, Jacksonville, and the Cape Kennedy area, mostly indoor houses:

"We use short subjects whenever theatre managers indicate their programs are too short and need added support. There is no doubt that short subjects add quality to theatre programs. I particularly like those made in Florida if we can have one-sheets to advertise them and not play them cold."

MEMPHIS

"ALL SHORT SUBJECTS would be better if they were in color." This is the forceful comment of LAWRENCE LANDERS, owner of the Lander's Theatre, Batesville, Ark. Landers has spent a lifetime as an exhibitor. He took over his operation from his father, W. L. Landers, who opened the house in 1908. Mrs. Landers was associated with her husband, and then her son, until her death several years ago. "Black and white shorts might as well not be shown. I am showing many seeond runs. We need new ones badly."

This veteran exhibitor listed as good: Woody Woodpeeker, Popeye (for children), Tom and Jerry (especially good for all audiences), and Droopy. Landers reported he always offered a short subject as part of his show.

IT IS the opinion of LEON ROUNTREE, immediate past president of the Motion Picture Theatre Owners of Mississippi, Arkansas, and Tennessee, and owner of theatres in Holly Springs and Water Valley, Miss., and in Millington, Tenn., that no program is complete without a short subject. His operations are using travelogues with great success.

"The travelogues on the U.S. produced by Columbia are excellent. I have run the one on Arkansas three times. Many states are to be documented in the series, and I think they will be well received," stated Rountree. "I never use a cartoon with a serious picture. I use this type of short subject with family films. The travelogue type short is good for both adult and family films."

MAX CONNETT, owner of the 32 house Connett chain, with headquarters in Newton, Miss., feels the quality of short subjects is good, and the supply sufficient. As an afterthought he said: "Actually, the quality is improving." He listed as some of his patrons' favorites: "Casey at the Mets," "Day at the Races," "Pee Wee Leaguers," and "King of the Wild Surf." He added that novelty shorts, travelogues, and featurettes are well received.

This owner of houses in Mississippi, Alabama, and north Florida sees nothing but good times ahead. He explains this by saying, "People are coming of age, and are rejecting the lack of quality in television . . . the worse things in the movies are better than the best in television."

K. K. KING, operator of a drive-in and an indoor theatre in Searcy, Ark., feels today's cartoons are of high quality. His audiences greatly prefer color shorts. Favorites in the Arkansas city are the sports type, travelogues, Tom and Jerry, and Tweety Bird.

King reports that in his section, families are getting the movie habit. He states profits and pictures have been getting better for the past five years.

MISS MARJORIE MALIN, operator of Lura Theatre, Augusta, Ark., is pleased with the quality and quantity of today's short subjects. Miss Malin operates the house with her mother, Mrs. Lura Malin. Mrs. Malin began her career as an exhibitor in Cotton Plant, Ark., on June 9, 1915, and established the Augusta operation about 50 years ago.

CINCINNATI

LACK OF SUPPLY and variety of fresh short subjects to balance a film program is a thorn today for exhibitors in the

Cincinnati and Tri-State areas.

There is a decided dearth of shorts of quality and quantity which would enable an exhibitor to present a well balaneed variety show to satisfy an ever growing discriminating audienee of movie patrons.

CINCINNATI THEATRES CO. gets around this problem by presenting double features. JACK HAYNES, general manager, reported that they could use more cartoons with a fresh approach to add variety and balance for their theatres.

ROY WHITE, booker for Mid-States Theatres, is looking for quality adult color eartoons for his houses.

JOE ALEXANDER, RKO district manager and Albee manager, is interested in more oddities to please his adult audiences. At one time, Alexander noted, travel shorts were very successful, but their appeal has been cut off by travel clips now shown on tv programs. He also laments the lack of new Disney shorts, which in the past were on a variety of subjects and very popular with patrons. He would be interested in some new cartoons, provided the material is lively and varied.

BENNET GOLDSTEIN, Interstate Theatre Serviee, says the supply of short subjects, both quality and quantity, is insuffieient to give the needed balance to support feature films. Goldstein eould use some good two reelers whieh would eliminate the need of a reissue to balance a program.

Booking ageneies for the Tri-State area need more two-reel musieals, shorts on exeiting sporting events, and more eolor eartoons whieh have dash and wit.

EDWARD SALZBERG, Screen Classics, booker for the art houses Esquire and Guild, says his selective patrons are completely open-minded on short subjects and will look at almost anything, regardless of the subject material, provided the film has quality. His very vocal audiences will not tolerate poor quality shorts.

LEE FRISZ, short subjeets booker for Chakeres Theatres, whieh operates over 30 theatres in Ohio and Kentueky, sums it up neatly for all exhibitors in her survey: The supply of short subjeets today does not equal the demand in quality or quantity. She finds audienees prefer short subjeets that are light, musieal, or humorous.

Mrs. Frisz, along with other bookers and buyers, is of the opinion that there are too many reissues—not enough fresh, imaginative quality shorts for well balaneed programming.

SHORTS—A LIVELY MARKET— *continued from page* 12

eountries, and a merehandising program that markets an array of products ranging from sneakers, kites, and bubble gum to lunehboxes, stuffed animals, hand puppets, T-shirts, pajamas, swimming pools, and eoveralls.

Terrytoons has also taken its animation talents into advertising, and now produees eartoon ads for television. Beer, bathtub toys, potato ehips, and insectieides are some of the produets that have been advertised using Terrytoons ereatures and voiees.

Bill Weiss, who heads the Terrytoons operation, is proud of all his creatures—tumbling animals with human eharaeteristics and larger-than-life little people. "I guess it's not the real world we live in here," he says, "but we think we've found a nice way to look at what happens in the real world."

PARAMOUNT

IN RESPONSE to an inereased demand from exhibitors, Paramount Pictures has enlarged its short subjects program to a total of 50 releases for the 1965-66 season, aeeording to Herb Gillis, exeeutive in eharge of the company's short subjeets program.

An inerease of 10 releases over the previous season, the new all-eolor program is Paramount's most ambitious short subjects sehedule in reeent years, Gillis said.

"The demand for good, entertaining shorts has never been greater," Gillis noted, "due to the elimination of double-feature poliеies in many situations and to a genuine need for suitable programming material for drive-ins and hard-tops that eater to the family audienee."

Highlighting Paramount's 1965-66 program will be two new eartoon series, "Honey Half Witeh" and "Nudnik." In all, there will be 35 eartoons, ineluding seven "Noveltoons," seven "Modern Madeaps," seven "Honey Half Witehes," six "Nudniks," and eight "Popeye Champions." With the exeeption of the William Snyder "Nudnik" series, all eartoons

(*Continued on page* 22)

There Is No Shortage Of Good Shorts

From The

Academy Award Company

Ready for Winter-Spring Release———

The Greatest Selection of New Shorts Ever

10 Single Reels 10 Double Reels

5 Featurettes

Including Ezra Baker's latest production—

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The Best Shorts for Art and Class Theatres are from PATHE CONTEMPORARY FILMS!

New for 1965-66:

"The Chicken" (15 min.) "Darling! A gem!"—Crowther, N.Y. Times
"The Peaches" (17 min.) Narrated by Peter Ustinov
"Clay" (8 min. cartoon) "Tiny but delightful!"—N.Y. Times
"Help! My Snowman's Burning Down" (10 min.) Acad. Award nominee
"A" (10 min. cartoon) "A brilliant spoof!"—Variety
"Valparaiso" (30 min. featurette) New York Film Festival

Write for list of more than 50 titles:

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emanate from Paramount Cartoon Studios.

In the area of live-action shorts, "Two-Reel Specials" are being increased to a total of four and "Travel Adventures" to a total of five. In addition, there will be six "Sports in Action," produced by Winik Films, which is one of the most popular series released by Paramount.

Top live-action shorts upcoming include "The Jumping Frog of Calaveras County," "The Longest Bridge," and "Carnival—Rio de Janciro."

UNIVERSAL

UNIVERSAL PICTURES COMPANY will release 25 one and two-reel short subjects in color and black and white during 1966, an increase of three over 1965, and 104 issues of Universal Newsreel, according to Norman E. Gluck, sales manager of short subjects and newsreel department.



GLUCK

The lineup for 1966 will include 13 new Walter Lantz Cartoons in Technicolor; six Color Adventures, all one-reelers; a two-reel Color Special; and two two-reelers in Color, one two-reeler in black and white, and a one-reeler in black and white.

The two-reel Special in Color is "Pete's Place," dealing with Pete Fountain, the well-known jazz stylist. It was shot on location in New Orleans at Pete's Place and other New Orleans locales, and the musical selections include some of Pete Fountain's outstanding hits. A second two-reeler in Color will be "A Salute to the Tall Ships," a picture story of the historic trip to New York of the world's nine greatest sailing ships. "Race To Space And Beyond," a new two-reeler in black and white, is a sequel to the previous "Race To Space" subject and will include all recent news shots of the Gemini V Flight and the recovery at sea of the space capsule. There will again be "Football Highlights," this time of the 1965 collegiate games, and a re-release of the two-reeler, "Fun At the Zoo," keyed to the release of the feature, "Pinocchio In Outer Space."

Initial planning on the Color Adventures for 1966 include two golf subjects—"On the Tee" and "Pitching Wedge"—both featuring Jack Nicklaus and Tom Harmon. "Island Splendor," a third subject, deals with a fun trip through the Caribbean's top resort area—Puerto Rico. "The Big Surf," shot in Hawaii, features some of the most exciting surf-boarding ever filmed. "Jalopy Jockeys," now in production, is an action-packed subject with comedy narration covering a demolition race where the object is to bump the other cars out of the race. "A Pageant Is Born" deals with preparations for the famous Tournament of Roses Parade in Pasadena as well as the Parade itself.

The 13 all-new Walter Lantz Cartoons being placed in release will augment the number of such subjects available to exhibitors at the local Universal exchanges, and a drive is being launched to increase the bookings of all short subjects during the coming year, according to Gluck.

With Universal Newsreel being one of the two remaining newsreels available to theatres, every effort will be made during the coming 12 months, according to Gluck, to increase the number of outlets for these valuable adjuncts to a balanced theatre program of a feature, short subjects, and newsreels.

LESTER A. SCHOENFELD

LESTER A. SCHOENFELD FILMS announces the release of 25 new color short subjects during the period from the winter of 1965 to the spring of 1966.

The films to be released will include 10 single reels, 10 double reels, and five featurettes, all of a diversified nature.

ALLIED ARTISTS

"A DAY TO REMEMBER," an 18-minute featurette in color capturing on film the recent historic visit to New York of Pope Paul VI, will be distributed by Allied Artists Pictures, it was announced by Claude A. Giroux, the company's president.

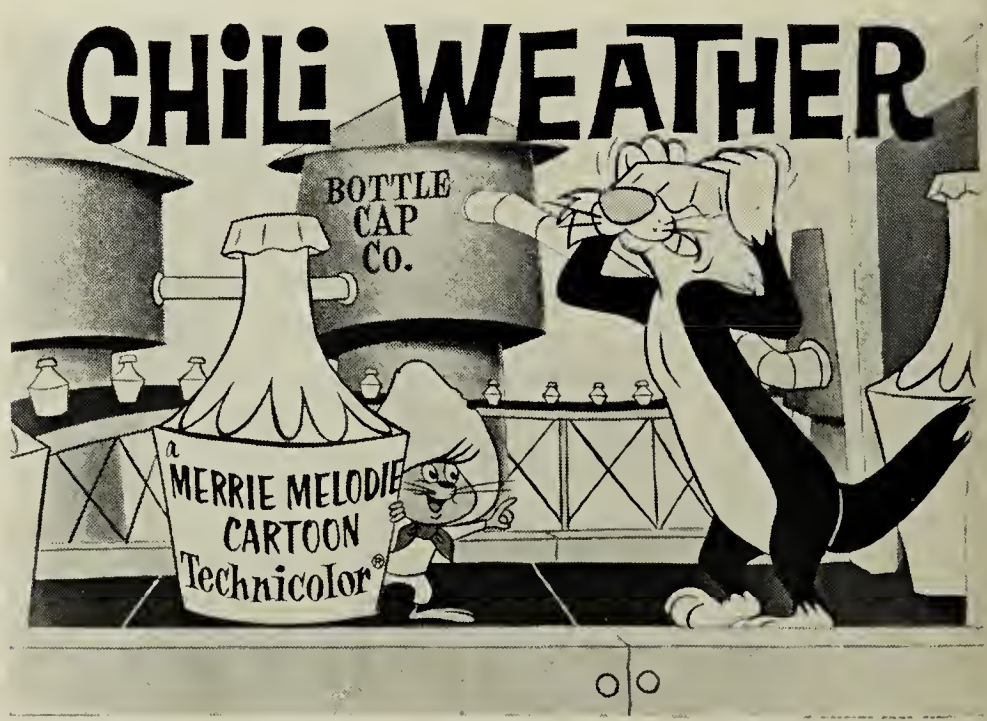
The motion picture record of the unprecedented journey to this country of His Holiness, starting with his departure from Rome, encompasses the epochal 14-hour stay from his arrival on the morning of Oct. 4 at John F. Kennedy International Airport to his departure that evening. Never before had a Pope visited the Western Hemisphere.

"A Day To Remember" comprises the cavalcade to St. Patrick's Cathedral; the meeting at the Waldorf Towers with President Johnson; the address before the United Nations; the mass before 100,000 persons at Yankee Stadium; and the visit to the Vatican Pavilion at the World's Fair.

"A Day To Remember" was produced by Ted Lloyd, with narration by Dwight Weist.



PARAMOUNT—New cartoon fun with "Honey Half Witch"



WARNER BROS.—"Chili Weather," a Merrie Melodies cartoon

Iselin Is Exhib-Producer To Fight Product Shortage

ALBANY—An exhibitor aware of his fellows' need for boxoffice product at reasonable prices, Alan Iselin, Albany, announced plans for the production of another "package"—"Red Over Red" and "Ride The Last Wave." The former will be shot in the West Indies island of Jamaica, where production facilities for American pictures are extensive. The latter will be made in Hawaii, another increasingly favored place for the staging of U.S. films.

"Red Over Red" tells a story of Central Intelligence Agency activities and an attractive femme; the latter, in the science fiction category, deals with "surfing." Scripts for both have been completed, said Iselin, glowing with satisfaction over the saturation bookings, through Allied Artists, for "Frankenstein Meets the Space Monster" and "Curse of the Voodoo." Jack Goldstein, AA vice president for promotion and publicity, has cooperated closely with Iselin, owner of seven drive-ins New York state and Florida, in large-city campaigns for the two films. They had successful showings at three area Iselin ozoners, the Super 50; Turnpike, suburban Westmere; and Auto-Vision, East Greenbush.

Iselin's first package consisted of "The Horror of Party Beach" and "Curse of the Living Corpse," released through 20th Century-Fox.

Meanwhile, Iselin is continuing with the production for Screen Gems of a "pilot" for a television series scheduled for 1966-67.

A Navy officer during World War II, Iselin is a son-in-law of Neil Hellman, Philadelphia, Trenton, and Albany exhibitor and motel owner.

Sees Photoproducts Boom

NEW YORK—Bell & Howell board chairman Charles H. Percy predicted a $1-billion increase in annual world sales of photographic and related products by 1970, or a 40 per cent rise above the estimated 1964 Free World volume of $2.5 million.

Speaking at a luncheon held at the Hotel Commodore for overseas visitors to the International Photographic Exposition, Percy cited the growth in total sales of photographic equipment and related materials and supplies, both in the United States and abroad, in the last six years.

He said, "The market for U. S.-made photographic products reached the $1-billion mark in 1958 and stood at an estimated $1.6-billion by the end of1964, an increase of 60 per cent. During the same period, sales of other Free World manufacturers rose 80 per cent, from $500-million to $900-million."

The Bell & Howell board chairman said his optimism concerning continued industry growth was reinforced by, "unmistakable signs of an upturn in U. S. sales of 8mm amateur movie equipment which in the past six years have fallen well below the all-time 1958 record level."

Distrib. Deal On "Lady Killer"

HOLLYWOOD—George Waldman of Pan World Films and Mike Goldman of Manson Distributing Corp. have just signed a distribution agreement for Manson's latest release, "Lady Killer Of Rome," for the New York, Buffalo, and Albany territories. "Ladykiller," which stars Marcello Mastroianni and Micheline Presle is scheduled for Christmas release on the east coast.

Allied's Cohen Ready For NATO; Cites N.Y. Wage-Censor Threats



Seen recently in Columbia Pictures' New York home office are, left to right, Anthony Mann, director, "The Heroes of Telemark"; Robert S. Ferguson, Columbia vice-president in charge of advertising and publicity; and S. Benjamin Fisz, producer of the film.

BUFFALO—Now that Allied States Association has had its last convention in Pittsburgh, and the last TOA convention held in Los Angeles, "we must now forget the past and look forward to the formation of one great exhibitor organization that will speak for all of exhibition," said Sidney J. Cohen, president; Allied Theatres of New York State, Inc., in a bulletin issued here.

"I am happy to report that this is now taking place," said Cohen, "and our leaders from both organizations are busy at work. As I see it now, the National Association of Theatre Owners will come into being on Jan. 1, 1966. At our last national board meeting held in Pittsburgh prior to the National convention, I, as the national director from Allied Theatres of New York State, Inc., resigned from Allied States Association as did each of the other Allied units.

"At our last board meeting of New York State Allied I was instructed by unanimous vote to attend the first meeting in January, 1966 of NATO, as national director of Allied Theatres of New York State, and to officially enroll our unit as a member of NATO.

"To answer many questions, this will in no way change the setup of our State organization. We will operate as we have in the past and the corporate name will remain the same. NATO will, in addition to maintaining its office in New York City, have an office in Detroit. I am happy to report that Milton London, who has done such a great job for us in his capacity as national director of Allied States, will remain with NATO.

"Jake Stefanon and Pat Mendola, of our insurance committee, are working very hard in an attempt to gather together all the facts with which N.Y. State Allied will make a push to lower the State rates for Compensation Insurance. This insurance committee is also working on a group insurance plan for compensation which could reduce our compensation insurance cost as much as 40 per cent.

"The Federal Minimum Wage Bill in which indications point to our industry losing its exemption and raising of the minimum wage to $1.75 per hour, is bound to come before the meeting of Congress in Washington, and now is the time for all to do some ground work. Get in touch with your senators and congressmen. Impress them with the great harm this will do you. Explain that even the Administration did not ask for a $1.75 minimum. Remember that if this is passed, Governor Rockefeller, in his veto of the wage bill in New York State, said he would not veto a new bill if the federal minimum was raised and we would not have an exemption in New York State.

"It looks now that great pressure will be brought at the next session in Albany for the passage of censorship and classification bills. Much work can be done now. Speak to your Albany Representative while they are home," he concluded.

Updating Of Theatres Credited For Connett Boom

NEWTON, MISS.—M. A. Connett, operator of 32 theatres in towns of under 5,000 population in Mississippi, Alabama, and north Florida, was asked about the upturn in business in his chain during the past year. In discussing the reasons for the good box office, the exhibitor gave a great deal of credit to the updating of his houses.

"Attractive carpeting, draping, painting, seating, and brilliantly lighted marquees probably added more to our continued patronage than other things," he replied. "Making the houses homelike and comfortable were important. Projecting a good clear picture, accompanied by good sound is essential."

This man with headquarters in Newton, Miss., has used the red carpet in front of theatres very successfully. His theme is "the red carpet is always out for you."

Connett regards his admission price of 50 cents for adults a factor in keeping patrons returning.

"I do not raise the price for special pictures. Patrons do not feel they are 'held up' for the good ones; consequently, they do not mind paying the small admission for the questionable ones," he said. "Our concessions stands are booming with our increased patronage. We still get 10 cents for popcorn, drinks, and candy. Our concession business is running about 20 per cent ahead of last year."

Raynor To Cinema Int.

HOLLYWOOD—Milton "Ted" Raynor, noted attorney-showman, has been named executive vice-president of newly-formed film company, Cinema Productions International, according to Harold Goldman, CPI president.

Raynor will also function in the same capacity with Television Enterprises Corporation, sister company of CPI which distributes feature films to television.

In his new position, Raynor will supervise budgetary matters for the upcoming 13-picture slate (as well as all future productions) already set by CPI for upcoming 12 months.

AA Omits Dividend

NEW YORK—At a meeting of the executive committee of the board of directors of Allied Artists Pictures, it was voted to omit payment of the quarterly dividend on the 5-½ per cent cumulative convertible preferred stock of the company.

The NEW YORK Scene

By Mel Konecoff

AMERICAN INTERNATIONAL PRESIDENT JAMES H. NICHOLSON IS NOT ABANdoning the teen age market, especially since half the population of the country is represented by audiences ranging in age from eight to 25 years of age. Attesting to the success of this type of operation, he estimated that AIP's domestic theatrical gross is 20 per cent ahead of what it was at this time in 1964, with a similar increase percentage-wise expected in 1966. Next year's program will consist of six features to be made in Hollywood, six to be co-produced abroad, and others to be acquired. He expects to release two Electrofilms a year, which will be variety shows utilizing topical music filmed by television cameras on tape under live audience conditions and then processed on 35 mm film for use in theatres.

American International Television has almost 200 fatures available for television, over 50 per cent of which are in color, he reported.

He left shortly afterwards for a trip abroad to discuss future product and accompanying him was star Susan Hart, who was to promote the latest release, "Dr. Goldfoot and the Bikini Machine." Further details on AIP's operations appear in a news story in this issue.

PIONEER NOTE: ELSEWHERE CAN BE FOUND DETAILED COVERAGE OF THE 27th anniversary dinner of the Motion Picture Pioneers held last week, but we did want to note that it was a pleasure to see exhibitor Sam Rinzler receive a plaque, a surprise, from Si Fabian for his 50 years of leadership and compassion in the industry.

John Daly, the tv personality, took over part of the microphone chores when actor Sidney Poitier was delayed by weather on location in Utah. Supreme Court Justice William O. Douglas, besides expressing his personal satisfaction over friend Bob O'Brien being honored as "Pioneer of the Year." brought congratulations from President Lyndon B. Johnson. Wires were plentiful, with Vice-President Hubert Humphrey and Senator Mike Mansfield among those expressing best wishes.

Winners of the annual fund-raising raffle were Sam Price, Dallas, the Chrysler automobile; R. E. Johnson, St. Louis, all expense trip for two to Hawaii; Sam Rosen, New York, RCA color television set; Carl E. Fasick, Boston, Kodak 8mm camera and projector; and John E. Dugan, Des Moines, stereo record player.

PROGRESS, PICTURES, PROFITS: WALTER READE, JR., CHAIRMAN OF THE board of Walter Reade-Sterling, Inc., related the other day that 1965 should wind up with a modest profit, overcoming a poor year in 1964 when there was a loss of $1,200,000. 1966 looks very good, noted Reade.

Next year should see Continental releasing approximately 12 features at the rate of one per month, and even this number is flexible. Next year will mark the company's 14th year in distribution, and he noted with gratification that the final quarter of the 13th year will be the biggest in history, both in dollar gross and in the total number of theatres serviced. As further evidence in the confidence of the future of Continental, the company will enlarge its field sales set-up with the appointment of two new division sales managers in St. Louis and Atlanta, which will give Continental 10 sales offices accross the country. All sales offices will reach or exceed their quotas in the Golden Quarter Sales Drive presently under way.

The entry of Continental into the popular film field instead of operating strictly in the art area has been a proper move, according to Reade, who recently completed a cross country trip conferring with exhibitors and company representatives. His immediate schedule calls for the release in the U.S. and Canada of the award-winning "The Gospel According To St. Matthew," which will open in a few spots in January on a pre-release basis and with subtitles. These will have four performances daily with time breaks to allow for house clearing. Admission prices will be increased slightly, with group sales encouraged. The major release of the film will take place next Easter when a dubbed version will be ready. A strong advertising and promotional push will naturally be in order.

Reade reported that four more features will follow in 1966, representing a production investment in excess of $7,800,000. February will see the release of "Contest Girl," an expose of beauty contests in color from Britain. In March, it will be "McGuire, Go Home," with Dirk Bogarde, Susan Strasberg, and George Chakiris, a suspense melodrama in color, also from Britain. Easter will have "Gulliver's Travels Beyond The Moon," an animated feature in color from Japan, to be backed by a tremendous campaign. May will see the release of "Doctor Who and the Daleks," a science fiction thriller in color from Britain to be backed by a unique merchandising campaign. The company will also offer tv stations a series based on the Dalek or automated monster theme.

New Tex. Bottling Plant

SAN ANTONIO—J. Paul Austin, president of The Coca Cola Co., was in the city to attend the opening of a new bottling plant and has announced that the company plans to introduce a new soft drink.

Fresca, the new product, is a citrus-flavored, sugar-free drink. In test markets, it has been the most successful Coca-Cola product to date.

The new bottling plant here, the fifth largest in the United States, is also the most modern plant in the Coca Cola operation. It features an increased bottling capacity to serve a 10 county area.

Acording to Austin, "the past year was our best year. And the rate of increase is climbing each year."

Al Bredenharn Jr., is plant president.

ADL Honors Fox's Poe; Hears Mayor-Elect Lindsay

NEW YORK—Seymour Poe, 20th Century-Fox executive vice-president, received the 1965 Human Relations Award of the Motion Picture & Amusements Division of the Anti-Defamation League Appeal here recently at the organization's annual luncheon.

The guest speaker at the event, held at the Americana Hotel, N.Y., was John V. Lindsay, mayor-elect of New York City, who described to the approximately 1,000 guests his program for the City when he officially takes office on Jan. 1. He also spoke of the widespread activities and outstanding accomplishments of the ADL.

The Award was presented to Poe by Harry Brandt, president of Brandt Theatres and an honorary national vice-chairman of the ADL. Brandt is a former recipient of the Award, as were Barney Balaban, Robert S. Benjamin, William German, Danny Kaye, Ben Sherman, Spyros P. Skouras, Richard F. Walsh, Max E. Youngstein and Joseph E. Levine.

A total of 42 distinguished guests joined mayor-elect Lindsay on the dais in the Grand Ballroom of the Americana. They were Robert S. Benjamin, Brandt, Samuel H. Clark, Max A. Cohen, Bette Davis, Benjamin Epstein, S. H. Fabian, Leopold Friedman, Salah M. Hassanein, Ralph Hetzel, Elliot Hyman, Leo Jaffe, Saul Jeffee, Robert Leder, Nat Lefkowitz Joseph E. Levine, Martin Levine, the Rev. C. J. McNaspy, S.J., Thomas W. McMahon, Jr., Harry Mandel, Kenneth M. Mason, Benjamin Melniker, Tom Moore, Rabbi Louis I. Newman, Robert H. O'Brien, Arnold Picker, Walter Reade, Jr., Samuel Rinzler, Burton E. Robbins, Samuel Rosen, Mrs. Anna M. Rosenberg Hoffman, Dore Schary, Adolph Schimel, John Schneider, Leslie R. Schwartz, Edward Seider, Spyros P. Skouras, Robert Sour, Morris O. Strausberg, Laurence A. Tisch, Richard F. Walsh and Lawrence I. Weisman.

Chairman of the event was Joseph E. Levine, and co-chairmen were Max A. Cohen, Leo Jaffe, Saul Jeffee and Leslie R. Schwartz. Other officials were Adolph Schimel, treasurer; Jonas Rosenfield, Jr., publicity chairman, and Mort Sunshine, chairman of the coordinating committee. Benjamin Melniker served as general division chairman.

Levine welcomed the guests while Melniker, 1965 amusement industry chairman, introduced Mayor-elect Lindsay. Dore Schary, chairman of the national ADL commission, addressed the assemblage giving the ADL background and a report on the extent of bigotry in the country.

Phila. House Goes Silent

PHILADELPHIA—Fred W. Yondorf reopened the Howard, Front Street below Lehigh Avenue here, with a policy of old-time silents.

Opening program was a Charlie Chaplin "Laff Show;" and Rudolph Valentino in "The Eagle," were presented. A complete showing of the 15-episode serial, "Batman and Robin" is the matinee attraction for children.

Appearing at the opening were Ken Garland, local disc jockey; and The Banjoleers.

NGC Acquisitions Delayed

NEW YORK—Decision was reserved on the petition by National General Corporation for the purchase of six Town and Country theatres in Nassau County, Long Island, N.Y., by Federal Judge Edmund L. Palmieri.

He asked Century Theatres, who has filed as amicus curiae in the case, to submit papers by Dec. 10.

Paris Goes All-Out To Support Para. Film

NEW YORK—"Is Paris Burning?," film version of the best-selling book by Larry Collins and Dominique Lapierre, is shaping up as a motion picture unique in industry annals, it was reported at a trade press conference here by Luigi Luraschi, assistant for production activities to George Weltner, president of Paramount Pictures Corporation.

The entire city of Paris has become the set for Seven Arts-Paramount presentation, which is being filmed with the full cooperation of local authorities, Luraschi said. This has enabled filming on even the busiest boulevards and squares in the city, which are completely sealed off by the police so that director Rene Clement and his cast and crew can have complete freedom of action.

"Can you imagine New York sealing off Times Square for a movie?," Luraschi said. "It's an impossibility, but something that we are doing every day in Paris. We have been able to shoot in the Place de la Concorde, the Champs Elysee, and even on the steps of Notre-Dame. The most remarkable thing is that, thanks to the remarkable efficiency of the Paris police, we have yet to cause a serious disruption in traffic."

"Is Paris Burning?" is an actual re-creation of the liberation of Paris from the Nazis in 1944. Technically, this has presented many problems, since Paris in recent years has been embarked on a cleaning-up program of most of its leading landmarks, Luraschi pointed out. This has meant that many buildings have had to be "dirtied up" for the film and then restored to their new sheen following completion of filming.

Perhaps the most dramatic effect on the city has been the sudden re-appearance of Nazi soldiers and transports on the streets, Luraschi said. Full-page ads have been taken in newspapers to alert Parisians to the fact that the soldiers are really actors, but every day there is at least one instance of a man or woman suddenly taking a violent reaction to seeing the dreaded enemy again in their midst.

"Is Paris Burning?" will complete a six-months shooting schedule in mid-December, at a negative cost of about $6,000,000, Luraschi said. The world premiere will be held "almost certainly" in Paris, probably next Aug. 24, which is the anniversary day of the liberation of Paris.

Paul Graetz is producer of "Is Paris Burning?," which has an all-star international cast headed by Jean-Paul Belmondo, Charles Boyer, Leslie Caron, George Chakiris, Alain Delon, Kirk Douglas, Glenn Ford, Gerte Frobe, Yves Montand, Anthony Perkins, Robert Stack, Orson Welles, and many others. Gore Vidal and Francis Ford Coppola wrote the screenplay.

VCI "Olde Englishe Lunche"

LONDON—Variety Club of Great Britain past chief barker Monty Berman announces that his 81 year old father, Max, Tent 36's second oldest barker, will host an Olde Englishe Lunche when the traditional turtle soup, steak, and kidney pudding and Cheddar cheese and ale will be served at the Variety Clubs International convention in London next April. Max Berman who is still active in the theatrical costume business and has given thousands of pounds to Variety, will stage the meal at the Savoy and provide period costumes for the hotel staff.

LONDON Observations

By Jock MacGregor

READING JAY EMANUEL'S LEADER ON THE DIFFICULTIES EXPERIENCED BY exhibitors in seeing pictures before they book made me think that conditions prevailing here would be of interest in America. The law is that no film may be booked other than for a premiere run until it has been trade shown in London. All applications to the Board of Trade for registration as a British or foreign picture must be accompanied by proof that the show was announced at least seven days in advance in the trade press. Once trade shows were held also in the provincial keys, but today they are restricted to London, and in the case of film with the censor's "x-adults only" certificate, also in Manchester—this is the local authorities' ruling. Attendance of exhibitors themselves has been the problem. While the major circuits have private advance screenings and play a big part in deciding the orderly release of two main programs weekly, I should say that rarely more than 20 exhibitors attend. This is not entirely apathy. Some in opposition to, say, an Odeon house cannot spare the time to see a film which they know will not initially be available to them. Alternately, the man who only has such a booking available to him will in the main rely on the circuit booker. Others cannot journey to London in time for a 10:30 a.m. screening. With early pre-releases in most provincial cities, area exhibitors are welcome at regular performances. With some important out of towners, prints are provided for screening privately in their own theatres before bookings are confirmed, but all distributors do not really like their product, especially comedies, viewed under such conditions. In turn, all have the Cinema Exhibitors Association film reports and American and British press reviews for guidance. Exhibitors would like all trade shows at least six weeks ahead of release. Currently, they are about four weeks in advance, but with potential hits which are rushed through production to make a date, they may be seen only days in advance of release.

THERE HAVE BEEN SOME PALE FACES AROUND FILM ROW. SOME HAVE JUST got colds; others are suffering from questions put to them by the Monopolies Commission investigating the supply of films to theatres. At first sight, these are seemingly even naive, but are they loaded! With the postponement of the "Thunderball" showcasing and reservations about available releases, three or more programs have been utilised by the theatres which normally take the "Rank" and floating releases in some recent weeks. "Bedford Incident" and "Love Has Many Faces" had about 30 bookings in North London, and "Ship of Fools" as the alternative slightly less. In the following week, "The Collector," which had played some seven pre-releases, also got about 30. A number of theatres instead took the Peter Sellers' "Shot in the Dark"-"Pink Panther" revival combo; others a "Man from Uncle" adventure or "Devils of Darkness," which is building a big reputation as a sleeper. Though some thought that "Dr. No" and "Russia With Love" could have been over-exposed individually, they played together in some 60 North London theatres and about the same number in the South to the best money in some time. Another outstanding turn-up has been the revival of Carl Foreman's "Guns of Navarone." On ABC, the executives are well satisfied with "The Nanny" business.

REMINISCING ON HIS 40 YEARS WITH PARAMOUNT, DIRECTOR OF PUBLICITY Jack Upfold recalled that his first job on leaving school was as lift boy in their first London show house, the Plaza, which was under construction. Fitted out in resplendent brass buttoned uniform, he proudly attended a pre-opening staff parade, but there was an 'orrible 'ush when he did not know where the elevator was. He was not the only one. It had been forgotten—and that explains its strange shape. He also spoke of the occasion when carrying a load of scantily clad chorines from the dressing rooms for a stage show, the elevator would not stop. It crashed to the basement, and Jack came around amid a sea of flying legs. Judging by the look in his eyes, it is still a sweet memory. He is among the most popular publicists with the press, but not even he could soften the blows at Jerry Lewis in "The Family Jewels." There has rarely been such a critical onslaught. Incidentally, I wonder if it is really necessary for Jerry Lewis to have quite so many contractual credits in the advertisements—starring Jerry Lewis; a Jerry Lewis Production; produced and directed by Jerry Lewis; written by Jerry Lewis and Bill Richmond. . . . The framework for the new Marble Arch Odeon is taking shape. The London Pavilion has closed for extensive alterations and redecorations before the "Thunderball" preme. The Dilly Cinema Club is nearing completion in the former Panama night club. . . . My first Christmas gift—British European Airways' pocket diary from the show business contact, Wally Walton. . . . Many here wonder why there has been so much criticism of movies in aircraft since the revenue screenings aboard liners has been very acceptable for years. . . . I can not understand how some publicists can send unsolicited stills without a title or any form of caption. . . . The London Film Festival has been the most successful ever. Though it got little news coverage, many critics put themselves out to catch some of the offerings and devoted considerable space to them in their weekly features. Among those I saw was "Moment of Truth," a remarkable Italian-Spanish bull fighting feature in Techniscope. Regretfully, I cannot see how it could be passed by the censor without so many cuts as to ruin it. Otherwise, with the British love of animals, I suspect there would be an even greater outcry of indignation than there was over the utterance of that four letter word on BBC TV. Many bulls obviously die in agony. . . . Big, bluff, bearded Bill Maelor Jones of Crusader Films wants the address of Associated Distributors Pictures, who are handling "Face of the Screaming Werewolf.". . . Ron Gordon, manager of Nottingham's Odeon Twins, started riding to work on horseback wearing black jacket, striped trousers and black bowler hat (derby to American readers!) and carrying a brief case. It was all for "Shenandoah" and created considerable press interest. . . . Bob Parker's assistant at the Exeter ABC, Paul Goldsworthy, has resigned to take over a prime job as assistant manager at the London Palladium, last great mecca of vaudeville. . . .Jean Osborne, back from publicising Mark Robson's "Centurions" in Spain, has gone immediately on to "Georgy Girl," starring James Mason, for Columbia. Working for the first time here as "American publicist" on it is Hollywood's Arthur Wilde. Welcome!

N. Y. Council of Churches Against New Censorship

ALBANY, N.Y.—The State Council of Churches (Protestant), in approving at a recent Syracuse meeting a Statement of Legislative Principles for 1966, reiterated its opposition to any sweeping censorship on the grounds this could violate or impair civil rights, inhibit or restrict the free flow of ideas, or tend to superimpose the values of a particular segment of the community.

The Council repeated its promise to support "legislation which encourages the use of mass media in a responsible manner that improves its content."

The Council, which in the past has backed film classification legislation for school enrolees, did not, however, close the door to doing so once again.

Rev. Harold M. Adkins, Jr., pastor of a Methodist church in Newtonville (near Albany) and chairman of the Council's Legislative Committee, warned of the intensification of the pornography problem due to the increasing distribution of such materials and the complexities of legal approaches to stemming the problem.

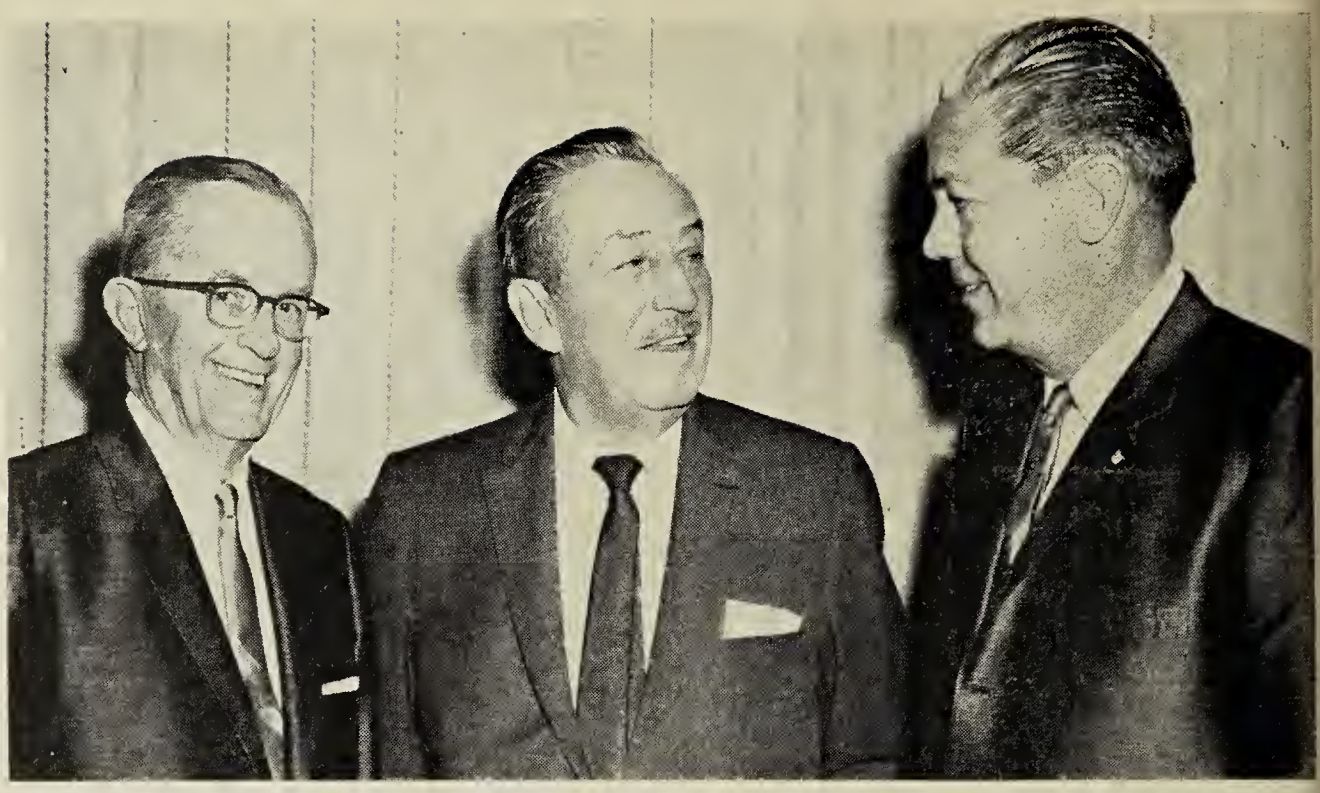
The State Council is unalterably opposed to pornography, and also to an extension of legalized gambling or a state lottery.

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Florida officials recently met with Walt Disney in Orlando, Fla., where it was announced he plans to create a $100 million entertainment center patterned after Disneyland in California. From left to right are Charles W. Campbell, chairman, Florida Development Commission; Disney; and Governor Haydon Burns.

Segal Leaving UA Post; Young Named Successor

NEW YORK—Maurice Segal, west coast publicity-exploitation coordinator for United Artists for the past seven years recently announced his resignation from that position, effective February, 1966. He will make his future plans known at that time.

In accepting his resignation, Fred Goldberg, UA vice-president in charge of advertising and publicity, said: "I deeply regret Mr. Segal's decision to leave the company. He has been a valuable member of the department for many years and will be difficult to replace. All of us at United Artists wish him every success in his new endeavor."

Buddy Young has been appointed west coast advertising-publicity coordinator to replace Segal, it was announced by Fred Goldberg UA vice-president.

Young, who resigned as publicity director of 20th Century Fox, will take over his new post in Hollywood after the first of January.

Prior to his association with 20th-Fox, Young was United Artists publicity manager. He joined UA 12 years ago, handling a wide variety of publicity duties in the radio-television, newspaper, magazine and wire service operations and as assistant publicity manager.

Harper Joins REA-7 Arts, Travel Entertainment Firm

NEW YORK—Richard A. Harper has been named executive vice-president and has been elected to the board of directors of REA Express-Seven Arts, the recently formed joint corporate venture in travel entertainment, it was announced by Robert C. Hendon, president of REA-Seven Arts Transvision, Inc.

Harper, who serves as Seven Arts' administrative vice-president will spearhead the REA-Seven Arts accelerated program to furnish total entertainment, via the installation, programming, and servicing of audio and visual equipment on planes, trains and busses.

Harper, who for the past 20 years has held key executive positions in theatrical and television production and distribution, joined Seven Arts earlier this year after resigning his post as general sales manager of Samuel Goldwyn Productions.

Associated with Metro-Goldwyn-Mayer in various executive capacities for 17 years, Harper was instrumental in the creation of MGM-TV and was named as its general sales manager in 1957. Two years later, he was appointed MGM-TV's world wide director of syndicated and feature sales.

Sargoy On Copyrights

NEW YORK—Edward A. Sargoy, Sargoy & Stein, was the guest lecturer in Professor Frank P. Grad's Copyrght Law Seminar course at Columbia University's School of Law. The subject of the two hour lecture was "Problems of Motion Picture Distribution and Exhibition under Copyright, and the Development of Protective Devices."

Parish Tracks Titles

NEW YORK—A research facility for the visual audio arts has been established by James Robert Parish, entertainment and copyright research attorney. Through an elaborate and thorough system of information retrieval, Parish and his staff can track the titles of nearly all filmed/taped product around the world.

Ceco Names Schwartz

NEW YORK—F & B/Ceco, Inc. announced Irving Schwartz, treasurer of the organization, has been promoted to a vice-presidency.

F. & B/Ceco, since its merger with Florman and Babb as of March 1965, is undergoing a huge expansion program in three major areas. Most important is the program of setting up twenty branch offices in the United States, the construction of motion picture rental studios, and the collaboration with existing studios in New York, Florida, and other important film production centers, and the renewed emphasis in the F & B/Ceco engineering and research and development department.

Schwartz has been with the company since 1959.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Pubised every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29 year old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO Vol. 74, No. 18 **December 1, 1965**

ALLIED ARTISTS

Operation C.I.A.

MELODRAMA
90M.

Allied Artists
(Filmed in Thailand)

ESTIMATE: Timeliness is meller's chief virtue.

CAST: Burt Reynolds, Kieu Chinh, Danielle Aubry, Cyril Collick, Victor Diaz, William Catching, Marsh Thomson, John Laughinghouse, Frank Estes, Chaiporn, Santi, Juanita, Michael Schwiner, Robert Gulbranson, Janet Russell, John Hoyt. Produced by Peer J. Oppenheimer; directed by Christian Nyby; original story by Oppenheimer and Bill S. Ballinger.

STORY: When a fellow C.I.A. agent is murdered attempting to deliver an important message to the U.S. Embassy in Saigon, Burt Reynolds is assigned to the case. Masquerading as a professor of agriculture, he contacts Danielle Aubry who briefs him on local conditions. His Vietnamese contact is a lovely girl, Kieu Chinh, and she tells him she believes the important message concerned an attempt to assassinate the U.S. Ambassador. Several attempts are made on Reynolds' life before he learns Aubry is a double agent and that terrorists intend to introduce cyanide gas into the Embassy's air-conditioning system. He dodges pursuers, makes his way to the Embassy, and warns them to evacuate. He defeats the terrorist leader in a vicious battle in the Embassy basement. His job done, Reynolds heads for his next assignment.

X-RAY: This has the virtue of being quite timely, dealing with terrorism in Saigon. It was filmed in Thailand, and locations are pretty much what Vietnam must look like as well. The story bogs down occasionally, although some action sequences are well handled. Performances, production, and direction are adequate. The climactic chase through city streets is exciting for a while, but is allowed to continue far too long. It will satisfy general audiences as part of the program despite a lack of names. Double bill houses can use, playing up film's relation to today's headlines.

AD LINES: "Our C.I.A. Man In Saigon. . . The Hottest Spot On Earth"; "Actually Filmed On Location Against The Background Of Intrigue, Mystery, Terrorism, And Murder."

AMERICAN INT.

Die, Monster, Die

MELODRAMA
80M.

American International
(Color) (Scope)

ESTIMATE: Colorful horror epic.

CAST: Boris Karloff, Nick Adams, Freda Jackson, Suzan Farmer, Terence De Marney, Patrick Magee, Paul Farrell, Leslie Dwyer, Sheila Raynor, Harold Goodwin. Presented by James H. Nicholson and Samuel Z. Arkoff; produced by Pat Green; directed by Daniel Haller.

STORY: When American Nick Adams arrives in Britain to visit Suzan Farmer, the girl he hopes to marry, his reception is chilly in the small town when he asks for her home. Arriving on foot, he is given cold welcome by her father, Boris Karloff, but a warmer reception from her bedridden mother, Freda Jackson. She pleads that he take Farmer away as soon as possible. His first night is ruined by apparitions that scare Farmer, by strange screams, and by mysterious happenings. His investigations lead him to the cellar where he finds a huge glowing rock that seems to be part of a meteor. During a wild storm, Jackson wrecks her room and attacks Adams, after which she dies a horrible death. Karloff tries to smash the meteor which engulfs him, and he tumbles to his death, his body smashing to smithereens. As the ensuing flames consume the house, Adams and Farmer make their escape.

X-RAY: Horror, mystery, suspense, and terror, all amply highlighted in revealing color, are not for the very young, but adults should get a charge out of the on-screen proceedings if such thrills are what they are seeking. The production values are fine, as is the direction, and the cast gives a good account of itself. Well exploited, the entry can give a shocking account for itself as part of the show. The screenplay is by Jerry Sohe, based on a story by H. P. Lovecraft.

AD LINES: "The House Shunned By A Town Contained Unspeakable Evil;" "A Shocker For Adults Only In Gory Color."

Dr. Goldfoot And The Bikini Machine

COMEDY
90M.

American International
(Panavision)
(Pathecolor)

ESTIMATE: Exploitable programmer should do okay as part of show.

CAST: Vincent Price, Frankie Avalon, Dwayne Hickman, Susan Hart, Jack Mullaney, Fred Clark. Produced by James H. Nicholson and Samuel Z. Arkoff; directed by Norman Taurog.

STORY: Vincent Price (Dr. Goldfoot) is out to acquire the fortunes of the world's wealthiest men by ensnaring them in traps baited with the beautiful robots he manufactures in his scientific laboratory. Susan Hart, prize product of the bikini machine, is on a mission to ensnare playboy Dwayne Hickman when she runs into SIC agent Frankie Avalon, who falls in love with her. Before she becomes too deeply involved, she is caught and reprogrammed by Price. She succeeds in marrying Hickman after he is inveigled into signing over much of his wealth. Avalon is pushed in investigating the case by SIC head Fred Clark. He stumbles into Price's haunted palace and discovers the truth about Price's robots. Hickman escapes further entaglement with Hart with Avalon's help and gets away from Price in a plane. They are pursued by another plane bearing Hart, Price and his assistant, bumbling Jack Mullaney—and Clark, who is now evidently enchanted with Hart.

X-RAY: This entry has a swinging title which could intrigue teens and others, as well as a silly story with the barest essentials of a plot. Much of the reaction will depend on slapstick, obvious gags and dialogue, color, good looking girls, a few rock and roll bits, etc. Reception will be best among audiences that have gone for others in this category, with adults merely shrugging about the release. The acting and direction are fair, with the production values impressive. The use of color helps put the film across. The story is by James Hartford, with the screenplay by Elwood Ullman and Robert Kaufman.

AD LINES: "What Would You Do With A Machine That Turned Out Bikini-Clad Cuties?"; "Fun Is The Order Of The Day As Dr. Goldfoot Goes To Work On His Fabulous Machine."

COLUMBIA

The Heroes Of Telemark

DRAMA
131M.

Columbia
(Technicolor)
(Panavision)
(Filmed in Norway)

ESTIMATE: Action-packed war adventure should have wide appeal.

CAST: Kirk Douglas, Richard Harris, Ulla Jacobsson, Michael Redgrave, David Weston, Anton Diffring, Eric Porter, Mervyn Johns, Jennifer Hilary, Roy Dotrice, Barry Jones, Ralph Michael, Geoffrey Keen, Maurice Denham, Wolf Frees, Robert Ayres, Sebastian Breaks, John Golightly, Alan Howard, Patrick Jordan, William Marlowe, Brook Williams, David Davies, Karel Stepanek, Faith Brook, Elvi Hale, Gerard Heinz, Victor Beaumont, Philo Hauser, George Murcell, Russell Waters, Jan Conrad, Alf Joint, Robert Bruce, Brian Jackson, Paul Hansard, Annette Andre, Pamela Conway, Grace Arnold, Howard Douglas, Jemma Hyde, Terry Plummer, Joe Powell. Produced by S. Benjamin Fisz; directed by Anthony Mann; screenplay by Ivan Moffat

and Ben Barzman.

STORY: The Germans are working on heavy water for an atomic bomb deep in the Norwegian mountains. Norwegian resistance fighter Richard Harris and college professor Kirk Douglas hijack a ship and bring the word to England. They are parachuted back into Norway with orders to await a group of British commandos who will try to sabotage the Nazi factory. The commandos are loaded into two gliders which crash and burn. Harris and Douglas decide to lead their little band of nine resistance fighters against the well guarded factory. They are able to blow up some important equipment but soon learn that the operation is still on schedule. Captured by the Nazis, Douglas manages to escape. His ex-wife, Ulla Jacobsson, whom he still loves, is against calling for an Allied bombing raid on the factory because the nearby village is unprotected, but there is no choice. Despite the furious raid, the factory is relatively undamaged. The Nazis prepare to move the heavy water to Germany on a crowded ferry boat. Douglas and Harris get permission from the King to blow up the boat although many innocent civilians will perish. Douglas sneaks aboard at the last minute and manages to warn passengers, saving the women and children and many men as the ship goes to the bottom, carrying the heavy water with it.

X-RAY: This is a colorful, action-packed adventure of wartime heroism and savagery. It is well made in all departments and features a large and excellent cast. One climax piles on top of another, and herein lies what might be considered a dramatic weakness. There are too many dramatic high points and the film, while never dull, might have had still more impact if it built to a single great action explosion. This is a small fault, however, and more than compensated for by the magnificent color and breathtaking countryside. There are also some wonderful action skiing sequences, and the many lovers of that sport should get quite a thrill out of the film. The film is long, but director Mann has held interest throughout. The romantic angle, though slight, is also well handled and should attract the ladies who might otherwise think of it as purely a man's picture. On the whole, it shapes up as a superior adventure yarn sparked by scenic beauty and fine performances that should please general audiences everywhere.

TIP ON BIDDING: Better rates.

AD LINES: "Nine Men Whose Lonely Acts Of Courage Turned The Tide Of The War"; "As Savage As The Land They Loved So Well, The Heroes Of Telemark In A Story Of Adventure And Sabotage."

CONTINENTAL

Kwaidan

FANTASY
125M

Continental

(Eastman color) (English titles)
(Japanese-made)

ESTIMATE: Colorful fantasy limited to art spots.

CAST: "Black Hair" — Michiyo Aratama, Misako Watanabe, Rentaro Mikuni. "Hoichi, The Earless" — Katsuo Nakamura, Takashi Shimura, Tetsuo Tamba, Yoichi Hayashi. "In The Cup of Tea" — Kayemon Nakamura, Noboru Nakaya. Produced by Shigeru Wakatsuki; directed by Masaki Kobayashi.

STORY: "Black Hair" — A thousand years ago, samurai Rentaro Mikuni lived with his young and attractive wife, Michiyo Aratama, and he was sick of the life of poverty. When he is offered a job on the staff of the governor if he marries the officials' daughter, he divorces his wife and marries again. While his position offers certain advantages, he soon finds that he doesn't love his new wife and longs only for his first wife. He returns to find her waiting for him as attractive as before, and they sleep together. When he awakens in the morning, he finds his wife's skeleton and her black hair next to him. "Hoichi, The Earless" — Blind musician Katsuo Nakamura helps out at a temple near the sea where a famous battle took place, and he has become an expert at relating the story of the famous conflict which saw many lives lost. During the night, a mysterious figure takes him before a court of nobles, who ask him to recount the story of the battle. This happens night after night until he is followed by another temple worker, who reports his actions to the high priest. The latter sees that he is put under a spell each night and writes a sentence from the Bible all over his body which is designed to protect him from evil. When the warrior returns to take him again, he finds he has lost his spell over him. He takes his ears back with him because the Biblical saying was not written on these. Earless, he becomes a famous musician. "In The Cup Of Tea" — Kanyemon Nakamura is a fearless samurai who dropped into a teahouse for refreshments and finds a strange young samurai's face reflected in the bottom of the cup. A change of cups does not eliminate the reflection so he drinks down the face with the tea. The samurai from the tea cup pays him a visit claiming that he drank his soul. After an argument, Nakamura kills the intruder and he disappears.

X-RAY: This import won the "Jury Prize" at the 1965 Cannes Film Festival and is a beautifully made production that will best be appreciated by art house audiences on the look-out for something different. Storywise, it's a slow-moving, plodding sort of release, but its other aspects are attractive and should be appreciated. The use of color is most effective. Performances are in keeping with the type of presentation, and direction and production are good. The original story is by Lafcadio Hearn, with the screenplay by Yoko Mizuki.

AD LINES: "A Different Film Of Outstanding Beauty;" "Winner Of The 1965 Jury Prize at the Cannes Film Festival—A Truly Different Film For Selective, Appreciative Audiences."

EMBASSY

Git!

DRAMA
92M.

Embassy
(Technicolor)

ESTIMATE: Okay dog story for family audiences.

CAST: Jack Chaplain, Heather North, Leslie Bradley, Richard Webb, Hannah Landy, Emory Parnell, Joseph Hamilton, Richard Valentine, Jeff Burton, Sherry Moreland, Shug Fisher, "Seldom-Seen Sioux." Produced and directed by Ellis Kadison.

STORY: Jack Chaplain, 17-year old runaway from a boys' home, is arrested when he prevents Leslie Bradley, trainer for a wealthy dog breeder, from shooting "Seldom-Seen Sioux," renegade English setter alleged to be an animal killer. Owner Richard Webb has the boy remanded to his custody and gives him a job assisting Bradley, who remains resentful. Insisting "Seldom-Seen Sioux" has the makings of a fine hunting dog, Chaplain begins working with him. He meets Heather North, Webb's teen-age motherless daughter, and they work as a team in training the dog. Webb and Emory Parnell, friendly adversaries in business and dog breeding, wager on the outcome of future field trials. The dog is bitten by a rattle-snake during the trials, and alhough Webb could still win if he explains to the judges what happened, he, along with Chaplain and North, rush the dog to a veterinarian, where an operation saves his life.

X-RAY: This is a wholesome entry for the family trade and should also prove satisfactory for Saturday matinees. It reminds one forcibly of "The Biscuit Eater," Paramount dog classic of 1940. The color helps considerably, while the cast is capable, although generally lacking in name value. There are several songs, and this is from a screenplay by Homer McCoy based on a story by McCoy and Ellis Kadison.

AD LINES: "A Runaway Boy And A Renegade Hound"; "A Story With Heart—The Fighting Heart Of A Boy; The Faithful Heart Of A Dog; and The Loving Heart Of A Girl."

The 2nd Best Secret Agent in the Whole Wide World

COMEDY MELODRAMA
96M.

Embassy

(Color by Pathe) (English-made)

ESTIMATE: Spoof on spies offers cute entertainment.

CAST: Tom Adams, Karel Stepanek, Veronica Hurst, Peter Bull, John Arnatt, Francis De Wolff, Felix Felton, George Pastell, Judy Huxtable, Gary Hope, Denis Holmes. Executive producer, S. J. H. Ward; directed by Lindsay Shonteff.

STORY: When one of a brother team of Scandinavian scientists is murdered by foreign agents in London, who are after a secret formula they have developed to control and reverse the effects of gravity, the British secret service assigns Tom Adams, the only agent available, to guard the surviving brother, Karel Stepanek, and his assistant, Veronica Hurst, until they turn over the formula to the British government. He gets them through an ambush, killing all the attackers, and helps them survive other attacks. When Adams relaxes, it's always in the company of an attractive female, and he keeps an eye on Hurst. The opposition takes his weakness into account and tries to trap him with a Chinese female impersonator. He comes out on top, killing the assassin. The formula is finally turned over and Stepanek is paid. Adams escorts them to the airport. The opposition makes a last ditch attempt, but Adams again wins out until Stepanek kills his assistant and battles with his brother, who is alive after all. Adams shoots down the helicopter in flames before the surviving brother can get away, but he is wounded and winds up in the hospital with a beautiful woman doctor in attendance. He learns from his chief that the whole formula bit was merely a confidence game to con money from the government. The attackers all along have been hired thugs.

X-RAY: It's quite obvious that the title is a spoof on the secret agent razz-a-ma-tazz that has been sweeping the screen since James Bond showed his numbers. The film itself follows through with the tongue-in-cheek treatment in entertaining fashion. There's enough action, murder, intrigue, romance, and political manueuvering to keep fans of this type of entry well occupied during the unfolding. The tale takes the cameras all over

London and the English countryside, which comes off well in color. The acting, direction, and production are efficient, with Tom Adams doing quite well in the title role. It should do fine as part of the show, with lots of angles and the usual Embassy push apparent for the selling. The screenplay is by Howard Griffiths and Lindsay Shonteff.

AD LINES: "A Spy Story To End All Spy Stories—Until Next Time;" "It's No Secret—This Is The Funniest Action-Packed Thriller In Some Time."

MGM

When The Boys Meet The Girls

MUSICAL
110M.

MGM
(Panavision)
(Metrocolor)

ESTIMATE: Lightweight musical with appeal for younger set.

CAST: Connie Francis, Harve Presnell, Herman's Hermits, Louis Armstrong, Sam The Sham & The Pharaohs, Liberace, Sue Anne Langdon, Fred Clark, Frank Faylen, Joby Baker, Tony Reese & Pepper Davis, Hortense Petra, Stanley Adams, Romo Vincent, Susan Holloway, Russ Collins, William T. Quinn. Produced by Sam Katzman; directed by Alvin Ganzer; screenplay by Robert E. Kent, based on "Girl Crazy."

STORY: Wealthy young playboy Harve Presnell, a college senior, is constantly in trouble, mainly with girls, and is finally sent by his guardians to a small college in backwoods Nevada to keep him out of the headlines. He and friend Joby Baker enroll and meet local gal Connie Francis. She isn't impressed with Presnell's money, having trouble enough keeping track of a wayward father, Frank Faylen, who has gambled away the family bank account in Las Vegas. With creditors breathing down Faylen's neck, Presnell gets the bright idea that the family's ramshackle ranch could be turned into a dude ranch for potential divorcees. The whole student body pitches in, making architecture and music. The opening is a great success. Complications arise when an old chorus girl flame of Presnell's goes in league with the gamblers, but virtue triumphs. Faylen's debts are paid, and Presnell finds true love with Francis.

X-RAY: A slim story line, loosely based on the vintage musical, "Girl Crazy," serves as a peg on which to hang a bright and varied array of popular tunes, both old and new. Several Gershwin tunes are given a pleasant airing by Francis and Presnell. All but the youngest in the audience will enjoy them far more than the typical rock 'n' roll noise that also is featured. Francis is a favorite of the youngsters and should please them, although her singing is far superior to her acting ability. Color is bright, and so are the many youngsters in the cast. It's painless, lightweight musical entertainment aimed at a specific audience and should satisfy.

TIP ON BIDDING: Fair program rates.

AD LINES: "A Musical Feast Starring Teen Favorite Connie Francis"; "Add Gershwin And Rock 'N' Roll And You Have A Musical Treat For All The Family."

Where The Spies Are

MELODRAMA
110M.

MGM
(Panavision)
(Color) (Filmed abroad)

ESTIMATE: Good adventure thriller.

CAST: David Niven, Francoise Dorleac, John Le Mesurier, Cyril Cusack, Eric Pohlmann, Richard Marner, Paul Stassino, George Pravda, Reginald Beckwith, George Mikell, Nigel Davenport. Executive producer, Stephen Pallos; produced and directed by Val Guest.

STORY: When British secret agent Cyril Cusack doesn't report in, chief John Le Mesurier suspects that he has been killed. He wants to check by sending in an agent who would not be suspect. A shortage of agents plus a medical convention in Beirut sends him looking through the files for a doctor who could help his country. They come across the name of Dr. David Niven, who is just about to go on holiday. He is persuaded to go to Beirut on promise of being given a vintage car he has always wanted. In Rome, he meets his first contact, fashion model Francoise Dorleac, and wanting to spend some time with her, he misses his connecting plane. It blows up once it is airborne. In Beirut, he meets newly arrived British agent Nigel Davenport, and they find that Cusack did die after trying to send a message warning of the assasination of a pro-British prince in an effort to upset oil peace between the two countries. They corner the killers, but Davenport is fatally wounded. Dorleac arrives for fashion photos, and she tries to persuade Niven to leave for home. He stays on and upsets the assasination attempt. He is rescued from a crowd by a helicopter bearing enemy secret agents, who decide to take him back to Russia aboard a special aircraft. Dorleac turns out to be a double agent, and she too is aboard the plane for reassignment. Le Mesurier learns that Niven is aboard the craft and arranges for it to be sidetracked in Canada. Niven is undergoing a beating for information as the plane sets down and then decides to take off again. Dorleac tries to get him off but is shot. Just as the craft takes off, Niven tumbles out an emergency exit. A message from Le Mesurier asks him to take another little trip, but his reply is unprintable.

X-RAY: High adventure in generous portions is present in this tongue-in-cheek treatment of cloak-and-dagger activities. There's excitement as well as fun. Interest is kept on high throughout as David Niven, a mild-mannered doctor, is pressed into the espionage service of his country. He is quite good as the reluctant spy, as are the others in the cast. The colorful backgrounds of Lebanon, etc., provide an added assist. It should be a crowd-pleaser. The screenplay is by Val Guest and Wolf Mankowitz, based on the novel, "Passport to Oblivion," by James Leasor.

TIP ON BIDDING: Higher bracket in some situations.

AD LINES: "A Cloak-And-Dagger Thriller With Lots Of Fun And Adventure;" "A Thrill A Minute As Guys, Guns, And Gals Mix It Up."

20th FOX

The Return of Mr. Moto

MELODRAMA
71M.

20th Fox

ESTIMATE: Fair lower half entry.

CAST: Henry Silva, Terence Longdon, Suzanne Lloyd, Marne Maitland, Martin Wyldeck, Brian Coburn, Stanley Morgan, Peter Zander, Henry Gilbert. Produced by Robert L. Lippert and Jack Parsons; directed by Ernest Morris.

STORY: Henry Silva, as Mr. Moto, an Interpol agent, is asked by a friend to investigate sabotage on his company's oil fields, after which the friend is killed. Silva escapes death and vows to track down the killers. His investigation reveals that Marne Maitland heads a group that is out to corner the oil fields on the Persian Gulf and that he will attempt to take over the dead man's leases at a forthcoming conference of nations dealing with the oil crisis. The oil company is represented by Henry Gilbert and Suzanne Lloyd. Silva is captured by the thugs and thrown into the river to die, but he escapes and lets it be known that he perished. He reappears again as a delegate to the conference from Japan. Lloyd is captured by the thugs when it seems she has some information and is held prisoner in a night club. Silva evades a trap, frees Lloyd, and gets the rest of the killers, exposing Maitland. The oil company's lease is renewed, and Silva sets about showing Lloyd London before taking on his next assignment.

X-RAY: This is more or less a routine programmer that has some action and intrigue as well as the reputation of the Japanese detective, Mr. Moto, to perhaps help out. Interest is maintained to a degree with the acting, direction, and production values average. The screenplay is by Fred Eggers.

AD LINES: "Mr. Moto Is Back In A New And Exciting Adventure;" "The Invincible Mr. Moto Goes Up Against A Syndicate of Killers."

UNITED ARTISTS

A Thousand Clowns

COMEDY DRAMA
118M.

United Artists
(Harrell)

ESTIMATE: Highly enjoyable filmization of stage play.

CAST: Jason Robards, Barbara Harris, Martin Balsam, Barry Gordon, Gene Saks, William Daniels. Produced and directed by Fred Coe; associate producers, Ralph Rosenblum and Herb Gardner.

STORY: For five months, writer Jason Robards has been without work, enjoying each day as it comes in his kooky unrealistic fashion that takes him off on flights of fantasy now and again in and out of his one-room apartment that is loaded with junk. Living with him is his precocious 12-year-old nephew, Barry Gordon, who enjoys being with his uncle though not legally adopted by him. His mother is off somewhere living a life of her own ever since Gordon was born out of wedlock. The lad has been reading letters from the Child Welfare Bureau which Robards has chosen to ignore, and he is fearful of being taken away. He tries to get Robards to get a job to no avail. Robards treats the matter lightly until investigators William Daniels and Barbara Harris show up for an on-the-spot investigation. Daniels is upright and formal, while Harris, new at the business, tends to become emotionally involved with her cases. Robards creates a rift between the pair, and when Daniels leaves, Harris remains behind confused and emotionally shaken. She spends the night while Gordon stays with a neighbor, and the next day, it's apparent that they've fallen in love. Robards makes an effort to get a job before an upcoming hearing through his brother, agent Martin Balsam. He walks away from the interviews still jobless, but reluctantly accepts his old job back as chief writer for tv comic Gene Saks and his kiddie show. The feeling is that he and Harris will wed and will formally adopt Gordon.

X-RAY: This filmization of a hit stage play has lots going for it on the big screen. It's fun, and yet there is an underlying line of

(*Continued on next page*)

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A THOUSAND CLOWNS

(*Continued from preceding page*)

seriousness hovering about. There are kooky moments of romance, soul searching, abandonment of conventions, repressions being freed, and a savage desire for non-conformity. There is a fluidity of camera movement and manipulation which demonstrates how an individual can get lost in a crowd and yet find freedom. Also, there are fine performances, convincing direction, and great production values. All this merges into an entertainment that should be enjoyed by most viewers and adored by many, although the end result is not for the very young. Interest is held on high throughout, yet a few minutes of editing could have improved the entry even more. The cast is a delight, with Robards on screen practically all of the time demonstrating what a truly fine actor he is. The screenplay is by Herb Gardner, based on his original play.

TIP ON BIDDING: Higher rates in many situations.

AD LINES: "The Comedy That's The Talk of the Year"; "A Hit Play Becomes An Even Greater Hit As A Motion Picture."

FOREIGN

Friend of the Family

COMEDY DRAMA 95M.

International Classics

(CinemaScope) (English titles)

(French-made)

ESTIMATE: Import devotees should find this entertaining.

CAST: Jean Marais, Danielle Darrieux, Anne Vernon, Sylvie Vartan, Pierre Dux, Jane Marken, Noel Roquevert, Hubert Deschamps. Produced by Andre Hakim; directed by Robert Thomas.

STORY: Pierre Dux is an inventor who has yet to sell anything. His wife, Danielle Darrieux, works while their teenage daughter, Sylvie Vartan, goes to school. Dux has been plagued by an uncomplimentary nickname bestowed upon him in school by classmate Jean Marais, who has married wealthy Anne Vernon. Dux and Darrieux decide to see Marais and try to get him to back a game that Dux invented. After stalling, Marais agrees to put up some money at the urging of Vernon. Meanwhile, Vartan, who is extremely popular with all the boys, has been having a romance with an older man. He turns out to be Marais. Dux discovers this and seeks out Marais for a showdown which would include bodily harm as well as disgrace. Efforts by Vartan and Darrieux to stop him prove fruitless, and Dux confronts Marais with the letters. Realizing that he has the power to ruin Marais makes Dux pause, and he relents after ordering an end to the affair. Marais stops philandering and concentrates on making Vernon happy. He also stops calling Dux by his nickname. Vartan starts going steady with a wealthy young man, and Dux is pleased over becoming a partner with Marais in his game.

X-RAY: There's a great deal of typically Gallic humor to be found in this import, as well as a situation between an older man and a school girl which is probably more acceptable in France than elsewhere. Art house attendees should be generally entertained by the entry, which features competent performances and okay direction and production. Robert Thomas wrote the screenplay, based on a play by Marcel Achard.

AD LINES: "A Romantic Comedy That Provides Fun For All;" "She Grew Up Fast With An Assist From A 'Friend of the Family'."



EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna.—19107.

DECEMBER 1, 1965 SECTION THREE
Vol. 74, No. 18

The Doctor Is In

David Lean's film of Boris Pasternak's "Doctor Zhivago" will have one of the most elaborate national promotions ever accorded a motion picture, it was announced by Metro-Goldwyn-Mayer. The in-depth tie-in will be coordinated by the company, Vogue Magazine, and the Abe Shrader Corporation and its affiliate companies, Mort Shrader, M.S. Couture, and Stephen Ltd., who are designing "The Caviar Collection," a special group of fashions in Celanese fibres, inspired by the Carlo Ponti Production. It marks the first time a promotion of such importance has been achieved with one participating manufacturer.

The clothes will be featured in a special color and black and white seven-page spread in the February 15th issue of Vogue. The spring promotion will be confined to one leading department store in 60 major markets, and will be keyed to openings of the film. Commitments will be made by all participating stores for extensive window and interior display plans. In addition, departments within each store, such as food or liquor shops, will supplement the promotion with their own complementary displays. Fashion shows will be held in participating stores, accompanied by extensive newspaper advertising and radio and TV coverage. The premiere of "Doctor Zhivago" will be a major civic event in each city and will allow the stores to gain further local momentum.

Extensive merchandising kits prepared by Vogue will be given to participating stores containing ideas for window and interior displays, fashion show commentary and suggested ad layouts. Vogue Magazine's editorial coverage began last summer with fashion layouts of Geraldine Chaplin and Julie Christie on the "Zhivago" set, portraits of Rita Tushingham and the unprecedented 11-page editorial layout on the film that appeared in the September 15th issue, written by France's noted Violette Leduc.

"Patch" Goes Collegiate

MGM has arranged a special UCLA promotion campaign to reach the university's 26,000 students in connection with the premiere engagement of "A Patch of Blue" opening at the Crest Westwood Theatre December 10th.

The studio is advertising in the Daily Bruin, providing 10,000 bookmarks for distribution to the 12 libraries on campus, posting 100 display cards in fraternity and sorority houses, student clubs and meeting places, and distributing 200 wallet size university telephone lists imprinted with the title.

EXPLOITATION—an encyclopedia of useable exploitation stunts — is published every other week as a section of Motion Picture Exhibitor.

Antique Cars In "Great Race" Exploits "Great Race" Opening In Kansas City

"The Spy" Comes In

Paramount Pictures' mammoth advance campaign for Martin Ritt's "The Spy Who Came In From The Cold" in the New York area continues to build, with the Walter Reade-Sterling Circuit the latest to join in pre-opening promotion of the film.

Special 40 x 60 lobby displays for "The Spy" have gone up in all Walter Reade-Sterling theatres throughout the metropolitan area, more than a month in advance of the opening of the suspense drama at the chain's De Mille and Coronet on December 23rd. An advance "teaser" trailer went on theatre screens.

Another phase of the New York campaign for "The Spy Who Came In From The Cold" has been in progress for the past two weeks, utilizing more than 1,000 two-sheet posters in subway stations in Manhattan, Brooklyn, Queens and the Bronx.

An exploitation campaign which went well beyond the usual depth in planning and execution brought the entire Kansas City metropolitan area to a new peak of excitement recently. The vehicle for the campaign was Warners' "The Great Race," and the occasion its opening at the Empire Theatre.

The actual race run in Kansas City in the afternoon and evening was the culmination of a weeks-long tie-up among Durwood Theatres, KMBC Radio and Skelly Oil Company. Directing the efforts for these principals were M. Robert Goodfriend, general manager, and George Kieffer, executive assistant, for Durwood; Thomas Dunn, program director KMBC; and Frederick Schaub, regional sales promotion supervisor for Skelly.

Their great race basically involved four antique motor cars, but the event brought virtually the entire community into the act

(*Continued on page* EX-722)



Two cars which play actual roles in Warners' "The Great Race" made up a continuing display promoting the picture at the Empire, Kansas City, Mo., recently. They are shown on display at the Ward Parkway Shopping Center. They moved about from time to time, going on display in other shopping centers during the run of the film.

ANTIQUE CARS

(*Continued from page* EX-721)

through its many ramifications. With hundreds of persons directly connected with the race and thousands more stirred to a point of major interest, the promotion was cited by a Warner Brothers official as the best promotion he had ever seen.

A key concept of the campaign was to play upon the color and humor of the picture for peak public interest. So much was the public drawn into the affair that crowds assembled at race check points to cheer the old cars. When it was learned from the radio play-by-play reports on the race that some of the old cars were wheezing with thirst, volunteers appeared at the next check point with buckets of water.

Fearing the race would run on into the autumn darkness, merchants of the Ward Parkway Shopping Center, a check point met the racers with battery powered safety lights for their use on the balance of the run. Bystanders, passing motorists and others shouted directions as to the shortest route to the drivers as the veteran cars chugged along.

Key interest centered for the steering committee in the fact that the KMBC-Skelly participation brought virtually thousands of mentions on the air for two weeks prior to the actual premier, as well as thousands more from Skelly stations all over the metropolitan area. And on the day of the race it brought almost four and one-half solid hours on KMBC, the number one station with adults in the Kansas City market.

The campaign was designed not only to achieve an opening impact, but to achieve one which would contribute staying power to the picture. That it did so is evidenced in the fact that the picture is racing along to hefty weekly figures at the Empire, according to Goodfriend.

A pair of community benefit premiers also added impact to the opening. The Motion Picture Association of Greater Kansas City sponsored the premier for the benefit of the Crippled Childrens Nursery School, the industry raising more than $3,800 for the nursery. A second benefit premier was for the good of St. Agnes Catholic Church. The two premiers thus brought thousands more into the act in getting "The Great Race" under way.

The essence of the campaign was in the local great race staged in connection with members of the Veteran Motor Car Club. Four KMBC mike personalities served as navigators, David Robinson in a 1922 Stutz Bearcat, David Andrews in a 1922 Buick Roadster, Torey Southwick in a 1919 Locomobile and Wayne Stitt in a 1912 Winton.

The four cars and crews assembled at the Empire Theatre at 3 p.m. the day of the initial premier, and took off on a prescribed course of designated points throughout the area. KMBC served as the motivator, and a car could move from one point to the next only when a citizen-listener conveyed to the driver instructions which had been given over the air.

At each stop points were awarded through the presentation of 40-inch ballons, green (20), blue (15), yellow (10) and red (5). Navigators collected their ballons and held on to them throughout the race, creating especially colorful visual interest in addition to the old cars and adding some meller-drammer to the race. When one navigator inadvertently loosed a balloon, a motorist stopped, retrieved the balloon, and then raced to the old car to return the balloon to the contestant. The Winton played its part to the hilt, blowing an oil pan seal and limping home in fourth place.

An exciting reception was prepared for the returning cars at the finish line at the theatre. The city erected a reviewing stand for the judges. Main Street for a block along the east side of the Empire was barracaded, and other old cars of the club were displayed there. A German band stirred up the tempo. KMBC-TV (9) moved its portable news cruiser to the scene to shoot film for a 10 p.m. newscast. KMBC Radio personnel dressed in appropriate old time costumes to serve as judges. And the four contesting cars swirled in a midst a flurry of balloons. A welcoming crowd of premier patrons, onlookers and old car fans cheered it all lustily.



American International's "Bikini Beach" opened to big business in Adelaide, South Australia, via window displays in the busy downtown shopping area. The Hi-Line Drive-In tied in with a department store featuring Maglia Swimwear. Windows also featured a photography contest sponsored by Ansett-Ana Airlines, where contestants tried to win a trip to Australia's Gold Coast.

Interest of the public was generated prior to the race through a prize guessing contest operated in the Skelly stations, more than 125 taking part. Entry blanks were free on request at each station, and a person only had to indicate a choice of the car which he favored to win. Entries were dropped in a box at each station, and taken to the Empire the evening of the race.

There a drawing was held for some deluxe prizes, the first prize being a pair of "his and her" Hondas valued at more than $500. Kieffer reported that more than 6,000 entries were received. A second prize was 500 gallons of Skelly gasoline, third prize 250 gallons. The Hondas were displayed in the lobby of the Empire with an eight-foot standee on the contest for two weeks preceding the race.

Prizes also went to the citizen-listeners who volunteered to convey directions to the contestants. A pair of tickets to the theatre and an RCA soundtrack album went to each of the four persons to give the first cues at each stop.

Skelly stations heralded the contest with poster displays and word of mouth from the operators. Cross-plug posters on the contest and picture were displayed in each of ten Durwood Theatres. Six store fronts on Main Street adjacent to the Empire carried a legend which remains up during the run of the picture at the theatre. Five Durwood theatres run cross-plug trailers as well as lobby art.

Attracting extra attention was a tie-up with Macy's, which displayed 10 giant sepia stills from the picture in its Main Street windows the week the picture opened. In addition Macy's plugged the display in its newspaper ads.

In a ceremony preceding the opening premier on stage a telephone call was put through to Jack Lemmon in Hollywood. The audience was treated to both sides of the conversation between the star and the delegation on stage including Martin Stone, president of the Motion Picture Association, and Miss Sally Tureman, chairman of the Crippled Children's Nursery School.

As a continuing facet of the campaign two cars used in the race have been teamed for a display in shopping centers around the area. The 1902 Rambler which served as the pace car, and the 1966 Rambler Rogue are displayed still carrying the official banners which they bore in the race.



A lobby display at the Empire, Kansas City, Mo., recently highlighted a prize contest in connection with Warner's "The Great Race." David Woolery, manager, is seen with the display which included the pair of "His" and "Her" Hondas.



Model Elizabeth Austen attracted plenty of attention in a Hollywood Boulevard window adjoining the Vogue, Hollywood, where she emulated "Fabi's" bath in United Artists' "Return From The Ashes."

"Pinocchio" Parades

The $10,000 "Pinocchio In Outer Space" float created by Universal Pictures Company for the Macy's Annual Thanksgiving Day Parade featuring Pinocchio, Nurtle the Twurtle, and the other characters from the Universal Christmas relase, will be toured to 17 additional cities following its use in the celebrated Macy holiday parade.

Arnold Stang, who is the voice of "Nurtle the Twurtle" rode the "Pinocchio In Outer Space" float in the Macy Parade in New York which involves extensive television and radio coverage.

The plan is to use the float in these cities as part of Universal's all-out advance promotion of the picture but, of course, well in advance of the Christmas openings around the country. It will be used in parades and other events scheduled in these cities during the Thanksgiving to Christmas period.

From New York the float will go to Chicago then to Detroit, Pittsburgh, Cleveland, Columbus, Dayton, Cincinnati, Indianapolis, St. Louis, Kansas City, Dallas, Fort Worth, Houston, SanAntonio, Denver, San Francisco, and finally to Los Angeles.



Saks Fifth Avenue main store recently featured window displays of costumes from MGM's forthcoming "Doctor Zhivago." World premiere of the roadshow attraction will be at Loew's Capitol.

British Showmanship

By Jock MacGregor

The Rank Theatre Division is catering to minority tastes in selected areas with one day hard ticket matinee and evening stands of ballet or opera films and selling them as very special occasions. For "The Royal Ballet" at the Odeon, Guildford, Bryan Richardson mounted a tasteful display decorated with baskets of fresh flowers for five weeks prior to playdate, and arranged for members of the Bellair School of Dancing to appear each evening on the stage as a live trailer which proved an ideal and important means of pre-selling the booking. In return the 10 year old principal dancer was invited as guest of honor to the opening night instead of a VIP. 1,000 leaflets were sent to the more likely patrons over a wide area and for the first time stickers were placed on buses running from outlying districts to the town. Eight class window displays were arranged and additional posters placed. The press were particularly cooperative. Richardson also got an excellent press break when he discovered that a local girl serving in Mauritius was shown in Rank's weekly "Look at Life" color topical reel dealing with the International Voluntary Service.

Highlighting a campaign which utilized all sides of showmanship and the distributors aids was a composite page which Joe L. Smith, Odeon, Newport, Mon, promoted for "She" in the South Wales Argus. The advertising manager was adverse to the idea since the last one, several years ago, was a flop and only agreed provided Smith went out and sold the space himself. This he did and all advertisers incorporated the "She" motif.

Jersey in the Channel Islands may be a holiday paradise but it is far from a publicist's paradise. The restrictions are countless. L. A. L. Moneypenny, of the Odeon, in consequence has to take advantage of every opportunity for showmanship and public relations. When Coco, the celebrated clown, visited the island he arranged for him to speak to his Saturday junior club on road safety. 1,000 youngsters attended and received cutout boat cards plugging "Truth about Spring" which was also sold via window displays, overprinted carrier bags for hoteliers to use for packing vacationers picnic lunches, and overprinted candy bags.

W. E. Pryor, Odeon, Aberdeen, launched his roadshow of "My Fair Lady" with a preview for press and VIPs to coincide with the opening of the box office three weeks in advance and followed it with a reception for 25 selected guests. Each lady received flowers with the compliments of the management. Reviews and photos of the reception appeared that evening. These press breaks were backed with large additional press adverts and extensive additional poster sites. Local VIPs attended the opening night when two local beauties with specially created Fair Lady hair styles acted as program sellers. Photos and reports appeared in the next day's morning and evening papers. 16 full window displays were promoted on various aspects of the picture.

Chimney sweeps may be hard to find in this day and age but Brian Bint, Odeon, Manchester, rounded up 25 complete with brushes to attend the "Mary Poppins" preview and received three good press breaks for his trouble. A serialization in the 477,777 circulation Manchester Evening News "spot the tune" and "spot the difference" contests in other papers and more than a dozen big window displays were other highlights of his campaign.

With an all family revival of "The Wizard of Oz" and "tom thumb" coming to the ABC, Nuneaton, Albert E. Hallam took the unusual step of showing the two trailers both at the beginning of the ABC Minor's Saturady morning matinee and at the end on the day prior to opening to hammer home to the youngsters what was in store. This paid off handsomely—business was excellent. A special poster was placed in the foyer reading "By Popular Demand—Two of the Most Enjoyable Films Ever for Your Entertainment next week etc." The Evening Tribune was particularly enthusiastic about the booking and gave a three column splash headline.

Keith Hann exploited his personal visit to Pinewood Studios when he played the Morecambe and Wise comedy, "The Intelligence Men" at the Odeon, Ramsgate. He persuaded the local press to publish photos of him with the stars on the set. A newspaper contest tying in the film resulted into three press breaks. His secretary, Sonia Wafa, also spotlighted the Odeon with two big press photos when she won a local beauty contest.

"Thunderball" Music

A music campaign, designed to cover every possible musical outlet and market, has been created to back the December national openings of "Thunderball," it was announced by Murray Deutch, United Artists Music Company Vice President.

The far-reaching campaign involves seven major recording stars and eight record labels.

The original soundtrack album on the film, the fourth James Bond screen adventure starring Sean Connery as Agent 007, will be on the United Artists Records label.



20th Century-Fox recently utilized what is said to be the world's largest billboard sign to herald it's roadshow attractions, "The Magnificent Men In Their Flying Machines," DeMille; "The Sound Of Music," Rivoli; "The Agony and the Ecstasy," Loew's State, New York; and the forthcoming "The Bible." The 16,200 square foot poster runs along Broadway between 45th and 46th streets.

THE EXHIBITOR'S EXPLOITATION EFFORTS

IN DALLAS, TEXAS—Trans-Texas' Fine Arts was behind a big bed race at S.M.U. held on a Saturday morning. There was a three column picture and two column story on the front page of Sunday's Dallas Morning News and coverage by three local TV stations, Channels four, five and eight. All of this was in connection with United Artists' "The Knack and how to get it." Contact was made with John Coby, president, Pi Kappa Alpha fraternity at S.M.U., and set up a bed rolling race between the upper-classmen and the pledges. Coby contracted Kappa Alpha Theta Sorority to ride on the bed and to make it more interesting. On a Saturday morning, the big race began up and down Bishop Avenue in front of S.M.U. The upper classmen won, of course, as they were pushing down hill and great fun was had by everyone. In the film from which the idea came a bed is pushed across London with Rita Tushingham riding on it.

IN LOS ANGELES . . . Harvey Brooks and and his Dixieland Five, the standout jazz group from Disneyland, serenaded theatregoers for the opening of MGM-Filmways' "THE CINCINNATI KID" at the Hollywood Paramount Theatre.

Dixieland music is prominently featured at the opening and during the Martin Ransohoff Production which stars Steve McQueen, Edward G. Robinson, Ann-Margret, Karl Malden and Tuesday Weld. "The Cincinnati Kid" also has a New Orleans setting and portions of the film directed by Norman Jewison were photographed on location in the birthplace of Dixieland music.

The Dixieland Five began playing at 6 P.M. in front of the lobby and continued until 11 P.M. with occasional marches up and down the aisles of the thearte in true jazz tradition.

IN BUFFALO, NEW YORK . . . Several stations in the Buffalo area helped promote MGM's "The Cincinnati Kid," starring Steve McQueen, Ann-Margret, Tuesday Weld and Edward G. Robinson. WKBW-TV used guest passes to the film as consolation prizes on their popular "Dialing for Dollars" program. Those contestants who called in but failed to correctly identify the amount in the jackpot received the passes in place of the grand prize. The Stan Roberts Dance Party, a live show aired over WKBW-TV, used guest passes to the film as prizes for the couple who won their Saturday dance contest, and the "Household Hints" program aired over WEBR offered guest passes as an award for giving the best "Household Hint" of the day.

Skier's to Help "Telemark"

As part of Columbia Pictures' extensive promotional effort to rally the nation's five million skiers behind the upcoming release of Anthony Mann's "The Heroes of Telemark," sports writers and ski editors from the nation's top newspapers and magazines attended a special screening of the film at Columbia's screening room. Columbia is capitalizing on the film's ski-appeal with a special promotional effort aimed at fans of the nation's fastest growing sport.



A big bed race was held recently between upper classmen and pledges of Phi Kappa Alpha fraternity to publicize United Artists' "The Knack," Trans-Texas' Fine Arts, Dallas. Girls on the bed are from Kappa Alpha Theata Sorority.

Scarem In For "Harum Scarum"

The most concerted publicity advertising and exploitation campaign ever put behind an MGM multiple engagement in Los Angeles was launched for "Harum Scarum," starring Elvis Presley, which opened in 55 Los Angeles exchange theatres as a Thanksgiving Holiday attraction.

The campaign represents the combined efforts of MGM, RCA Victor and the staff of Colonel Tom Parker, Presley's manager, with special emphasis on the promotional value of the "Harum Scarum" sound-track album which already is over the 200,000 mark in shipped orders.

Twenty-five key record store window displays have been set up with 122 additional window displays in suburban music record and department stores. More than 25,000 heralds have been distributed within the Los Angeles perimeter and every exhibitor playing the Sam Katzman Production has been contacted personally and been provided with promotional material, including color photos of Elvis in Sheik's costume, Album displays and theatrical paper.

Stuffed camels, albums, autographed photos and theatre tickets will be used as giveaway items for contests by disk jockeys and m.c.'s of pop music TV shows. Radio spots throughout opening week have been purchased on all local rock stations plus top-country-western stations, and in addition, every TV Go-Go type show will carry "Harum Scarum" TV spots.

A special screening of "Harum Scarum" was held for disk jockeys, and the following night a similar special screening was held for RCA Victor personnel and representatives of key dealerships.

Music City Record Stores will spotlight "Harum Scarum" as "Album of the Week" and the recording will be similarly promoted in Record Guide Magazine.

A full newspaper advertising campaign was supplemented with off-drama page teaser advertising in advance and during the opening. Another supplemental advertising campaign was the purchase of radio spots on Los Angeles and Oxnard Spanish-American stations.

"Red Line" Promotions

Paramount Pictures has set major promotions with 10 leading companies on the new Howard Hawks racing car thriller, "Red Line 7000."

The 10 companies, all among the leaders in their fields, are the Ford Motor Company, Firestone Tire & Rubber Company, Pepsi-Cola, Pure Oil, Revell Toy Company, Rolex Watches, Channel Master Radio and Television, Econocar Rentals, American Honda Motorcycle Company and Holiday Inns.

"Made In Paris" Fashions

As a special feature of the National Fashion Press Week being conducted in Los Angeles by the California Fashion Creators, MGM will stage a style show of the Helen Rose designs from 'Made In Paris" for 200 fashion editors at the Music Center.

In addition to the quarter-million dollar wardrobe featured in the fashion show sequence of the picture, the editors will see the $100,000 wardrobe designed by Miss Rose for the picture's star, Ann-Margret.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum words. No cuts or borders. **4 consecutive** insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

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BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

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935 NEW ARVIN in-a-car heaters, 200 volts, 60 cycle AC 500 watts, 10 ft. cord. Sacrifice, $7.25 each. BERMAN'S, 524 Smith St., Toledo, Ohio.

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TOP PRICES PAID for soundheads, lamphouses, rectifiers, projectors, lenses and portable projectors. What have you? STAR CINEMA SUPPLY. 621 West 55th St., New York 10019.

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DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C & M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 262 South St., N. Y. C.

THEATRES FOR SALE

N. E. PENNA. THEATRE for sale. Now open and doing a good business. Only theatre in town of 8,000. Big extra income of $340 per month from apartments. No repairs. Has new roof, rebuilt heating system, new front, new paint, etc. Must sell due to separation of partners. Write BOX 290, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

THEATRES WANTED

CLOSED THEATRES within 50 mile radius of Boston or Philadelphia on lease basis. BOX 291, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards. 100-14 x 22-$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION. E. A. Underwood Printing Co., 533 N. 11th St., Phila. 23, Pa.

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PENNSYLVANIA CIRCUIT needs experienced managers, conventional and drive-in. Send resume, references and solary requirements to **BOX C1124, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

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MANAGER, now employed, wishes to make change. Twenty years experience, every phase. Can supervise, outstanding record merchandising and exploitalion, top references. **BOX A1117, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

POSITION WANTED: Manager-projectionist and wife want conventional theatre in smaller western town with possible future option to purchase. **BOX B1117, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

WANTED: Experienced theatre manager. Many benefits, including retirement plan. Apply **WALTER READE-STERLING, INC., Mayfair House, Deal Road, Oakhurst, N. J.** (1117)

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throughout 1966.

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MOTION PICTURE

EXHIBITOR

DECEMBER 8, 1965 Volume 74 Number 19

IN TWO SECTIONS • THIS IS SECTION ONE



Seattle Censors Thrown For Loss

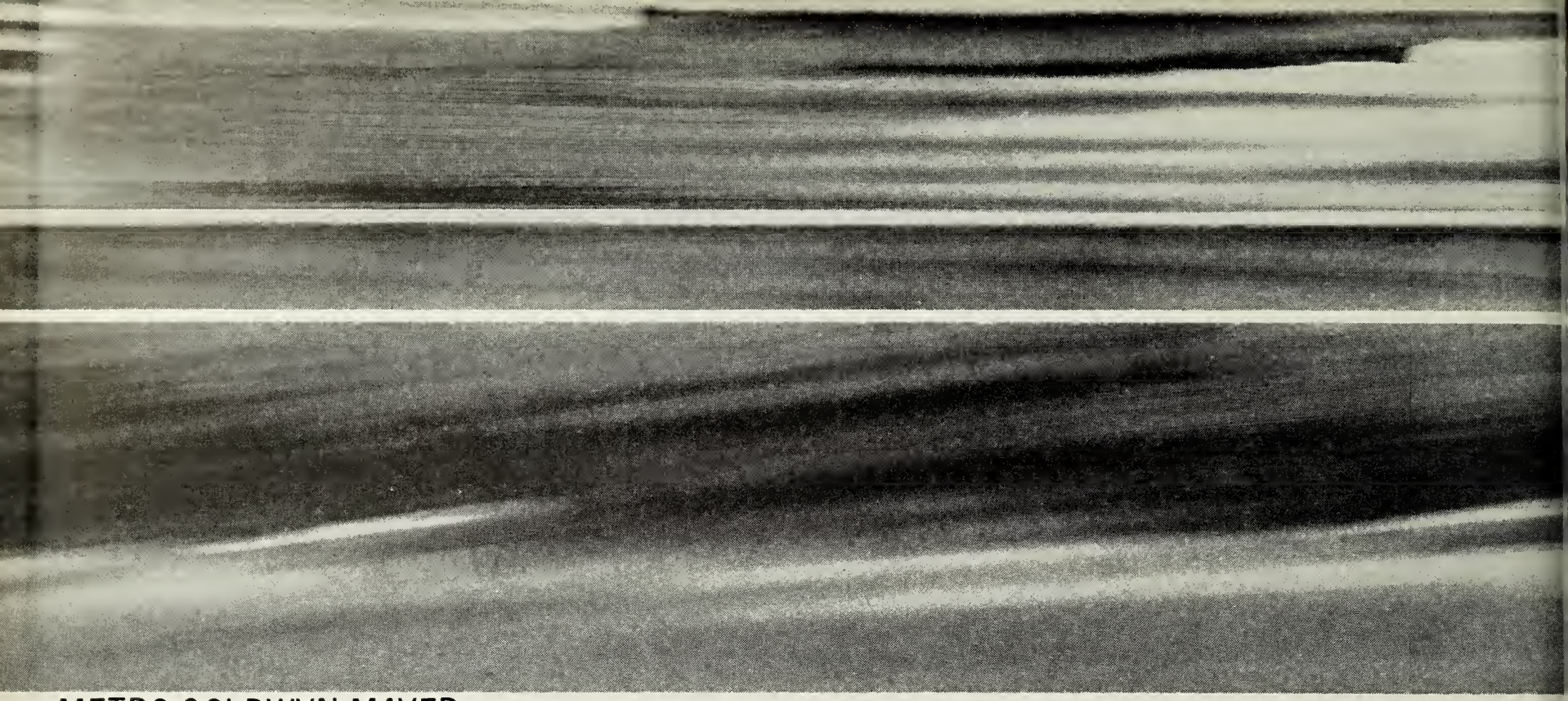
(See Page 6)

Preminger Takes Anti-Video Stand

(See Page 6)

Richard A. Smith, president, General Cinema Corporation, is currently in the midst of an expansion program that carried him last week to Jenkintown, Pa., and the opening of the Baederwood Cinema.

WHEN MEN STAND TOGETHER . . . *see editorial—page 4*

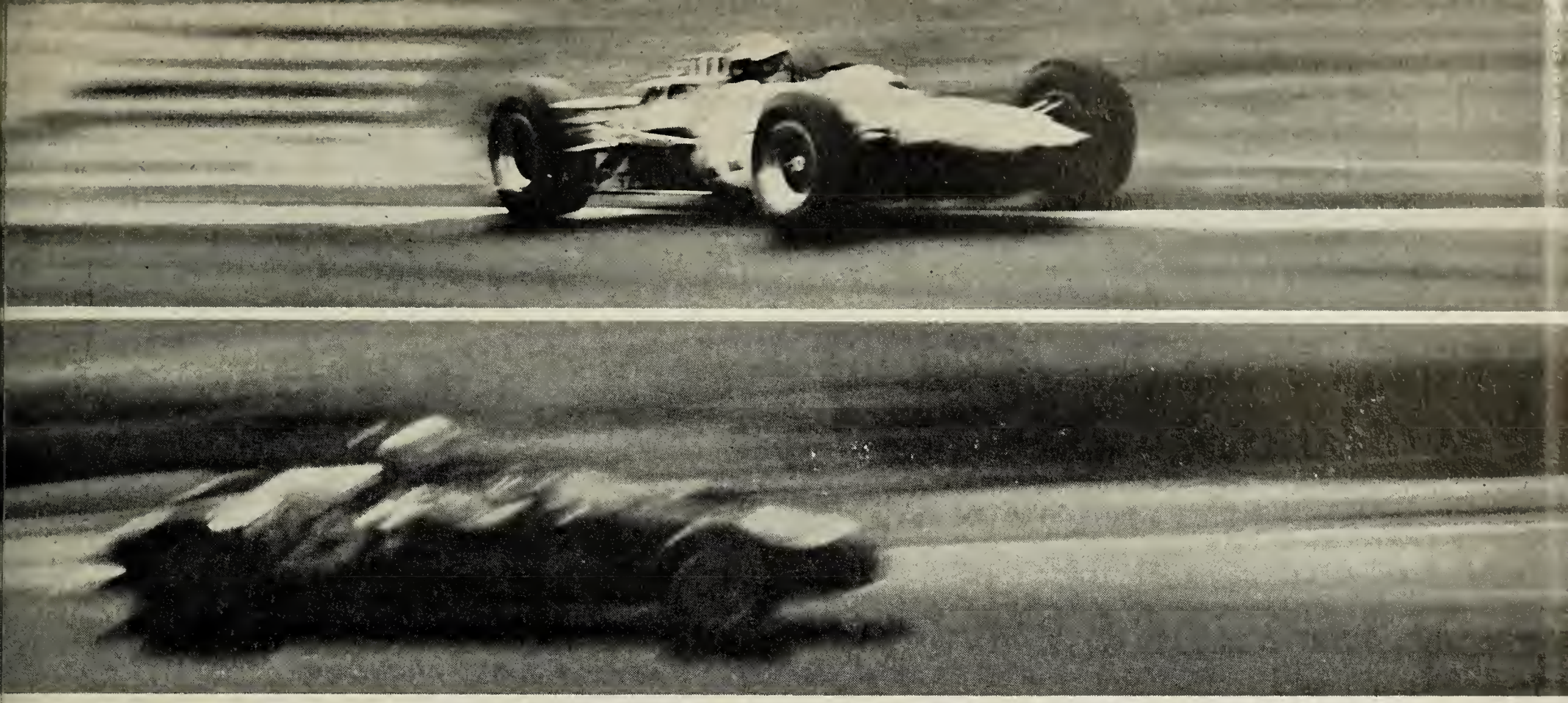


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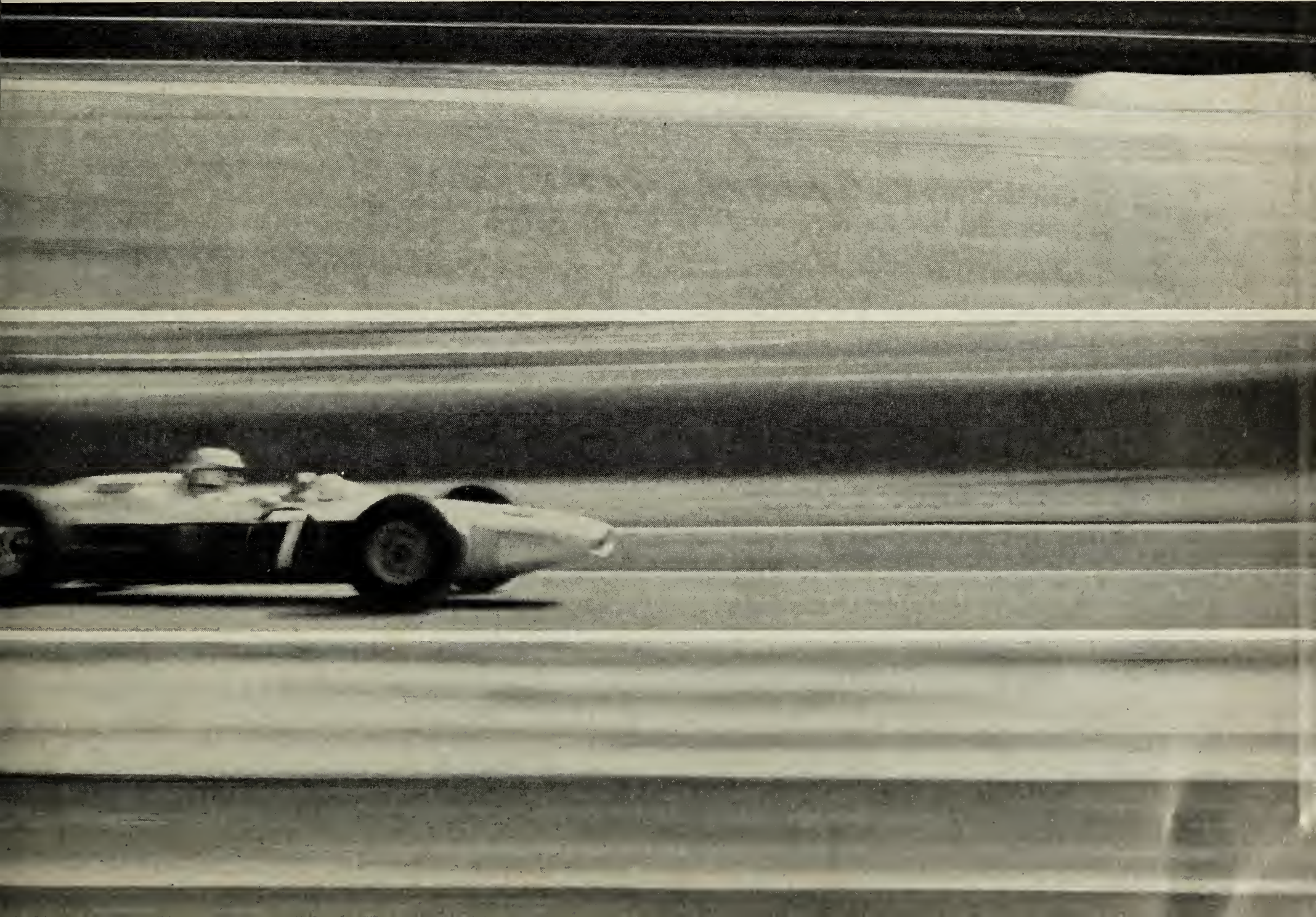
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Volume 74 • No. 19 December 8, 1965 Our 47th Year

WHEN MEN STAND TOGETHER

A MAN MUCH WISER than any modern editor or publisher once wrote, *"If I am not for myself, who will be for me? But if I am for myself alone, what am I?"*

He tells us that a man must have a sense of his own worth and a healthy respect for his own individuality, but that he must realize at the same time that he lives in a society with other men. In a very real sense, we are all of us "our brother's keepers." If this is not true, then man is not a civilized animal.

What we write here, of course, and what men say to one another represent only words, and men must be measured by their deeds. Too often in the motion picture industry, pious words are used to cover inaction with a blanket of noise.

Too many men in this industry seem to be ruled by fear. They fear reprisals, real or imagined, and so they sit on their hands when every hand is needed in the struggle for survival. They are as guilty as the perpetrators of the abuses they rail against.

We have often been amused—and at the same time saddened—by irate exhibitors who call us on the phone to tear into a distributor guilty, they say, of doing dirt to customers. We listen patiently to their complaints and then suggest as gently as possible that they might put their complaint in writing—on the record.

It is amazing how quickly these complainers become far too busy to write a word. Either their secretary is on vacation, or they just can't clear the time, or their typewriter is broken, or their minds go blank.

The motion picture industry has reached the stage where the price to be paid for rugged individualism among exhibitors is just too high. No one can afford it. The best minds in exhibition have echoed the words of our ancient philosopher. Each man must be for himself, but if he is for himself alone, he is nothing.

The New Year approaches, and with it a new hope for exhibition unity. All must stand together, and they will be measured by their actions and not their words. Resolutions must not be accepted as substitutes for *resolution.* Cooperation with exhibition's united front must be wholehearted and unstinting. Organizations need money to function effectively, and every single exhibitor must carry his part of the burden.

It is sad but true that exhibitors have proved over and over again, through a past history replete with ups and downs, that they are unable to work together for common goals without being torn apart by intramural differences. This too is a luxury that the industry can no longer afford. Competitors must sit together at the industry conference table and realize that the forces which bind them together are far greater than the forces that tear them apart.

Man is a civilized animal, and some of us are naive enough to believe that he is an ethical animal as well. When we join together to battle a common danger, we are at our most human.

"Business is business," someone once said, and that was supposed to cover every sin and crime against his fellow man that one businessman could dream up for his own personal advantage. We've been in business a long time. We didn't believe it when we started out and we don't believe it today.

If that is really the way life is, everybody might as well yell, *"Stop the world—we want to get off."*

TROUBLE AT THE LOCAL LEVEL

AT THE RECENT COMPO meeting, it was noted that while the film industry is making considerable progress toward defeating censorship at the state level, it might very well win the battle and lose the war. By this, the speaker meant that local pressures for censorship are springing up in a host of municipalities and are harder to fight than similar pressures at the state level.

Seattle's censorship and classification ordinance was struck down last week as unconstitutional and unenforceable. It was quickly challenged in court after its adoption and the case was decided in the industry's favor. Coming up is another action against a censorship and classification law in Dallas. This too will probably be resolved in the industry's favor.

However, the fact that one censorship law after another is killed by court decisions does not alleviate the situation or minimize the danger one bit. Local politicians are dependent entirely on public favor, and it is sad but true that they can always garner laudatory headlines by coming out for censorship of "dirty" movies. It doesn't bother them at all that no two people seem to be able to agree on what constitutes a dirty movie. They are after headlines, not facts. It is a hypocritical approach to the much broader problem of juvenile misbehavior and moral laxity, but it answers the ever-present need for quick and easy solutions.

Generally, the stimulus for a local censorship law stems from the activities of one or two theatres in an area. The great majority of exhibitors in any locale are fine gentlemen and valuable members of the community. The politicians and moralists, however, would just as soon throw the baby out with the bath water. They seem to be willing to saddle the entire industry with a restrictive and unfair law to strike a blow against the few real malefactors. It is senseless, but it makes headlines and wins votes.

That is why exhibitors in every municipality must resist all efforts to establish political censorship or classification. These measures neither answer the needs nor solve the problems. Laws exist to protect the community from the smut peddlers, and the community will find the responsible majority of exhibitors ready to join them in the battle.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Anna Mann, wife of **Anthony Mann**, producer-director of "The Heroes Of Telemark," gave birth to a son, **Nicholas**, in a London, England, hospital on the eve of the "Telemark" world premiere.

Gold Bands

Rhonda Jayne Shulman, daughter of **Mrs. Maurice W. Shulman** and the late **Maurice W. Shulman**, Shulman Theatres, Hartford, Conn., was married to **Michael Hoffman**, Middletown, Conn.

Diamond Rings

James H. Nicholson, president, American International Pictures, announced in London that he will marry **Susan Hart**, starred in "Dr. Goldfoot and the Bikini Machine," shortly.

Obituaries

William (Wild Bill) Elliott, 61, veteran of over 100 western films, died at his Las Vegas home of cancer. He was listed as among the first 10 money making actors in the 1940's. He is survived by his widow, a daughter, three grandchildren, a brother, and two stepchildren.

Archie Laurie, 68, United Artists representative in Toronto, Canada, died at St. Elizabeth Hospital there, following a long illness. An industry veteran, he was first a projectionist in Montreal, had held various positions in the exhibition field, and later went into the distribution branch of the industry. He is survived by his widow.

Mrs. Ted Schlanger, 66, Tampa, Fla., widow of **Ted Schlanger**, who headed Budco Theatres, Philadelphia, and who was a commissioner of the Delaware River Port Authority, died. She is survived by her son, **Claude**; a daughter, and five grandchildren.

Gold Resigns from NSS

NEW YORK—Melvin L. Gold, general manager for National Screen Service, has tendered his resignation to become effective Dec. 31, it was announced by Burton E. Robbins, president and chief executive. Expressing his deep regret at Gold's departure, Robbins referred to him as "one of our industry's most able showmen, whose talents I have known and admired for many years."

Gold, who was a recipient of Show-A-Rama's 1965 "Showmanship Award," has headed National Screen's Sales for almost 2½ years. He was previously associated with the company from 1943 to 1954 as director of advertising and publicity and, simultaneously, headed all of the film departments and the television department, which he innovated. In 1954, he left the company to form Mel Gold Productions, which produced films for television.

Gold's future plans will be announced shortly. NSS has not named a successor.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., DEC. 6

Legion To Change Name, Stress Positive Film Role

NEW YORK—The Catholic Legion of Decency will change its name to "National Catholic Office for Motion Pictures" as of Dec. 12, which coincides with "Pledge Sunday," when Catholics throughout the country are asked to support the Legion's objectives.

Archbishop John J. Krol, Philadelphia, chairman of the episcopal committee which has supervised the work of the Legion, announced, "The change in title has been made in order to more accurately reflect the board transformation which has taken place in the functions and services of the Legion during the eight year period of renewal."

The Rt. Rev. Msgr. Thomas F. Little, executive director of the Legion, said, "The Legion's one-time primary attitude . . . of defensiveness, of caution toward motion pictures has been abandoned. It has been replaced by an approach towards films that accepts them as something good and useful for the cultural and spiritual progress of man, rather than simply as possible occasions of sin."

Monsignor Little denied that the Legion has ignored the moral dimension of films in favor of the artistic; but says his office "will continue to speak out against morally harmful trends in film production and against singular instances of films that are threats to private or public morality."

The group's program has included to date the positive endorsements of superior films; creation of an educational affiliate—the National Center for Film Study in Chicago; the launching of a Catholic Newsletter to provide analysis and commentary on major current films and to give guidance to groups interested in film study; the announcement of annual awards for outstanding films, to be given starting in January; and the introduction of an entirely new pledge in which Catholics are asked to "promote what is morally and artistically good in motion picture entertainment by "proper pastoral instruction on the occasion of its administration."

BROADWAY GROSSES

Hall Opens Holiday Show

NEW YORK—Business was spotty in the pre-Christmas first run showings, but the Radio City Music Hall opened big with the usual holiday show.

"THAT DARN CAT" (Buena Vista). Radio City Music Hall, with Christmas holiday stage show, opened to $112,000 for Thursday through Sunday, with the first week going to $173,500.

"THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES" (20th-Fox). DeMille claimed $19,500 on the 25th week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $45,000 on the 40th week.

"THE CINCINNATI KID" (MGM). Loew's Capitol reported $18,000 for the sixth week.

"THE AGONY AND THE ECSTASY" (20th-Fox). Loew's State, with hard ticket policy, did $50,000 on the ninth week.

"TOM JONES"—"IRMA LA DOUCE" (UA). Astor, with these re-runs, claimed $15,500 on the first week.

"CAT BALLOU"—"THE COLLECTOR" (Columbia). Victoria reported $9,500 for the six-day engagement of these re-runs.

"THE GREATEST STORY EVER TOLD" (UA). Warner Cinerama had $10,568 for the 42nd week.

"MY FAIR LADY" (Warners). Criterion, with road show policy, stated the 59th week was $34,400.

UA Net Tops Record

NEW YORK—It was announced by Robert S. Benjamin, chairman of the board, and Arthur B. Krim, president, United Artists, that the company earnings for the first nine months of 1965 were $9,452,000, the highest in the history of the company. It exceeds the net earnings of the full year 1964, which had been the highest net earnings for any year in the history of the company. The nine months net represents earnings of $4.53 per share.



The Variety Club of Great Britain's 1966 Crew are seen at their recent induction. Front row, left to right, international executive C. J. Latta, who conducted the induction; Sir Billy Butlin, chief barker; and Jim Carreras, International chief barker; and back row, left to right, Clifford Jeapes, Harold Baim, Percy Livingstone, Bernard Delfent, first assistant chief barker; Sefton Myers, dough guy; Russell Hadley, and David Jones, press guy and international press guy. Leonard Matchan and Tim Holland, property master, were absent.

Seattle Censors Thrown For Loss

Court Rules Three Statutes Are Unconstitutional; MPAA Hails Decision As Victory For Freedom Of Screen

SEATTLE—This city's three ordinances pertaining to local film censorship were held to be unconstitutional and unenforceable in a decision handed down by Superior Court Judge James W. Mifflin.

Involved were a "basic" obscenity statute, an ordinance regulating theatre advertising, and one establishing a system of film classification for age groups.

On learning of the decision of Judge Mifflin in the Seattle censorship and classification case, Ralph Hetzel, acting president of the Motion Picture Association of America, said:

"The Association was gratified to learn today of the decision of Judge James Mifflin, declaring the Seattle censorship and classification ordinances unconstitutional. Our member companies and the Seattle exhibitors brought the suit attacking these ordinances because it was believed that they violated both the United States Constitution and the constitution of the State of Washington.

"We have opposed this and other attempts by cities and states to require the censorship and classification of motion pictures because we believe that motion pictures, just as other media of communication, should not be subject to consoroship restraints by governmental bodies. Nor do we believe that a single classification, imposed by a government body and applicable to all children, irrespective of maturity or background, can be valid. We feel that the responsibility rests with parents and we will increase our efforts to develop and expand the programs supported by the Association, such as the Green Sheet, which afford information to parents and the public, so that they may determine which motion pictures are suitable for their children.

"We hope that the City of Seattle will heed Judge Mifflin's ruling that motion pictures are constitutionally protected against prior censorship. We in the Association are aware of the responsibility which must accompany this freedom and will do all we can to discharge

Hollywood Fetes "Big Hearts"

LOS ANGELES—"The Big Hearts of Hollywood"—personalities who have traveled to the battle fronts of the world to entertain troops—will be honored by the Variety Clubs of Southern California, Tent 25, in an extraordinary tribute to their talent and generosity.

James H. Nicholson, chief barker, announces that the special event will be part of the world premiere of Warner Bros.' "Battle of the Bulge," being sponsored by the Variety Clubs in a benefit performance the night of Dec. 16 at Pacific's Cinerama.

The tribute will be made to those entertainers who have visited the European, Korean and Viet Nam theatres of war through the auspices of the USO and the Hollywood Overseas Show Committee, and will be heard and seen around the world in radio and television coverage of the event.

Prince Philip To Address UCLA March 14 Charter Day

LONDON—His Royal Highness The Duke of Edinburgh will be UCLA's Charter Day speaker on March 14, it was anounced simultaneously by Buckingham Palace in London and by President Clark Kerr of the University of California and Chancellor Franklin D. Murphy of UCLA.

Prince Philip will be in Los Angeles on March 14 as part of a tour of the United States at the invitation of Variety Clubs International.

His journey will take him from Miami on March 9 to Houston, Palm Springs, Los Angeles, Chicago, and New York. An important part of His Royal Highness's tour will be the study of the use of leisure by young people.

UCLA's Charter Day exercises will see Prince Philip address the audience and be awarded an honorary Doctor of Laws degree.

Proxy Fight For Para. Cited As Possibility

NEW YORK—Abe Pomerantz, counsel for Herbert J. Siegel, Ernest Martin, and Baldwin-Montrose Chemical Company, of which Siegel is chairman, stated in N.Y. Supreme Court that there was a possibility of a proxy fight for control of Paramount Pictures. Siegel and Martin, presently members of the Paramount board, may seek to take the helm.

Pomerantz said, "If we spend $30,000,000 in such a fight, 35 per cent is management's money, and they would be darn fools to jeopardize that investment if they were looking only for jobs at Paramount." Later, he said that the figure of $30,000,000 was hypothetical, and explained that if a proxy fight is to be pursued, his clients probably would want to triple or even quadruple their Paramount holdings.

The court hearing was on a motion by Baldwin-Montrose for a summary judgment dismissing an action by B-M stockholder Harry Lewis, who filed an action demanding that B-M give up its stock in Paramount. Judge Darwin Telesford reserved decision.

In a move to weaken Paramount's anti-trust suit against him, Siegel has arranged for the sale by Baldwin-Montrose Chemical Company, of which he is chairman, director, and 21 per cent owner, of its 70 per cent interest in General Artists Corporation, a major talent agency, for $2 million dollars for its 400,000 share block.

Paramount's key complaint is that Siegel, through Baldwin-Montrose, controls General Artists, described as a competitor with Paramount in the sale of television shows, and that his membership on the boards of both Paramount and Baldwin-Montrose raises the threat of an interlocking directorate in violation of the anti-trust laws.

The anti-trust trial was to begin in U.S. District Court on Dec. 6 before Judge Edmund L. Palmieri.

Preminger Takes Stand To Keep "Anatomy" Off TV

NEW YORK—Otto Preminger in his N. Y. Supreme Court suit against Columbia-Screen Gems, in which he is seeking an injunction to prevent the showing of "Anatomy Of A Murder" on television with deletions and/or commercials, took the stand before Judge Arthur G. Klein.

Other witnesses included producer-director Elia Kazan, film critic Archer Winsten of the New York Post, and Carmello J. Villante, vice-president, Batten, Barton, Durstine and Osborne, Inc.

Preminger testified that in conversations with Columbia executive vice-president Leo Jaffe and Screen Gems executive vice-president Jerome Hyams he had suggested that the picture should be released, if possible, as a "special" without commercials and without deletions.

A key issue of the suit revolves around just who did have the final say, with Preminger claiming that the term "final cut" as given the producer-director "applies to theatres, television, 16mm," and everything else, and that any showing on tv is made only with the "permission or tolerance of the people who have final cutting rights."

He asserted that the 36 commercials during one showing of "Anatomy" on tv and the 29 on another showing "had to distract anybody who watched it." Spots where the film was interrupted were said to have been "very badly chosen," and this alone "would suffice to destroy a picture whose success depends on the various threads of suspense without which a picture doesn't come to life."

Preminger termed the right "to determine how the picture would be presented was the only real achievement of my career."

Kazan also testified as to the finality of final cutting rights and noted that on at least one of his films sold to tv, he was "embarrassed and humiliated" by the final version of the film as shown.

Winsten also testified as to the damage done to films when shown on tv.

N.Y. Obscenity Hearings

SYRACUSE, N.Y.—A public hearing will be held at the State Office Building here by the Joint Legislative Committee To Study The Publication and Dissemination of Offensive and Obscene Material to consider proposed legislation for the licensing and review of motion pictures prior to exhibition in the State of New York, and the enforcement of existing statutes against obscene motion pictures.

There will be discussion and review of the enforcement of existing statutes dealing with the distribution and sale of obscene pictures, magazines, etc., and in particular a study of new penal law sections 484-h and 484-i which were effective Sept. 1, 1965, and July 1, 1965, respectively.

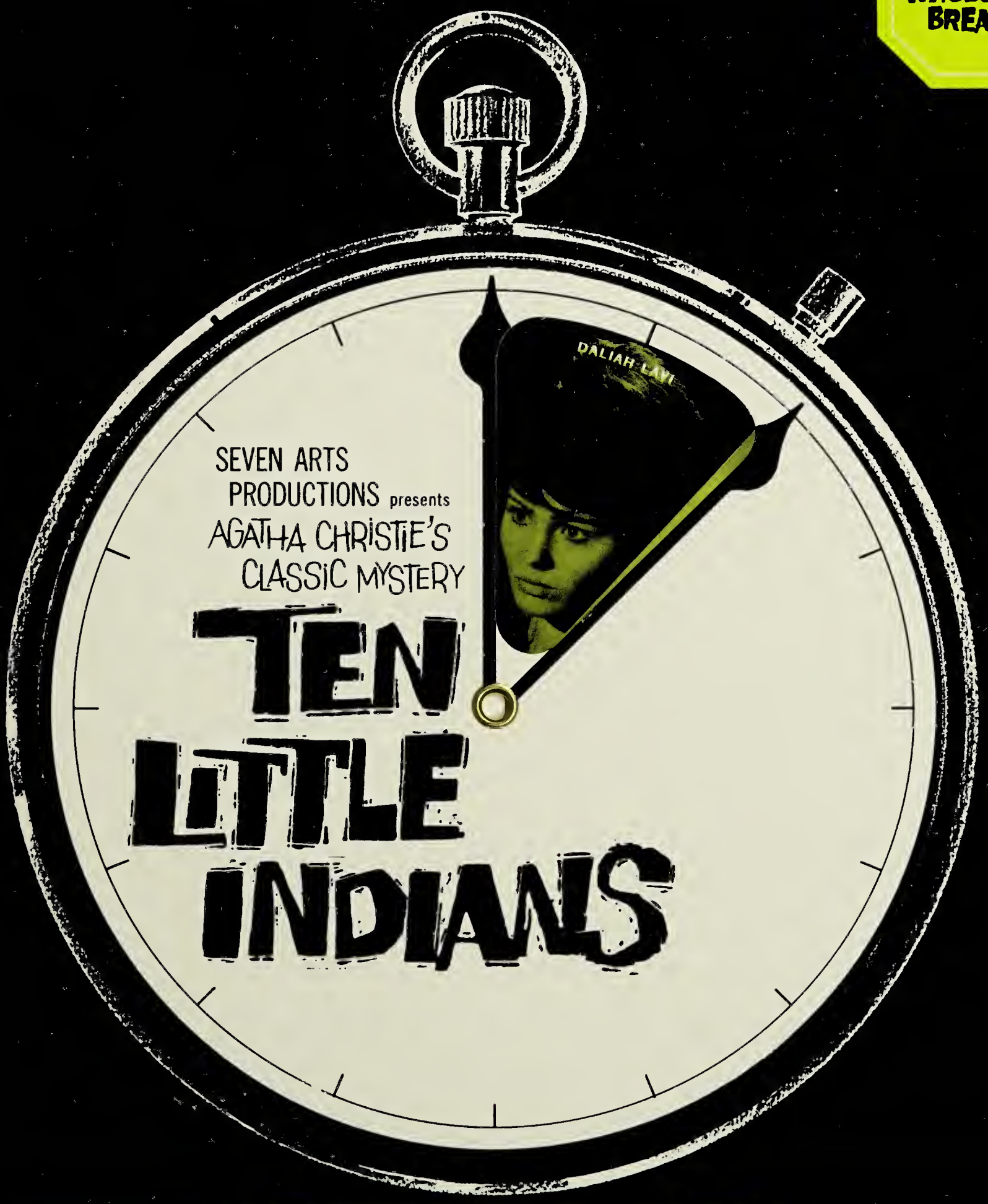
The scope of the hearings will be concentrated upon the effects which the distribution and sale of obscene materials and motion pictures have upon the youth of the State of New York.

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Seen at the recent cocktail party preceding the opening of General Cinema Corporation's Baederwood Cinema, Jenkintown, Pa., were Richard A. Smith, president, General Cinema, and Mrs. Smith.

20th-Fox Net Earnings Up Sharply From 1964

NEW YORK—Darryl F. Zanuck, president, 20th Century-Fox, announced that the company had total net earnings for the first nine months of 1965, ended Sept. 25, of $8,773,000, equal to $3.12 a share on 2,809,739 shares now outstanding. Net earnings of the corporation in the third quarter were $2,962,000 equal to $1.05 a share.

Adjusted net earnings for the first nine months of 1964 totaled $5,559,000 or $1.98 a share, also based on the 2,809,739 shares of stock presently outstanding. Adjusted net earnings for the third quarter of 1964 equaled $1,702,000 or 61 cents a share.

In the first nine months of 1965, film rentals from feature pictures, including television, and film series produced specifically for television, increased to $105,571,000 from $68,089,000 in 1964, and total income increased to $110,951,000 from $71,214,000.

The increases in film series produced for television continued. Income for the first nine months of this year totalled $21,572,000, against $2,532,000 in 1964, an eight-fold increase.

The company increased its quarterly cash dividend to 25 cents from 15 cents a common share and declared a two per cent stock dividend, payable Dec. 30 and the stock dividend Jan. 6, both to stock of record Dec. 15.

VCI Meet Covers Costs

LONDON—Variety Club of Great Britain past chief barker Leslie A. Macdonnell, OBE, managing director of Moss Empires, has agreed to his company giving $7000 to defray the cost of all printing for the Variety Clubs International convention in London next April. This virtually concludes all outstanding sponsorships for the congress, the entire cost of which is now practically underwritten.

Uruguay Lifts Restriction

NEW YORK—The government of Uruguay repealed legislation that seriously restricted film rentals from that country, it was announced by the Motion Picture Export Association of America.

With the cooperation of local exhibitors, the MPEAA met with members of the Uruguayan Congress to present the industry's position.

Canadian Industry Council Stresses Gov't Boost To Domestic Production

TORONTO—"I believe our industry is on the threshold of its greatest years, but its true potential can only be achieved with intelligent planning and aggressive leadership," declared Peter Myers, retiring president, Motion Picture Industry Council of Canada, at the opening of the 16th annual meeting.

"There is no room in our business for mediocrity. This Canadian industry employs 10,000 people and pays salaries amounting to $20,000,000 annually. It entertains over 2,000,000 people every week. I don't know of any group in Canada that has a greater affinity with the 19,000,000 Canadians than this group has. We represent every community from coast to coast and we communicate with a large portion of each community on practically a weekly basis.

"Perhaps the most significant event of 1965 was the government's decision to investigate the possibility of supporting feature film productions in Canada. When and if feature film production is started in Canada, the newspaper, radio, and tv coverage of current production news is going to stimulate all other parts of the business. Canada is going to be an 'in' group as far as movies are concerned. Canada will be shown in a favourable light around the world."

Roger Beaudry read a report from S. Dean Peterson for the Association of Motion Picture Producers and Laboratories of Canada in which he commented on the $10,000,000 Crown Corporation to be set up by the Federal Government as an aid to Canadian production of feature motion pictures. His organization, he said, had petitioned the Government over the years to get out of motion picture production business as much as possible and contract out their needs to private producers—and in this way help develop a private industry in Canada, eventually, for sound feature film production.

"On Oct. 13 in Toronto, Maurice Lamontagne, Secretary of State for Canada, announced the Government's plan to establish a Crown Corporation with an initial capital of $10,000,000 to assist the Canadian private film industry in the production of films of commercial value and good quality," reported Peterson. "The Crown Corporation will be empowered to make agreements with private producers under which it will make loans or investments without becoming a legal partner. When the legislation is introduced, it will be eagerly scanned. We do not know whether the change in government will slow down the presentation of this pertinent Bill in the House. Certainly, it would seem that conditions will not work towards its being presented at an earlier date or being dealt with in a more expeditious manner.

"Perhaps all we can say is that there would seem to be exciting times ahead, "said Peterson's report. "We like Nat Taylor's watch word—that we must be wary. It will be, as he noted, a lot easier to dump $10 million down the drain than to establish through hard, creative work, a feature production industry in Canada that will be lasting and profitable."

Peterson reported that his organization had set up a pilot operation with the Ryerson Polytechnical Institute of Toronto to lend assistance in teaching students of the photographic arts and radio and tv courses something practical so that graduates would be more likely to take an interest in our industry and will be better trained as prospective employees for our member companies.

"About a dozen personnel from our industry, most at executive level, will be taking part in these courses," Peterson reported. "The various sessions will be on the Canadian film industry, studio practices, film editing, sound, the film laboratory, film opticals and effects, and film production."

Jerry Solway, vice-president, stressed the need for manpower at all levels in the theatre industry and pointed up the importance of the training of theatre managers, particularly in the modern use of advertising media.

"The Ryerson Institute is eager to set up a course in theatre management," he said, "but the onus is on our industry to give such a course guidance and practical assistance."

For 16 years, since the inception of the Canadian Motion Picture Council, Charles S. Chaplin has been chairman of the committee for box office promotion and public relations.

He again reported to the Council as chairman. "The principal function of this committee has been in cooperating with the Academy of Motion Picture Arts and Sciences in conjunction with the annual Academy Awards. In 1957, the first Academy Awards contest was held in Canada with 30 newspapers in as many cities participating. The promotion has been an annual event ever since, and in addition to the contest conducted by the theatres and newspapers, tv and radio panels have been arranged each year.

"Motion pictures have, through the Academy Award contests, in the last nine years, brought to the attention of approximately 70,000,000 newspaper readers and over 10,000,000 theatre patrons. In addition, millions of tv viewers and radio audiences have been made aware of the Academy Award nominations. The value of newspaper space and radio and tv coverage runs into hundreds of thousands of dollars. Plans for this promotion are for an even larger scale next year.

"In 1967, Canada will celebrate its centennial," said Chaplin "In this connection, representation is being made to the Motion Picture Association of America for arrangements to be made for participation at Expo 67 by our industry. We represent an industry whose product has a profound effect on the peoples of the world. I have made strong representation for our inclusion in Expo '67."

"Last year, we noted the encouraging trend of increasing business in our industry. From every indication, the trend that commenced in 1963 accelerated in 1964 and is continuing with even more marked growth in the present year," reported Mark Plottel, chairman of the Motion Picture Distributors' Association.

Last year, he said, the Council went on record supporting the establishment of a Canadian feature film industry. The government has now released its intention of creating a Crown Corporation to lend assistance for the production of Canadian feature films. "Once again, I refer to the increased upsurge of business. With better pictures and improved exhibition facilities, the atmosphere is conducive of greater cooperation and har-

(*Continued on page* 20)

Actor-Producer Baker's Formula For Success Is Careful Planning

By WILLIAM M. SCHARY
MPE Hollywood Bureau

HOLLYWOOD—When it comes to making movies in foreign locations, Stanley Baker believes that progress has not always been the most important product of many movie producers.

"Too many of them are going by rule books that were written 30 years ago," the outspoken Welsh actor-producer stated. "They are making movies the way they were made when going on location in other countries was a startling innovation. Nostalgia is nice —but not when it costs hundreds of thousands of dollars."

Baker is one of the handful of movie makers who, in recent years, has concentrated on making his films in the actual setting the script calls for. In Baker's case, the setting has been Africa for two pictures, "Zulu" and "Sands of Kalahari," and will continue to be the Dark Continent for his third, "When The Lion Feeds."

"I'm not an African buff," the dark-haired Baker explains. "It's just the way the cards have fallen. Our first scripts concerned Africa so we went to the real thing to shoot them—as far away from the back lots as possible."

By "our," Baker refers to celluloid impressario Joseph E. Levine, who provides the financial backing for Baker's films. Baker, who has had solid roles in "The Cruel Sea," "Jane Eyre," "Guns of Navarone," and "Richard III" under his belt, continues to act in all his productions, although not always in lead roles.

"There are many producers, I'm afraid, who use the hit-and-miss tactics of other days while shooting on location," Baker believes. "This is a holdover from the time they were using the studio's money and the studio had plenty. We had a good budget on our pictures, but we do not waste one penny."

Baker adds that they bring a "military attitude" towards foreign shooting in that everything is on paper—one month before the cameras roll—in fine detail. "In 'Zulu,' for instance, we knew we would require 2,056 spears. No more, no less," he continued. "We expected bad weather while shooting 'Kalahari' in southwest Africa so we built special 'workshops' that enabled us to continue shooting certain scenes indoors when the weather was foul. We brought that movie in considerably under budget. Planning pays off."

Shaking his head and noting that many film companies went ahead on location according to the "old established pattern," Baker said that perhaps 'Cleopatra' was the outstanding example of what he meant by "hit and miss" techniques. "I don't know where the blame lies with that one," he added. "But going over the budget in the millions and writing scripts two and three days ahead of shooting is rather criminal, I think. Our script is ready two months before shooting, and we rarely deviate from it unless we run into a situation that calls for it. This, however, rarely happens."

Baker said that he is given a free hand by Levine, who rarely comes to the set. "He does get on the telephone now and then," he added. "But he is an amazing man. He plucked movies out of the slump they were in, and breathed new life in them."

Though not dazzled by box office names, Baker frankly admits he doesn't hesitate to use them. "Only if they can act, though," he quickly adds. "We don't want any freak personality type cluttering up what could be a good role. And when we get our stars, we make sure they are surounded by lesser known, but extremely competent people."

Baker said "Zulu" and "Kalahari" were doing "extremely well" at the box office and that the former picture had already made well over its initial cost. "We expect the same from 'Kalahari' and 'Lion'," he added. "After that, we shake the sand out of our shoes and will shoot a sophisticated comedy, 'Mary at Leisure,' probably in London and Hollywood."

The actor-producer said that it was some six years ago, while on a foreign location for a Hollywood film, that he became fed up with the way "it was manhandled." "They were shooting by guess and by gosh," he continued. "They hardly knew from one day to another what they were doing. I decided then and there to form my own company and use the proper locations for adventure films—and make sure we knew what we were doing, where we were going, at any given moment. I'm not in love with Africa. I'd shoot a picture in Greece, Israel, France, or Russia if the script called for it."

Baker smiled that unlike most producers he rarely had trouble with actors because he was "one of them and I'm simpatico with them." He also said much of the Levine-Baker success was due to the fact that 90 out of 100 actors love to go on location. "It's like a glorified camping trip to most of them," he said. "There is not the boredom of the studio setting."

Theatrical, TV Surge Boosts Warners' Income

NEW YORK—Warner Brothers Pictures reports for the year ended Aug. 31, 1965, consolidated net income of $4,663,000, after a provision of $3,900,000 for federal income taxes, which is equivalent to 95 cents per share on the 4,877,552 shares of common stock outstanding at that date.

For the year ended Aug. 31, 1964, the company reported a consolidated loss of $3,861,00 after applying a federal income tax credit of $4,300,000

It was unofficially reported that improved action in both theatrical production and television are responsible for the upbeat.

Film rental income from theatrical exhibition amounted to $56,326,000 and from television exhibition $20,474,000; record, music and other income was $20,295,000; and dividends from foreign subsidiaries not consolidated $722,000 for the year ended Aug. 31, 1965, as compared with $36,373,000, $21,-105,000, $15,783,000, and $706,000, respectively, for the year ended Aug. 31, 1964.

Net current assets at Aug. 31, 1965, were $44,327,000 and debt due after one year was $8,483,000, compared with $40,802,000 and $7,-357,000, respectively, at Aug. 31, 1964.

Col. Stockholders Meet

NEW YORK—The annual stockholders meeting of Columbia Pictures will be held on Dec. 15 at 10 a.m. at 515 West 54th Street, Manhattan.

On the agenda is the election of nine directors; election of the independent public accountant and auditor for the fiscal year ending June 25, 1966; and consideration and action upon stockholder proposed resolutions.

The management slate of directors includes A. Schneider, Leo M. Blancke, Donald S. Stralem, Alfred Hart, Leo Jaffee, Samuel J. Briskin, Jerome Hyams, Herbert L. Barnet, and Chester I. Lappen, all incumbents.

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Exhibs Prepare For Court Battle On Dallas' New Classification Law

DALLAS—Local theatre exhibitors will file suit against a city movie classification ordinance in federal court.

A revised version of the controversial ordinance was approved by the city council in a second effort at listing some films as "not-suitable for young persons." The ordinance stipulates than any youth under age 16, not accompanied by a parent or husband or wife, would be banned from seeing an adult picture.

Federal Judge Sarah T. Hughes virtually killed an earlier ordinance. She said it was not enforceable and partially unconstitutional.

Edwin Tobolowsky, local attorney representing 14 exhibitors, stated that his clients would challenge the constitutionality of the new ordinance.

N. Alex Bickley, city attorney, said he would seek an early hearing on the case that would enable the classification board to begin work. City officials believe that the new ordinance will stand up in court.

According to Tobolowsky, the local exhibitors still do not consider new provisions written into the reworked ordinance sufficient assurance of speedy judicial review—a "must" according to the decision by Judge Hughes.

The city has five days after charges are filed against a violator to have the exhibitor face trial. In its showdown, the city will maintain that the city does have the power to appoint a board for the purpose of deciding if a movie should be of the "adult-only" variety.

According to the city attorney's office, if a theatre is showing a double feature and one film has been judged to be "adult-only" and the other is "regular general" viewing, both films would then be of the adult-only classification.

The new statute was adopted over the objections of attorneys representing 35 theatres, operated by 14 exhibitors.

Appearing before the city council were a group of housewives, a minister, an attorney, and a psychiatrist, who stated that the ordinance was needed to curb youngsters from viewing indecent movies.

According to Mrs. F. M. Chapman, who appeared on behalf of the Dallas City Council of the Parent Teachers-Association, the situation in the city has gotten so pitiful that it is out of control of parents. She termed the ordinance one more means of strengthening the (young people's) moral fiber.

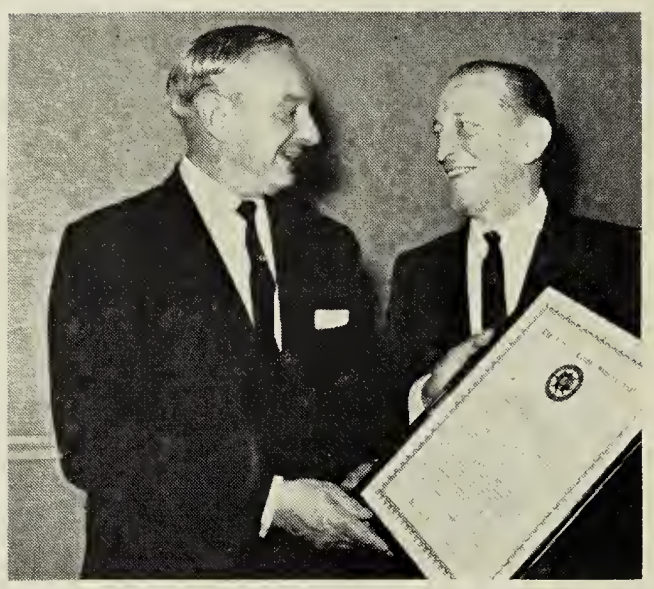
Tom Byrne, member of the Citizens Committee for Decent Movies, also appeared before the council and stated that his group had been working with the local theatre owners for the past three years but had received no suggestions, and that the only way left was through the passage of an ordinance.

Louis Nichols, local attorney, appeared to tell the council that it should not be discouraged by the recent decision of Judge Hughes on the first ordinance.

Tobolowsky on the other hand maintained that the original ordinance, voided by the approval of the new ordinance, was judged unenforceable because state law and the rules of civil procedure do not allow for speedy enough trial. He pointed out that this was still the case.

According to Tobolowsky, to continue to press the classification objective was only submitting the theatre owners to legislative hazing. He also took issue with those who appeared before the council who said that movies contribute to juvenile delinquency or sexual promiscuity. He stated that it was the belief of the exhibitors that the city council has made up its mind to pass the ordinance regardless of whether or not it could pass the laws of the state.

The age limit for viewing "adults-only" type movies was dropped from 18 to 16. This was questioned by Joe Moody, councilman, who said that he understood that this was a compromise with the exhibitors. Tobolowsky stated that this was not the case and that the exhibitors were against the ordinance in its entirety.



Col. James Carreras recently presented a charter to Harry Howard, chief barker, Tent 47, Variety Club of Western Canada, Vancouver, B.C.

Color Technicolor Golden

BEVERLY HILLS, CALIF.—Technicolor Corporation will play host to over 800 members of the motion picture and television industry attending an invitational formal dinner to celebrate the 50th anniversary of Color by Technicolor on Dec. 9, in the international ballroom of the Beverly Hilton Hotel.

The black tie dinner dance will be hosted by Patrick J. Frawley, Jr., Technicolor chairman; Melvin H. Jacobs, president; Thomas J. Welsh, chairman of the executive committee; and the Technicolor board of directors. Among board members attending will be Gene Tunney and General Thomas S. Powers. Technicolor representatives from Rome and London will also attend.

Rizzoli Joins IFIDA

NEW YORK—IFIDA announced acceptance of an application for membership from Rizzoli Film Distributors, Inc.

Serving on the IFIDA board as representative of the company will be Irving Sochin, vice-president and general sales manager, with Harold Marenstein, assistant to the sales manager, as alternate.

AA Earnings Indicate Second Quarter Profit

LOS ANGELES—Claude A. Giroux, president, Allied Artists Pictures, reported to the annual meeting of the company that earnings in the 13 weeks to Sept. 30, 1965, totaled $204,672, down slightly from $266,000 earned in the first 13 weeks of fiscal 1965. He said the company expects to show a profit for the second quarter, compared with its heavy loss a year earlier.

Giroux said first quarter revenue totaled $2,700,000 down from $3,502,000 in the year earlier quarter.

In the second quarter ended Dec. 26, 1964, the company had an indicated net loss of $1,382,000, of which $352,000 represented a writeoff of abandoned story properties. In the 26 weeks ended Dec. 26, 1964, the company's loss was obtained by comparing the first quarter with six-month figures. Giroux declined after the meeting to estimate the gains expected in the current 13 and 26 week periods ending Jan. 1, 1966. The company's fiscal year ends July 2.

In the 53-week year ended last July 3, the company had a loss of $1,490,116, in contrast to net income of $60,673 in the 52-week of 1964 fiscal year. The fiscal 1965 loss included a $500,000 loss on amortization of costs from two unsuccessful 1963 film releases, and a $541,000 loss on writeoff of abandoned story properties. Operating revenue in fiscal 1965 fell to $10,285,215 from $15,013,076 a year earlier.

Giroux said that Allied Artists recently released another group of 27 films for sale to television, and expects the films "to generate important earnings in the final six months of the current fiscal year."

He said the company has a $5,400,000 tax-loss carry-forward, and that the company is not currently negotiating any specific merger agreements with other firms.

The management's eight incumbent nominees were reelected to the board of directors. The board to serve for the ensuing year consists of Giroux, George D. Burrows, Sherrill Corwin, W. E. Dodd, Roger W. Hurlock, Edward Morey, Paul Porzelt, and Emanuel L. Wolf.

Downing Hosts Religious Leaders

NEW YORK—Russell V. Downing, president, Radio City Music Hall, hosted a luncheon at the Hemisphere Club for the Committee on Public Entertainment of the Religious Leaders of the City of New York.

Committee members who attended included The Rev. Dr. Dan M. Potter, executive director, Protestant Council of New York, chairman; the Rev. Herman A. Baron, Nazerene Congregational Church, Brooklyn; the Rev. Dr. Louis C. Gerstein, Spanish-Portugese Synagogue, Manhattan; Rabbi Louis Lederman, Temple Beth El, Manhattan Beach; the Rt. Rev. Msgr. Thomas F. Little and the Rev. Patrick J. Sullivan, S. J., Legion of Decency, Archdiocese of New York; the Rev. Dr. William F. Rosenblum, New York Board of Rabbis; Julius Nierow, deputy executive director, New York City Youth Board; and Miss Judith Rosenberg, consultant to the committee.

Members of the Music Hall staff included James F. Gould, executive vice-president; Sydney M. Goldman and Charles R. Hacker, vice-presidents; and Edward Serlin, director of publicity and press relations.

ow being made in the Canary Islands...



ONE MILLION YEARS B.C.

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For 20th Century-Fox Release
In 1966 A.D.

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)bert Brown, Percy Herbert, Martine Beswick, Jean Wladon, Lisa Thomas, and Yvonne Horner. Produced from
s Screenplay by Michael Carreras. Directed by Don Chaffey. Special Visual Effects by Ray Harry Hausen.
Widescreen. Color by De Luxe.

The NEW YORK Scene

By Mel Konecoff

IFIDA MEMBERS ARE BEING ASKED TO CONSIDER PRELIMINARY BALLOTS for the upcoming annual awards in January. Listed for the Burstyn Award for foreign language films are "The Overcoat," "Juliette of the Spirits," "Red Desert," "Casanova '70," "The Moment of Truth," "The Railroad Man," "The Married Woman," "How Not To Rob A Department Store," and "Kwaidan."

For the English Language Award are listed "Darling," "The Knack," "Nobody Waved Goodbye," "Repulsion," "The Leather Boys," and "To Die In Madrid."

For the Best Director are listed John Schlesinger for "Darling"; Michelangelo Antonioni for "Red Desert"; Richard Lester for "The Knack"; Don Owen for "Nobody Waved Goodbye"; Franco Rossi for "The Moment of Truth"; Pietro Germi for "The Railroad Man"; Federico Fellini for "Juliette of the Spirits"; Jean-Luc Godard for "The Married Woman"; Pierre Grimblat for "How Not To Rob A Department Store"; Masaki Kobatashi for "Kwaidan."

For Best Actor are listed Miguel Miguelin for "The Moment of Truth"; Haym Topol for "Sallah"; Marcello Mastroianni for "Casanova '70"; Jean-Paul Belmondo for "Banana Peel"; Dirk Bogarde for "Darling"; Pietro Germi for "The Railroad Man"; and Jean-Claude Brialy for "How Not To Rob A Department Store."

For Best Actress are listed Monica Vitti for "Red Desert"; Julie Christie for "Darling"; Rita Tushingham for "The Knack" and "The Leather Boys"; Jeanne Moreau for "Banana Peel"; Catherine Deneuve for "Repulsion"; Giulietta Massina for "Juliette of the Spirits"; Marie Laforet for "How Not To Rob A Department Store."

For the Edward L. Kingsley Award for Short Subjects are listed "A Home of Your Own," "Pompeii," "Texas Romance 1909," "Boynng," "The Impressionists," "The Chicken," "Help, My Snowman's Falling Down."

REVELATIONS: BOOK SHOPS THESE DAYS ARE STOCKING A VOLUME ENTItled simply "Elizabeth Taylor," which is labeled an "informal memoir" and is authored by the actress with the aid of a tape recorder. We suppose it's become fashionable over the years to attack and unduly criticize the attractive actress every time her name or face appears in print. Well, we may be bucking the trend, but we found the book and some of her revelations and reasonings interesting and oft-times enjoyable.

Miss Taylor goes back to her start in life and films, and she details some of her experiences on the MGM lot and in later years, not neglecting her romances or her husbands, but not becoming overly personal about them either. She bares some of her feelings, beliefs, etc., and touches on "Cleopatra," "The Sandpiper," and "Who's Afraid of Virginia Woolf." The million dollars per film is also gone into. (We're not going to get nasty, because she doesn't mention lunch we had together when she was a youngster.)

Harper & Row are the publishers, and there are 56 photos by life-long friend Roddy McDowall in this refreshing "expose".

CAMPAIGN NOTE: 20TH CENTURY FOX HAS PROMOTED $750,000 IN TELEVISION time, ads, tie-ins, etc., on their Christmas release, "Do Not Disturb," sparked by the "Doris-for-a-Day" look alike contest on an international scale. The cost to Fox will be $38,000 in transportation charges for the fifty-plus girls to come to Hollywood for the final judging; $20,000 for Hollywood activities; and $86,000 for trailers, printed materials, etc. Complete details can be found in next week's Exploitation Section.

AWARD NOTE: DR. BUELL G. GALLAGHER, PRESIDENT OF CITY COLLEGE, has established a James K. Hackett Medal for "excellence in oratory or drama," in honor of the founder of the college's dramatic society, who was a renowned Shakespearean actor at the turn of the century. It will be presented annually to an alumnus and to an undergraduate. The first alumnus to receive the award will be actor Edward G. Robinson.

RETIREMENT NOTE: EXHIBITORS EVERYWHERE HAVE REASON TO REMEMBER Ed Hyman, former vice-president of American Broadcasting-Paramount Theatres, for the fine efforts he put in on behalf of orderly release of features. Now that he's retired, the problem has just been growing once again as attested to by reaction from theatremen all over the country who are again faced with bleak marquees during the in-between periods.

Hyman, it turns out, has not taken the retirement bit too seriously. Instead, he has made himself available to SCORE (Service Corps of Retired Executives), which is an organization of retired executives who have volunteered to help small businessmen in need of professional advice, and he's been keeping constructively busy. We wish him well.

AIRCRAFT NOTE: A PHOTOGRAPH OF ONE OF THE ANTIQUE AIRPLANES created for "Those Magnificent Men In Their Flying Machines," as well as the title treatment of the film, are being utilized by the Grumman Aircraft Engineering Corporation as the theme of its personnel recruitment ads. The company is involved in the space program, as well as in defense.

Decca To Merge Into MCA

NEW YORK—Jules C. Stein, chairman of the board of directors of MCA, Inc., announced that a special meeting of the board of directors of MCA, Inc., adopted a plan for the merger of Decca Records, Inc., into MCA, Inc., pursuant to the provisions of the New York Business Corporation Law and General Corporation Laws of the State of Delaware. The merger will be effected on Jan. 1, 1966.

MCA, Inc., will pay the shareholders of Decca $48.50 per share for their shares of Decca Records, Inc. Each Decca shareholder will be furnished a copy of the plan and complete information about the procedure for submitting their Decca shares for payment.

Stein further announced that the merger will not affect any dividend declared by the board of directors of Decca Records, Inc., for the last quarter of 1965.

Ross Hunter's New Faces Signed To Star In "Pad"

UNIVERSAL CITY, CALIF.—Culminating one of the most intensive searches ever conducted to find new faces for the top roles in a major motion picture, producer Ross Hunter has set Brian Bedford, Julie Sommars, James Farentino, and Edy Williams to star in his forthcoming production of "The Pad (And How To Use It)" for Universal release.

In addition to winning the coveted leads in the Technicolor and Techniscope production, the four young players have been signed to long term contracts by Universal and will be given intensive build-ups as a part of the company's program to develop new stars.

Selection of the four players concluded a two-month search during which more than 2,000 aspirants were interviewed, and 48 were given screen tests.

Use of the virtually unknown actors and actresses for the leads in an important production marks a complete departure for Hunter, whose pictures usually are studded with top names. However, the producer, with the backing of Universal executives, decided to take the gamble becaus of his strong belief that the industry vitally needs new personalities.

The four young principals have reported to director Brian G. Hutton for a week of rehearsals for the picture based on Peter Shaffer's London and Broadway stage hit, "The Private Ear."

"Thunderball" Theatres Set

NEW YORK—The Paramount Theatre on Times Square will be joined by the Sutton Theatre and Cinema II on the East Side for the presentation of "Thunderball," latest Ian Fleming screen thriller, beginning Tuesday, Dec. 21.

In addition to these three Manhattan film houses, "Thunderball" will open simultaneously as a United Artists Premiere Showcase attraction at approximately 25 theatres in the Greater New York area.

The Paramount, Sutton, and Cinema II will be the only theatres in Manhattan to play "Thunderball," which stars Sean Connery in his fourth appearance as James Bond. The Paramount, which is being re-opened especially for the engagement of the 007 adventure film, was selected because its huge 3,602-seating capacity enables it to accommodate a maximum number of James Bond fans.

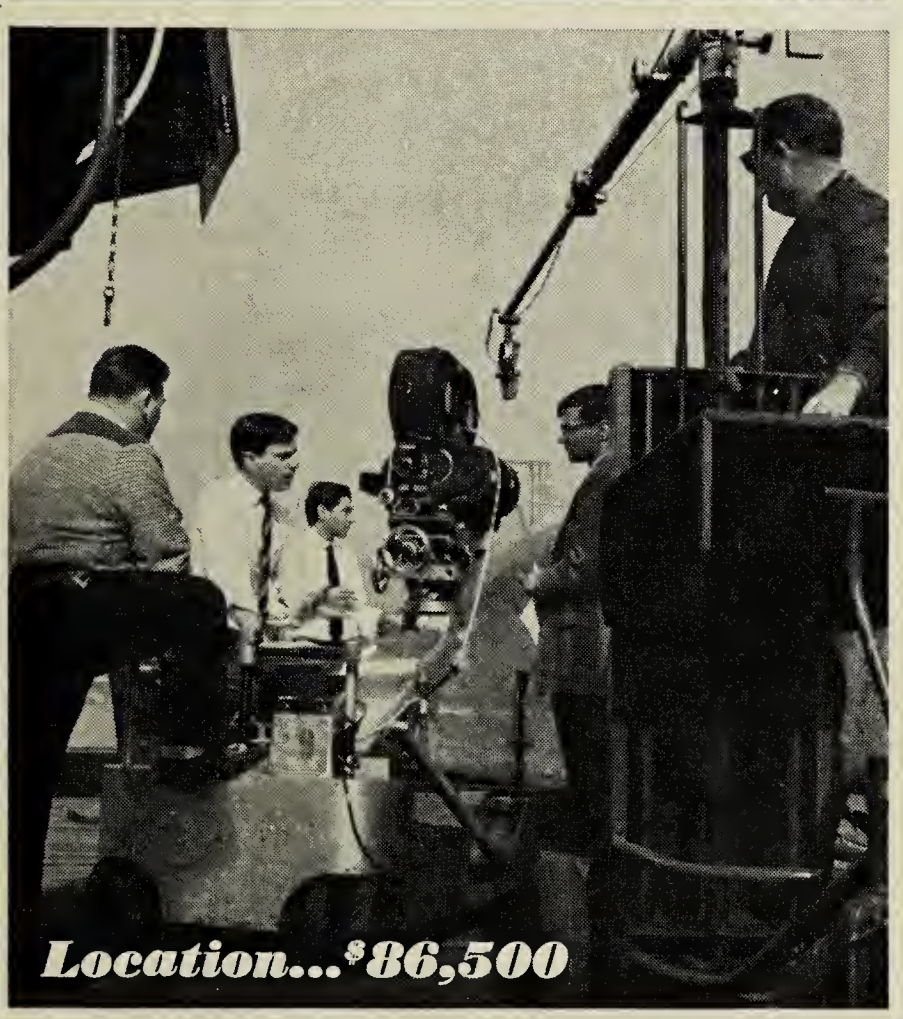
Radio City Highlights 'Nativity'

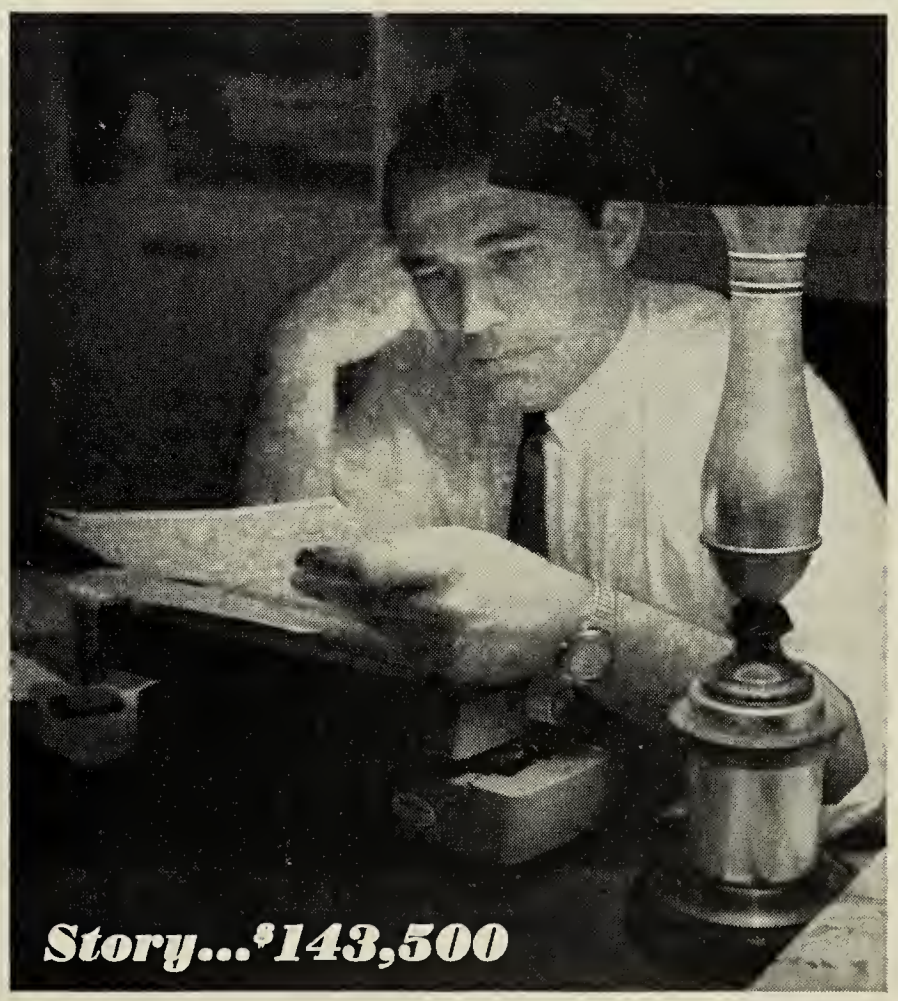
NEW YORK—Radio City Music Hall's Christmas show is highlighted by the pageant of 'The Nativity' for the 33rd consecutive year. The traditional presentation, produced by Leon Leonidoff, will be accompanied by a new revue 'Star Bright,' also produced by Leonidoff, and by the Walt Disney screen comedy, 'That Darn Cat,' starring Hayley Mills.

'The Nativity' tells the story of the first Christmas as it recreates the procession of the Magi to the manger. Featured in the cast of more than 100 artists will be soprano Maria Fasciano singing the 'Cantique de Noel.' The pageant, which brings together the theatre's entire company, including the Symphony Orchestra and Choral Ensemble, will be narrated by Alan Cole.









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LONDON Observations

By Jock MacGregor

THE CLERK OF THE WEATHER DESERVES A SHOWMANSHIP STAR. IT SNOWED as the audience arrived for Anthony Mann's drama of snowbound Norway, "Heroes of Telemark," and just poured two nights later as the limousines brought guests to see "Lady L," in which there is more than a spot of rain. Here were two world premieres on the grand scale. The former, organized by the Variety Club of Great Britain, was attended by The Duke of Edinburgh and Crown Prince Harald of Norway, and raised some $35,000 for charities. Afterwards, the Princes attended a party at Claridges for the principal guests, renewed acquaintances with Jim Carreras and Nat Cohen, and met the top people associated with the picture. Regrettably, the Duke had to cut the visit short. Saying good night to the young princes before going to the Odeon, one over-enthusiastically jabbed a finger in his eye causing considerable pain. This was the one blot on an otherwise delightfully relaxed occasion, and it was good to be able to congratulate Tony on two big productions—the movie and a 7lb 11oz son, Nicholas, who had timed his arrival with uncanny skill. Father in no way took advantage of this. He gave me fat cigars to celebrate both events. Everyone seemed to have enjoyed this spectacular war epic immensely and was not seeking the right things to say—and that in itself is quite a rarity on such occasions.

There was an unquestioned air of anticipation in MGM's Empire foyer, which is quite the best place for such occasions, before the "Lady L" preme. Guests were asked to wear heirlooms or clothes of the gay nineties, and many cooperated, making for a very colorful scene. Though countless photos were taken of the top people in society, show business, and commerce, it was Sophia Loren's night—and only her pictures adorned the next day's press. A surprise item was a presentation to her in the auditorium of the British Film Institute's first Alexander Korda Star for the international star personality of the year—an award which the audience enthusiastically endorsed. There is no more popular actress in Britain today.

Peter Ustinov introduced Sophia, David Niven, and producer Carlo Ponti, who he revealed was known to the British unit as "Charley Bridges." Earlier, Peter, who directed, scripted, and played Prince Otto, held a press conference and was at his wittiest. Regretfully I alway feel he is generally at his best with theatre and smaller audiences. He can be lost with the movies. This early enfant terrible has taken his angry young man attitude into later years without really modernizing it so that he himself has become a bit of a square and reflects much of what he is out to torpedo. In consequence, his movies are apt to get bogged down in self indulgence and lose mass appeal. This is a pity as "Lady L" is diverting and as lovely to look at as Sophia herself.

IT HAS BEEN A WEEK OF PRESS CONFERENCES, BUT THAT CALLED TO MEET AIC's James Nicholson and Susan Hart and hear about "Dr. Goldfoot and the Bikini Machine" developed into an engagement party when we all toasted and congratulated them on their forthcoming marriage. Mind you, after the way that they were looking at each other and thinking that we had not noticed it when they were here last year in connection with "City Under The Sea," I do not think any press men were surprised. Anyway, the national press played it up.

MARTIN RACKIN HELD FORT AT CLARIDGES TO PRE-SELL HIS NEW VERSION of "Stagecoach" and might have done better had he not tried so hard to belittle John Ford's original. Behind it all, film writers here are a bit sentimental at heart regarding some pictures, and "Stagecoach" is held to be a classic. As a result, I feel he created a yours-had-better-be-a-damned-sight-better attitude. While comparisons may be odious, even if he has made this for the masses and not the critics, as he says, he has invited them. In view of the way he spoke about the original being little more than a memory, I do not think he realised that it was on tv as recently as June 12. Let us hope that everything goes well for him as he has put enormous effort and thought into this project, and British moviegoers certainly go for big westerns. Racklin's best news was that no one will have billing as big as or above the title. The stars will be listed alphabetically from Ann-Margret to Keenan Wynn.

I DID NOT ATTEND THE PRESS CONFERENCE WHEN BOB CAMPLIN, THE POPULAR and highly efficient secretary of the Kinma Renters Society was named the Cinema Exhibitors Association secretary. I wasn't asked, and in congratulating and welcoming him, I hope his first task will be to improve CEA public relations. The producers' associations are able to announce their monthly press meetings a year ahead, subject to adjustments to help both parties. The CEA, however, have always rung around at the last minute. On this occasion, I left the office at noon and the meeting was at 3pm. . . . There is dismay along Film Row that a long established key man in an American major should have learned through the grapevine that he is being replaced. A top American producer has written personally to the fellow concerned expressing his amazement that their disagreements should have been alleged to be the reason for his departure. . . . Apologies to Tony Tenser and Tony Tanner for naming the former instead of the latter as starring in "Stop the World." . . . After a lapse of a year, Norman Wisdom has another Rank comedy for Christmas release, "The Early Bird," and there is little doubt that it will be a smash hit here. While he dominates the crowd from Moscow to Mar del Plata in Argentine, he has never broken into America—indeed there is a backlog of his pictures awaiting release. Also, he has never swayed the London critics, which is perhaps not so strange. Now for "Showtime," the Rank Theatres fan monthly, he has given an interview—"Let Me Tell You Something About The Critics—They Make Me Sick!" Nothing strange about that except that it was written by Dick Richards, president of the Critics' Circle. For years, people have said there is no fairer critic than Dick. Here's the proof. . . . With a knowing look, chief barker Ken Rive tells me that he will have a big story soon. . . . Hollywood will see how fair some film secretaries are. Shirley Ashdown of Essoldo Theatres publicity will be flying there on Dec. 17 for the world preme of "Do Not Disturb" as one of the British winners in the international "Doris Day for a Day" contest.

U Intensifies Activity On U.K. Production Front

NEW YORK—The intensification of British production activity by Universal Pictures Company has been disclosed by Milton R. Rackmil, MCA vice-chairman of the board and Universal president, with announcement that Jay Kanter, MCA vice-president, will devote a great deal more time in London overseeing this phase of the company's operation.

As a result of Kanter's trips to London this year, four major motion picture production deals have been acquired by Universal.

One of these will bring Charlie Chaplin back to the screen after an absence of nine years as director, writer and composer of "The Countess From Hong Kong," which will star Marlon Brando and Sophia Loren. Chaplin will start shooting the Technicolor picture at Pinewood studios on Jan. 17.

Another deal which has aroused considerable interest is the Lewis M. Allen Production of Ray Bradbury's "Fahrenheit 451," which will be the first English-speaking, directorial effort of Francois Truffaut, one of France's leading directors. Julie Christie and Oskar Werner have been set to star in this picture, which will begin shooting at Pinewood studios on Jan. 10.

Coming up this summer will be Albert Finney's first independent production, tentatively titled "Charlie Bubbles," on which Finney will make his directoral debut in addition to starring.

The fourth project is the filmization of Noel Coward's novel, "Pretty Polly," to be made by the Broadway producing team of George W. George and Frank Granat. The picture will start on location in Hong Kong next June, with interiors to be filmed in London.

Kanter will leave later this month for an extended stay in London.

Paramount Net Dips

NEW YORK—Paramount Pictures Corporation reports estimated consolidated net income for the third quarter ended Oct. 2, at $263,000 or 17 cents per share, based upon 1,591,006 shares outstanding. In the same period of 1964, net ineome was estimated at $3,307,000 or $2.11 per share based upon 1,568,656 shares then outstanding.

For the first nine months of 1965, consolidated net income is estimated at $5,515,000 or $3.47 per share. Comparative net income for 1964 amounted to $5,826,000 or $3.71 per share, plus profit on sale of an investment and television station KTLA in Los Angeles of $8,250,000 or $5.26 per share, a total of $14,076,000 or $8.97 per share.

Para., TV Answer Stevens

LOS ANGELES—Attorneys for NBC-TV, Paramount, and Paramount Television Productions, Inc., a Paramount subsidiary, in reply to producer George Stevens' Superior Court suit to enjoin them from editing and inserting commercials in the 1951 feature, "A Place In The Sun," contend that Stevens no longer has any vested rights to the picture —financial or property.

PTP, however, admits to having licensed the film to NBC-TV and granting authority to edit the film and insert commercial announcements.

ALBANY

Several additional drive-ins, among them Bryan Krenovitz's Super 87 at Plattsburgh, closed for the winter season. . . . Alan Iselin advertised "Free Donuts and Cider" for those staying through a dusk to dawn holiday show of five features at the Auto-Vision, East Greenbush. Iselin and his wife returned from the biennial convention of the Reformed Synagogue Congregations held at San Francisco. As treasurer of Congregation Beth Emeth, Albany, he served as a delegate. . . . Fabian's Palace, which drew 1200 admissions at $5 for the closed-circuit televising of the Clay Patterson heavyweight bout, housed a production of "Carmen" in French by the new National Touring Company of the Metropolitan Opera a week later. This was a rental by the Women's Division of the Albany Institute of History and Art at $7.50 top. . . . Schine Theatres featured 45 minutes of cartoons as a Thanksgiving matinee attraction for youngsters. . . . The Albany County Heart Association is occupying the offices formerly used by Fabian district manager Adrian Ettelson at the Latham Shopping Center, a Fabian interests operation. Ettelson, who also supervises five Fabian conventional theatres and three drive-ins, took smaller quarters.

BUFFALO

Many Americans are overimpressed with the current crops of foreign art films which they judge according to "popular misconceptions about what makes a film a work of art," according to Mrs. Judith Crist, film critic, New York Herald-Tribune, who spoke at Rosary Hill College in Amherst. Collegians and young adults especially fall victims to "the slavery of the sub title," she said. They rave about a film "just because it has subtitles, looks as though it was filmed in a dark closet, has little action, less dialogue, and leaves them with the puzzling thought: Did I really understand it?" she added. This a significant part of the national trend toward more art films and art film theatres, said Mrs. Crist, who was in Buffalo to participate in the "Week of the Arts," at the College. "Adulation of foreign film can be explained in the simple fact that we get the cream of the crop for showings in the United States, not the run of the mill European film. Mrs. Crist rates Fellini, the Italian film maker as tops. "He is a complete genius," she said. "The social content of today's English film exports is reminiscent of American films of the 1930s and 1940s when they were called "kitchen sink" stories, she said. The bulk of the film audience in this country is the teen-age set, Mrs. Crist said. "They exert an influence which is detrimental to the industry because they support a small galaxy of stars who are cast and cast again in a constant stream of beach-party type movies. Mrs. Crist praised "Mary Poppins," as "a marvelous example of American film making." The James Bond secret agent movies are popular because "they are the best kind of fairy tale," she said . . . The Circle-Art's third annual Shakespearean Film Festival will get under way Dec. 8, managing director Fred Keller has announced. The first film will be "Romeo and Juliet," scheduled for Dec. 8 and 9. It will be followed on Dec. 10 and 11 by "Richard III," and "Henry V" is listed for Dec. 12 and 13. "Julius Caesar" will be shown Dec. 14, 15 and 18. "Macbeth" is on the festival program for Dec. 17 and 18, and "Hamlet," 19, 20 and 21

CHARLOTTE

J. R. Bellows, manager, Center, Greensboro, N.C., was elected president of the Theatre Owners Association of North and South Carolina at its 53rd annual meeting. He succeeds Harry Pickett, Charlotte, who was named chairman of the board. Other officers elected are Charles Abercrombie, Durham, N.C., and Kenneth Richardson, Jr., Seneca, S. C., vice-presidents, and Mrs. Lila McClelland, Charlotte, secretary-treasurer. . . . James Robinson, manager, Ritz, Charlotte, was shot in the right arm and side by a would-be bandit in a parking lot beside the theatre. He had a money bag containing the theatre receipts with him when he got into his car. As he started to drive away, he noticed his car had a flat tire. When he got out of the car, a man walked up and grabbed him. He struggled with the man and finally broke away and ran back toward the theatre at which time the gunman fired two shots at him, both striking him. He managed to hold on to the money bag, called for aid from the theatre, and was admitted to a hospital.

CHICAGO

Films were taken of a stock car race on the Chicago River to herald a movie on stock car racing. Eight cars participated in the water race, from a point near the Michigan ave. bridge to the Merchandise Mart. Drivers were members of the Amphicar Club of America. The winner was Bob Duller. . . . Jay J. Sheridan named as a producer-director for Fred A. Niles Communications Centers, Inc., according to an announcement from Fred A. Niles, president of the commercial and industrial motion picture studio. Sheridan is a veteran with more than 15 years experience in his appointed field. . . . Spiro J. Papas, past president of NAC, was recently elected president of Alliance Amusement Co. at the firm's 30th annual meeting in Chicago. S. J. Gregory was elected chairman of the

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company's board. . . . "La Boheme," LaScala Opera production, is being shown at the following theatres: Old Orchards, Highland, Lake Shore, Marquette, Nortown, Playboy, Evergreen, and Highland Park. . . . Maggie Daly, columnist, reports that the Carnegie is to have live theatre beginning in March of 1966. . . . NCA's financial operations committee held a half-day budget meeting here. Ronald C. Jack, Ernst and Ernst, was feature speaker. Lyman Moore, Reed Candy Co., chairman of financial operations committee, said 18 industry men were in attendance for discussion of budgeting problems in the industry. . . . The Men's and Women's Variety Clubs of Illinois (Tent 26) will hold a Gala Theatre Party on Dec. 7, at Mill Run showing of "Flower Drum Song." Tickets are being sold through Harry Balaban, chairman, at $5. Members and guests are invited for coffee at Tiffany Restaurant, adjoining the theatre, following the show. Committee members for Women's Variety are Virginia Grand, Madge Raymer, and Bea Russo; and for Men's Variety Club, Bill Madden, Joe Berenson, and David Smerling. . . . Next feature film to be shot in Chicago is titled "Like Love." Ben Manaster will start rolling in December. . . . Fall series of "The Art of the Motion Picture" opened with "The Japanese Film" and "Ikiru" in the assembly hall of the International House. International House Camera Club sponsors the series.

CINCINNATI

Princeton Cinema, the area's newest theatrical asset, opened Nov. 17, presenting "The War Lord." The 1200-seat house with ample parking facilities across the street is located in the Tri-County Shopping Center in suburban Springdale. The peaked, all-glass front exterior sets off the tri-area lobby of white brick accented by Spanish antiques. A vivid orange and brown patterned curtain, 83 feet wide and 30 feet high, accents the cream and brown color scheme of the auditorium. Brown covered "rocking-chair" seats which allow for plenty of leg room were the center of attention opening night. Films such as "The War Lord" uses the full width of the screen, 60 feet wide and 30 feet high, with a curved recess of about six feet. The full-range stereophonic sound equipment achieves almost perfect acoustical balance in the auditorium. Princeton Cinema is owned and operated by Cincinnati Theatres, subsidiary of Associated Theatres, Cleveland, and plans to present first-run family type films. . . . Coming on the heels of the Princeton opening was the announcement by the Levin brothers, Dayton, O., exhibitors, who plan to build a deluxe 1250-seat theatre in the Blue Ash area. . . . The Albee Theatre and Fountain Square Hotel are up for sale by owners, the Glen Alden Corp., whose diversified operations include ownership of movie houses. . . . Jean Pogue Springer, group sales manager for Cinerama films at the Capitol, is all set for Cinerama's "The Battle of the Bulge," scheduled to open Dec. 22 at the Capitol on a reserved-seat policy. . . . Florence Kipp, formerly associated with RKO houses here, is now managing the suburban Ambassador and 20th Century, Oakley Square. Miss Kipp, one of the few women managers of major theatres in the country, was featured recently by the Post & Times-Star in which she reveiewed the past lore of local theatrical tradition.

COLUMBUS, O.

"My Fair Lady" ends its record-breaking run at Hunt's Cinestage Dec. 5. Closing week



Jason Robards and Barbara Harris attended the recent screening of United Artists' "A Thousand Clowns" at the Trans-Lux East Theatre, New York.

is the 50th week of the run, which broke the previous long-run record at the theatre held by "Ben-Hur" with 40 weeks. The theatre will be closed for redecoration until the Dec. 25 opening of "The Cincinnati Kid." . . . Ken Prickett and Mrs. Prickett were guests at the gala opening of the Princeton Cinema, new Cincinnati Theatre Co. suburban house in Cincinnati. . . . Mary Jose, theatre editor of the Columbus Star, interviewed stars Jack Lemmon and Walter Matthau and director Billy Wilder during location shooting in Cleveland for "The Fortune Cookie." . . . Judiciary committee of Columbus City Council was expected to approve a regulatory ordinance for community antenna television at its Nov. 29 meeting. Chairman Charles Petree said that a second ordinance would be necessary before CATV firms could begin operations here. Petree indicated that he expected council approval of the regulatory ordinance, but approval of the second ordinance "is another matter." . . . Boulevard-type street light standards have been erected on State Street, one at the Loew's Ohio marquee and another at the Grand Cinerama marquee, in addition to several others in the block from High st. to Third st. The powerful lights will greatly improve illumination on the street.

DALLAS

A group of 16 Dallas area theatres were included in the more than 600 pre-Thanksgiving openings set for the newest Elvis Presley release, "Harum Scarum," Metro-Goldwyn-Mayer production. . . . Although the temperature may not say so these days, Stanley Warner Theatres believes that winter is just around the corner and has placed its cordless heaters in the local drive-ins operated by the circuit to be ready for the first Texas "blue norther." Al Reynolds, zone manager for the circuit, has pioneered in use of the propane in-car heaters in this area. The heaters are flameless and hang inside the car window. . . . Several local schools have permitted students to leave early in order to attend showings of "The Redeemer" at the Wilshire and Wynnewood. Special discount coupons have also been distributed by members of the Knights of Columbus to students and adults for the showing. . . . Leon Blender, vice-president and general manager for American International Pictures, was here to discuss forthcoming AIP releases and to line up a summer saturation booking for "Fireball 500.". . . . Candice Lynn (Candy) Leinweber, sophomore student at Texas Christian University, has been selected as the winner of WFAA-TV's "Doris-for-a-Day Look-Alike" contest, conducted in the Dallas-Fort Worth area in cooperation with 20th Century-Fox. The coed will leave Dec. 13 for Hollywood to take part in the world premiere of "Do Not Disturb." She will compete with winners from other cities and countries for the grand prize, a screen appearance in a forth-coming Doris Day film. . . . Johnny Weissmuller, former movie "Tarzan" and "Jungle Jim," proved three times as popular as Santa Claus with the kids in Forth Worth. Both arrived by helicopter, and three times as many youngsters wanted to see Weissmuller as Santa. . . . Hollywood film great Joan Crawford is scheduled to be a visitor here the week of Dec. 7 to take part in ceremonies opening the new Frito-Lay Bldg. . . . Hollywood comedian Jack Benny is to play a benefit concert with the Forth Worth Symphony on Feb. 24. . . . Raoul Walsh, King Vidor, Richard Boone, and William Dieterle will direct four segments of the major film production based on the exploits of the Texas Rangers which may be filmed in the local area. A number of top film stars are to make up the cast of the film. . . . Ric Touceda, an actor with the local Theatre Center, is playing the lead role in the feature being made by Larry Buchanan, local film maker. The film, titled "Comanche Crossing" is being filmed in West Texas. . . . Interstate Theatres have started the sale of theatre ticket gift coupons on Thanksgiving Day, the traditional opening of the Christmas holiday gift season. The coupon books will be honored at any Interstate Theatre in the 26 Texas cities and towns where the circuit operates movie houses, thus giving the film-goer a wide choice of theatres and attractions. The gift books are complete with colorful envelopes and are available in four denominations—$3, $5, $7.50, and $10. There is a bonus in each book, one extra admission in the $3 book, two in the $5 book, three in the $7.50, and four in the $10 book. . . . William B. Williams, Dallas branch manager for 20th Century-Fox, has been elected as chief barker of the Dallas Tent 17, Variety Clubs International. He succeeds Bill Slaughter, Rowley United Theatres. Williams will be installed along with the other officers in January. Other officers include Walter Morgan, first assistant chief barker; Charles E. Darden, concessionaire, second assistant chief barker; Meyer Tachofsky, reelected dough guy; and Kyle Rorex, executive director of Texas Council of Motion Picture Organizations, property master. Other members of the crew are Roy Adams, head booker for Rowley United; Bernard Brager, Dallas branch manager for Paramount; Don Grierson, Dallas branch manager for American International Pictures; Fred Hull, divisional manager for Metro-Goldwyn-Mayer; Harry McCartney, contact manager for Stanley Warner Theatres; and Alfred N. Sack, owner of Sack Amusement Enterprises. Slaughter, Williams, and Morgan become delegates to the Variety convention in London, and alternates will be Joe Jackson, Don Grierson, and John Rowley. . . . Funeral services were held for Mrs. Virginia Elliott, assistant head shipper and purchasing agent for National Screen Service. . . . Raymond Willie, vice-president and general manager of Interstate Theatres, is scheduled to present Sydney Pollack with "New Director of the Year" gold star award at Paramount's Hollywood studios. . . . Kenny Morris, west Texas salesman for National Screen Service, suffered a stroke and is in the Veterans Hospital.

DENVER

Ralph Batschlet, manager, Fox Denver, will again be Master of Ceremonies of the Rocky Mountain News annual Golden Wedding Party to be held in the Silver Glade

room of the Cosmopolitan Hotel. Couples who have been married 50 years come from all over the Rocky Mountain area to attend the big party. . . . John Roberts, Wolfberg Theatres, was hospitalized for a checkup, but is now back on the job. . . . The Faith Lutheran Church was the scene for the wedding of Susan Carole, daughter of Mr. and Mrs. Paul Allmeyer, Lake Theatre, Grand Lake, Colo., to Jan Laux. . . . Bob Sweeten, manager, Beacon's International 70 here, is lining up promotions for "The Battle of the Bulge," which opens Dec. 22. He has arranged for the morning daily to sponsor the opening as an event for the paper's "Molly Mayfield" charity fund. . . . Bill Hastings, RKO Orpheum manager here for nearly 20 years, who resigned to enter non-theatre activities, is frequently seen on Film Row with his former cronies. Guess showbiz is in the blood. . . . Visitors to Film Row included Georgette Hadad and Mary and Selma Sawaya, Strand, Trinidad, Colo.; Russ Dauterman, Salt Lake City, to set dates for the Fox, Rawlins, Wyo.; Tony Luna, Dollison Theatres, Santa Fe, N.M.; R. L. Stanger; Art Goldstein; and others.

DES MOINES

Art Stein, Central States Theatres, has been elected chief barker of Variety Tent 15 in Des Moines. Tony Abramovich, assistant manager of Veterans Auditorium, was elected first assistant chief barker, Gerald Sandler, Sandler Enterprises, second assistant. Lyle Cass, Des Moines fireman, property master; and Tommy Thompson, WHO, treasurer. . . . The New Plaza theatre, to be operated by Tri-States in the Merle Hay shopping center, is due for a formal opening in December. . . . Sandler Theater Enterprises announced plans for construction of a new indoor theatre at Fairfield, Ia., with the 600-seater the first indoor house to be built in southeastern Iowa in recent years. Sandler now operates the Coed, Fairfield. . . . The Variety Club's annual Christmas party was held at the Julia B. Mayer Center.

HOUSTON

Funeral services were held here for Thonnis Calhoun, former Houston theatre figure and in recent years a Hollywood playwright. He was 48. His mother, Mrs. Marie Calhoun, lives in Houston. . . . Hollywood film star Gregory Peck has made room reservations for himself and his wife for April 5, 1966, at the Rice Hotel. He will be here for the American Cancer Society. . . . Ray Boriski, owner of the Alray, has started showing of the old Batman movie serials before and after the regular feature. They are finding favor with the patrons, who look forward to the chapter of the serial each week. . . . During the recent visit of Ray Walston, who is seen in the CBS-TV series "My Favorite Martian," he stated that he and Frank Tashlin have formed a production company to make a new movie. Called Celestial Enterprises, the film company will make a movie called "Mr. Mother". . . . An intensive promotional campaign was held for "The 2nd Best Secret Agent in the Whole Wide World" which had its world premiere showing at Loew's State. Tie-ins were with four local radio stations, the Houston Post, Avis Rent A Car, and local camera, jewelry, and clothing stores. Here for the opening was Tom Adams, who is seen as secret agent Charles Vine, the title role in the film. . . . The official sale of Interstate Theatre ticket gift coupon books has been started. . . . Hollywood film star and songstress Judy Garland is scheduled to make a personal appearance at the Domed Stadium. . . . The opening night proceeds of the "Battle of the Bulge," to open on Dec. 17 at the Windsor Cinerama, will be for the local Junior Chamber of Commerce projects. . . . "My Fair Lady" will start Christmas engagements at the Granada, Village, and Gaylynn on Dec. 22.



Marty Perlberg, RKO Theatres; star Susan Hart; Samuel Z. Arkoff, executive vice-president, American International Pictures; and James H. Nicholson, president, AIP, are seen at the recent "Goldfoot Day" party held in the Gold Room of the Tower Suite, New York, in connection with AIP's "Dr. Goldfoot and The Bikini Machine."

JACKSONVILLE

Assistant Herbert Ruffner took command of the big, downtown Florida as manager Walter Meier vacationed at his Jacksonville Beach oceanfront home. . . . A sneak preview of "The War Lord" at the Florida was enjoyed by a Saturday night crowd during the run of "Sands of the Kalahari." . . . Increased activity is expected in the downtown theatrical district when the city's new $3,000,000 public library is opened on Nov. 29. It occupies a landscaped area opposite the Empress and Imperial. . . . William Carroll, who has managed the Vogue, Orlando, for several years, is reported to be acquiring its lease from owner L. K. Naas effective Dec. 26. . . . The local suburban Lake Shore, which has been operated by Harry Koehne, passed to the management of Fanny Wright briefly before being acquired by Maurice Magnan, its operator for many years. . . . Harry Kerr, Charlotte distributor and owner of Dominant Pictures, held down the Dominant branch office on a sales trip through his territory. . . .LaMar Sarra, vice president and general counsel of Florida State Theatres, has been honored by Florida Gov. Haydon Burns by being named as one of the five Florida citizens to membership in a new state tax study commission. Sarra has long been recognized as a Florida taxation expert. The new commission also numbers among its membership five state senators and five state representatives. Sarra is also legislative representative of the Motion Picture Exhibitors of Florida and state and local legislative chairman for the Theatre Owners of America. . . . J. D. "Woody" Woodard, Warner Bros. publicist from Atlanta, spent a few days here on advance promotional work for Florida releases of "Never Too Late." The local Little Theatre is currently presenting its stage version of this Broadway hit ahead of the motion picture engagements scheduled for next month. . . . For the first time in its five-year history the 1,000-seat Civic Auditorium Theatre (which is under the same roof as the larger 3,500-seat Civic Auditorium) is booked for a motion picture attraction. Heretofore it has been used only for operas, plays, concerts, ballets, and other live stage attractions although it is equipped for motion picture projection. The screen booking is for "The Restless Ones" during the week of Nov. 29-Dec. 5. It will have a special recorded commentary by evangelist Billy Graham. . . . Burial services were held here for Horace T. Kerr, 57, circuit heating and air conditioning expert for Florida State Theatres. He died of a heart attack. . . . Mrs. Sandra E. Summerlin, who recently resigned from the Universal office for a maternity leave of absence, lost her newborn daughter, Margaret Summerlin. WOMPI members acted in quick and heartfelt sympathy for Sandra in her loss and provided emergency financial aid to the Summerlin family during their ordeal.

MIAMI, FLA.

Movie fans are flocking around the Diplomat Hotel, Hollywood, Fla., main headquarters for the filming of "Birds Do It," starring Soupy Sales, Beverly Adams, Arthur O'Connell, Tab Hunter, Doris Dowling, Edward Andrews, and Frank Nastasi. The Ivan Tors facilities are being utlized to the fullest in achieving special effects in the comedy to be released by Columbia Pictures. . . . Orville Crouch, director of the southern division of Loew's, has announced the appointment of Signed Wexo to be manager of the new Loew's house due to open next month in St. Petersburg. Wexo was formerly division manager of the RKO Theatre Circuit. . . . "My Fair Lady" is set for a reduced price return showing Dec. 22 at the Boulevard, in an exclusive Dade County engagement. . . . The Brandeis University National Women's Committee, Miami Beach chapter, sponsored a special howing of the Israeli comedy, "Sallah," at the Normandie, prior to its scheduled regular run at the Surf and Parkway.

MEMPHIS

The local Variety tent will sponsor a four-day showing of the Hamid-Morton Circus in March. The proceeds will go toward the operation of the Variety Childen's Heart Institute. Circus owner George Hamid came to Memphis to make plans with the Variety Club of the eight circus performances. Some 4,000 books of 13 coupons each will be mailed throughout the mid-south, and committeemen will solicit block sales of tickets to individuals, shopping centers, chain stores, schools, and other organizations. . . . D. M. Reedy is now operating the Okolona, Okolona, Miss. . . . Carroll Drive-In, Huntingdon, Tenn., has closed for the season, as has Malvern Drive-In, Malvern, Ark. . . . Out-of-town barkers listed as recent guests at the local variety tent were Alton Sims, Dallas; Jack Braunagel, North Little Rock, Ark.; Kim Variety tent were Alton Sims, Dallas; Jack Bowles, Osceola, Ark.; Arthur Elkin, Aberdeen, Miss.; Mr. and Mrs. R. L. (Bobby) Wilkerson and Bud Edele, New York; and Jack Lowrey, Russellville, Ark. . . . "James Bond has changed the movies completely," stated an exhibitor watching an afternoon of previews at the local Variety Club at the recent Tri-State Theatre Owners' convention. The previews represented what is to be showing for the first six months of 1966. Connie Richards, amusements editor of the Commercial Appeal, in writing of the trend, stated: "Obviously, the successful Bond pictures have created a happy bandwagon that may soon be overloaded. Spy stories with pretty girls are coming out of the walls for 1966. There will be movies on other subjects for 1966, but they will be outnumbered."

NEW HAVEN—HARTFORD

The Trefes Bros.—Elias and Charles—who own the former Melody Roller Skating Rink building, Groton, now leased by General Dynamics-Electric Boat, have purchased the long-shuttered Groton Theatre, that town, from Groton Associates, Inc., for $30,000. Their future plans for the theatre are undisclosed, although there is talk they may bring roller skating back to Groton. . . . Jack Sanson, retired Hartford district manager, Stanley Warner Theatres, is recuperating at his suburban Manchester home from a heart attack. . . . Eastern Connecticut exhibitor Edward P. Lord, who operated the Palace, Norwich, for more than a year, has agreed to purchase the building for a price in excess of $50,000 from the Murphy-McGarry estates. The theatre was operated for many years by SW and its predecessor organization, Warner Bros. Theatres. . . . Paul Levi, American International field exploiteer was in Hartford ahead of "Dr. Goldfoot and the Bikini Machine." . . . Perakos Theatre Associates installed 450 new in-car heaters at the Southington Drive-In, Southington; the underskyer will now operate on a year-round basis. . . . Sperie P. Perakos, circuit vice-president and general manager, attended a Yale University Alumni Convocation in New Haven. Of the university's 80,000 alumni, some 250 serve on the alumni board. Perakos, a former Yale Club of New Britain president, is on the Alumni Board as counsel for the Yale School of Drama. . . . Dennis P. Rich, Stanley Warner Bristol, Bristol, promoted a Bristol Press coloring contest in the interests of Barney Pitkin Associates' "My Pal Wolf."

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NEW ORLEANS

For the convenience of prospective patrons of the Martin Cinerama, the Opera Guild, which has a boxoffice on the third floor of D. H. Holmes' Store on Canal street is selling reserved seats which may be charged to the purchasers' account at the store. . . . Bob Woodford, handling managerial duties at both the Plaza and Peacock, both owned and operated by Theatre Guild, is the youngest theatre manager in this metropolitan area. . . . Gulf States Theatres has completed plans to start construction on a new theatre in the vicinity of Shreveport, La. Coupled with Gulf States in the construction and ownership of the planned de luxer is the Harrison-McElroy Theatres, Shreveport. . . . L. C. Montgomery, Sr., head, Montgomery Enterprises, is on a South American holiday. . . . Earl Schroeder, Warners' exchange booker, and his wife are on a vacation trip to Mexico. . . . H. P. Mosely has returned to his office manager's duties at MGM following surgery. . . . Mrs. C. Clare Woods, wife of the president of United Theatres, has returned home from the hospital following surgery. . . . Katherine Musmeci is new in the accounting department at United Artists. . . . "Pat" Smith, MGM boxoffice statement clerk, and Richard Herbert were married recently. . . . Ruth Buchmann returned to her secretarial duties at MGM after an operation on her vocal cords. . . . Anna Clare Leggett, MGM exchange, is still away from work recuperating from a major operation. . . . Belated congratulations to Mrs. Joanne Roach, MGM's cashier, on the birth of her second child, an eight pounds, three ounces boy. . . . Frank Henson, manager, Loew's State, was happy over a successful engagement of "'An Evening With The Royal Ballet," shown recently on two days and four performances plus four matinees for higher grade students from elementary and high schools . . . . The Women of the Motion Picture Industry Club of New Orleans has as their new service project helping the girls of the Dr. Russell L. Hollman Vocational Center. This is in addition to their many other charitable projects.

PHILADELPHIA

A. P. Orleans and Monte Tyson are building the new 1400-seat Marvin for William Goldman at Red Lion Road and Roosevelt Boulevard in a new shopping center. . . . Roc Palese, for many years general manager, Varbalow Circuit in Southern New Jersey, underwent surgery in Einstein Medical Center Northern Division. He is in room 350. . . . Also in Einstein Medical Center Northern Division is Bob Shissler, Paramount exchange. . . . David E. Milgram, head, Milgram Theatres, was one of the major sponsors of the 1966 Miss Sepia Pennsylvania Contest held by the Inter-Urban League. Ben B. Greber, president, Film Corporation of America, and a former director of the Eastern Pennsylvania Miss America Contest, served as judge-chairman for the event held at Town Hall and the Elks Central Building. . . . Paul Klieman, owner-operator of a chain of local theatres, will be chairman of the 1966 Police Athletic League development campaign which will take place in February, designated as PAL Month in Philadelphia.

SAN ANTONIO

Films of the Cassius Clay-Floyd Patterson heavyweight championship fight were shown at the Bandera Road and San Pedro d-i's. Showing was set by Bill Rau, owner of the Bandera and booking agent for the San Pedro. . . . About $100 damage was done to the Olmos in a Sunday night burglary. A custodian, Nasario Villareal, said he was cleaning the theatre about 2:15 a.m. Monday and noticed a light burning in the office. He said the door clasp had been broken and that burglars had attempted to break into a safe. Minor damage was also done in the projection room. . . . A capacity turn-out saw Columbia Pictures' new release, "Adventura Al Centro De La Tierra," which was sneak previewed at the Nacional. Pete Fernandez, manager, has pegged this one to be one of the top grossers in his late winter booking. . . . Ted Waggoner, manager of Cinema I and Cinema II, North Star Mall, is holding a Christmas "Buddy" show each Saturday for the next month. Free tickets may be obtained from the Toy Box, which has three locations, and the ticket is good for one free admission with each paid admission to the special show.

CANADIAN COUNCIL

(*Continued from page 9*)

mony between all segments of the industry," he said.

Lloyd C. Pearson, chairman, technical advisory committee, presented a complete report of technical advances in the industry during the past several years.

Frank Fisher, honorary chairman of the Council, commented on the lack of progressive development in the Council which was established in Ottawa in 1949, and said that today there were still eight censor boards of Canada.

"At the most," he said, "there should be two. Actually, there are no censor boards in Britain and we don't need any at all—only, at the most, to classify films."

Delegates elected these officers for 1966: honorary chairman, Peter Myers, Toronto; chairman, H. Prygrocki, Winnipeg; and four vice-chairmen, Gaston Theroux, Montreal, and W. A. Summerville, Jerry Solway, and C. R. B. Salmon, all of Toronto. Dick Main was reappointed secretary-treasurer.

The executive committee recommended to the Council the appointment of a top-flight man to act as public relations counsel and secretary of the organization with permanent headquarters in Toronto.

Reporting for the National Association of Concessionaires, which had been invited to become a new member of the Council, J. J. Fitzgibbons, Jr., chairman, requested a meeting with the executive to explore the possibility of combining both the meetings with a theatre concession equipment trade show. In the event that this is possible, Fitzgibbons said, it would provide a service to exhibitors who are unable to attend trade showings in the United States, and, properly handled, would provide an extra source of revenue for the MPICC and be an added attraction to encourage exhibitors to attend the Council meetings.

Fitzgibbons reported that the activities of his organization were mainly concerned in 1965 with a combined effort with the exhibitors in the field of public relations and that 322 special children's safety shows were held during the year.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



DECEMBER 8, 1965 SECTION TWO VOL. 74 No. 19

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinamaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **BLOOD AND BLACK LACE**—MD—90m.—(TC)—Cameron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult horror meller—Woolner Brothers

6414 **BLOOD ON THE ARROW**—W-91m.—(DC)—Dale Robertson, Martha Hyer, Wendell Corey—5237 (12-16-64)—Old Fashioned fast moving western

6513 **CITY OF FEAR**—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad

CURSE OF THE VOODOO—D—77m.—Bryant Haliday, Lisa Daniely—5345 (11-17-65)—Novel, okay dualler—English made

6412 **ESCAPE BY NIGHT**—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made

6511 **FINGER ON THE TRIGGER**—W—87m.—(TC; TS)—Rory Calhoun, James Philbrook, Silvia Solar—5333 (10-20-65)—Actionful western—Made in Spain

6544 **FOOL KILLER, THE**—D-98.—Anthony Perkins, Edward Albert, Salome Jans — 5277 (4-28-65) — Off-beat drama can use special attention—Landau

FRANKENSTEIN MEETS THE SPACE MONSTER—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler

6510 **GUNMEN OF THE RIO GRANDE**—W—86m.—(WS;C)—Guy Madison, Madeline Lebeau—5321 (9-1-65)—Okay western made in Spain

HUMAN DUPLICATORS, THE—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.

6501 **MARA OF THE WILDERNESS**—D-90m.—(C)—Adam West, Linda Saunders—5293 (6-23-65)—Outdoor adventure is okay family program entry

6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.

OPERATION C.I.A.—MD—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand

6543 **PAWNBROKER, THE**—D-114m.—Rod Steiger, Geraldine Fitzgerald—5273 (4-14-65)—Shatteringly powerful drama heightened by superb acting—Landau

6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program

6504 **TAFFY AND THE JUNGLE HUNTER**—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences

6509 **TICKLE ME**—MU-90m.—(PV; DC)—Elvis Presley, Jocelyn Lane—5293 (6-23-65)—Loads of songs and gals brighten Presley starrer

6542 **UMBRELLAS OF CHERBOURG, THE**—NOV.—90m.—(C)—Catharine Deneuvre—5243 (12-30-64)—Unusual treatment for ordinary love story—French-made; English titles—Landau

6506 **YOUNG DILLINGER**—MD-102m.—Nick Adams, Mary Ann Mobley—5277 (4-28-65)—Typical crime does not pay meller

COMING

DESERT RAVEN, THE—Rachel Roman
GENTLE RAIN, THE—(C)—Christopher George
MAGIC WEAVER, THE—(C)—Fairy Tale
PIE IN THE SKY—Lee Grant, Richard Bray
SECRET AGENTS, THE—Henry Fonda, Robert Ryan

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

6417 **ATRAGON**—MD-88m.—(Colorscope)—Japanese cast—5245 (1-20-65)—Good action import for program—Japanese-made

6503 **BEACH BLANKET BINGO**—CMU-98m.—(P.V.;PC))—Frankie Avalon, Annette Funicello, Deborah Walley—5285 (5-26-65)—Teeners will enjoy latest beach bash

6410 **CONQUERED CITY**—M-91m.—David Niven, Sam Gazzaro, Lea Massari—5257 (3-3-65)—Wartime meller has names to help—Filmed abroad

6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV;PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.

6512 **DIE, MONSTER, DIE**—MD—80m.—(C;S)—Boris Karloff, Niick Adams, Freda Jackson—5349 (12-1-65)—Colorful horror epic

ECCO—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration

6506 **GO GO MANIA**—MU-70m.—(TS;TC)—The Beatles, The Animals, Hermans Hermits—5285 (5-26-65)—Musical strictly for teens—English made

6509 **HOW TO STUFF A WILD BIKINI**—CC-93m.—(PV; PC)—Annette Funicello, Dwayne Hickman, Brian Donlevy—5301 (7-21-65)—Another wild entry for younger set

403 **LAST MAN ON EARTH, THE**—MD-86m.—Vincent Price—5241 (12-30-64)—Fascinating horror entry—Italian-made

6501 **LOST WORLD OF SINBAD, THE**—MD-90m.—(C; Wide Screen)—Toshiro Mifune—5261 (3-17-65)—Fair import has potential—Japanese-made; dubbed in English

6411 **OPERATION SNAFU**—C-93m.—Alfred Lynch, Sean Connery, Ann Beach—5257 (3-3-65)—Cute British service comedy—English-made

6510 **SERGEANT DEADHEAD**—CMU—90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Fred Clark—5309 (8-18-65)—Cute teen comedy has angles to help

6508 **SKI PARTY**—MUC-90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Dwayne Hickman—5293 (6-23-65)—Another gem for teen-agers

6505 **SWINGERS' PARADISE**—C-83m.—(TC; TS)—Cliff Richard, Susan Hampshire—5305 (8-4-65)—Fair comedy for program—English-made

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Adventures Of Scaramoucha	A2	Emb
• Alfie		Par.
• After The Fox		UA
• Agent For H-A-R-M-		U
• Apacha Uprising		Par.
Agent 8¾	A3	Cont.
Agony And The Ecstasy, The ...	A2	Fox
• Alphabet Murders, The	A2	MGM
Alphaville		For.
• Alvarez Kelly		Col.
• Ambush Bay		UA
Amorous Advanture Of Moll Flanders	B	Par.
• And Now Miguel		U
And So To Bed		For.

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

Andy	A3	U
• Anyone for Venice?		UA
Apache Gold	A1	Col.
• Arabesque		U
Arizona Raiders, The	A2	Col.
• Around the World Under the Sea	A1	MGM
Art of Love	A2	U
• Assault On A Queen		Par.
Atragon	A1	A1
Awful Dr. Orlof, The		For.

B

Baby, The Rain Must Fall	A2	Col.
Back Door To Hell	A2	Fox
Bambole	C	For.
• Battle of the Bulge		WB
Battle of Illa Florita, The	A3	WB
Beach Ball	B	Par.
Beach Blanket Bingo	A2	A1
• Beau Geste		U
Bebo's Girl	A3	Cont.
Bedford Incident, The	A2	Col.
Before the Revolution		For.
• Bible, The		Fox
• Big Hand for the Little Lady, A		WB
• Bikini Party In a Haunted House		A1
Billie	A1	UA
• Billy The Kid Vs Dracula		EMB
• Birds Do It		Col.
Black Spurs	A2	Par.
• Blindfold		U
Blood And Black Lace	B	AA
Blood On The Arrow	A2	AA
• Blue Max, The		Fox
• Boy, Did I Get A Wrong Number		UA
Boeing—Boeing	B	Par.
• Born Free		Col.
Bounty Killer, The	A2	EMB
• Boy Cried Murder, The		U
Boy Ten Feet Tall, A	A1	Par.
Brainstorm	A3	WB
Breakfast at Tiffany's-Re	A3	Par.
Bremen Town Musicions, The	A1	FOR
• Brigand of Kandahar, The	A2	Col.
• Bullwhip Griffin		BV
Bunny Lake Is Missing	A3	Col.
Bus Riley's Back In Town	A3	U
Bus, The		Misc.

C

• Cabriola		Col.
Caressed		For.
Carry On Cleo		For.
Casanova '70	B	Emb.
• Cast A Giant Shadow		UA
• Cat, The		EMB
Cavern, The	A2	Fox
• Centurions, The		Col.
Cat Ballou	A2	Col.
• Chase, The		Col.
• Chinese Adventures In China		UA
Cincinnati Kid, The	B	MGM
Circle of Love	C	Cont.
City Of Fear	B	AA
Coast of Skeletons		For.
Clarence The Cross-Eyed Lion	A1	MGM
Collector, The	A4	Col.
• Convict Stage	A2	Fox
Conquered City	A1	A-1
Crack In The World	A2	Par.
Crazy Paradise		For.
Curse Of The Fly, The	A2	Fox
Curse of the Mummy's Tomb, The	A?	Col.
Curse of the Voodoo	B	AA

D

Dark Intruder	A2	U
Darling	A4	Emb.
• Daydreamer, The		Emb.
Dear Bridget	A1	Fox
Dear Heart	A3	WB
• Desert Raven, The	B	AA
Devils of Darkness	B	Fox
Die, Die, My Darling	A3	Col.
Die, Monster, Die		A-1
Dingaka	A3	Emb.
Disorderly Orderly, The	A1	Par.
• Do Not Disturb		Fox
Dr. Goldfoot And The Bikini Machine		A1
Dr. Terror's House Of Horrors	A2	Par.
• Doctor Zhivago		MGM
• Don't Worry, We'll Think Of A Title	A1	UA
• Duel At Diablo		UA

E

East Of Sudan	A1	Col.
Ecco		A1
Eleanor Roosevelt Story, The		Misc.
• El Dorado		Par.
• El Greco		Fox
Escape By Night	A2	AA
Eva	B	For.
Eye Of The Needle, The		For.

6416 **TABOOS OF THE WORLD**—DOC. 97m.—(C)—Narration by by Vincent Price—5273 (4-14-65)—Outstanding, at times shocking, novelty
6419 **TOMB OF LIGEIA**—MD-81m.—(PC; PV)—Vincent Price Elizabeth Shepherd—5253 (2-17-65)—Good horror entry—English-made
404 **UNEARTHLY STRANGER**—MD-68m.—John Neville—5241 (12-30-64)—Original sci-fi entry is well done—English-made
6504 **WAR-GODS OF THE DEEP**—MD-85m.—(Colorscope)—Vincent Price, Tab Hunter, Susan Hart—5293 (6-23-65)—Good programmer
6502 **WAR OF THE ZOMBIES, THE**—MD-85m.—(C; S)—John Drew Barrymore, Susi Andersen—5281 (5-12-65)—Another Italian spectacle for the program—Italian-made; dubbed in English

TO BE REVIEWED

BIKINI PARTY IN A HAUNTED HOUSE—(PV; C)—Tommy Kirk, Deborah Walley, Basil Rathbone
FRANKENSTEIN CONQUERS THE WORLD—Nick Adams
PLANET OF THE VAMPIRES, THE—(TC); S)—Barry Sullivan, Susan Hart
SECRET AGENT FIREBALL—(C; S)—Richard Harrison
SPY IN YOUR EYE—(C)—Dana Andrews, Pier Angeli

BUENA VISTA — DISTRIBUTED DURING THE PAST 12 MONTHS

MONKEY'S UNCLE, THE—C-87m.—(TC)—Tommy Kirk, Annette, Leon Ames—5305 (8-4-65)—Fair Disney family-type comedy
THAT DARN CAT—C-116m.—(TC)—Hayley Mills, Dean Jones—5325 (9-22-65)—Attractive Disney entry for whole family

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
FIGHTING PRINCE OF DONEGAL, THE—(TC)—Peter McEnery, Susan Hampshire—English-made
FOLLOW ME, BOYS—(TC)—Fred MacMurray, Vera Miles, Charile Ruggles
GNOMOBILE, THE—Walter Brennan, Tom Lowell
JUNGLE BOOK, THE—(TC)—Cartoon Feature
LT. ROBIN CRUSOE, U.S.N.—(TC)—Dick Van Dyke, Nancy Kwan
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
UGLY DACHSHUND, THE—(TC)—Dean Jones, Suzanne Pleshette

COLUMBIA — DISTRIBUTED DURING THE PAST 12 MONTHS

APACHE GOLD—W—91m.—(CS; EC)—Lex Barker, Marie Versini—5321 (9-1-65)—Okay lower half western—Filmed abroad; dubbed into English
ARIZONA RAIDERS—W-88m.—(TC; TS)—Audie Murphy, Gloria Talbott—5305 (8-4-65)—Good western entry with color added
65015 **BABY, THE RAIN MUST FALL**—D-100m.—Lee Remick, Steve McQueen—5245 (1-20-65)—Good drama suffers from some slow spots
BEDFORD INCIDENT, THE—D—102m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts
BUNNY LAKE IS MISSING—D—107m.—(PV)—Carole Lynley, Keir Dullea, Laurence Olivier—5334—(10-20-65)—Exercise in tension and suspense holds interest—Made in England
65026 **CAT BALLOU**—CW-96m.—(EC)—Jane Fonda, Lee Marvin, Michael Callan—5281 (5-12-65)—Off-beat western is cute and comic
COLLECTOR, THE—D-119m.—(TC)—Terence Stamp, Samantha Eggar—5285 (5-26-65)—Intriguing, off-beat drama
65009 **CURSE OF THE MUMMY'S TOMB, THE**—MD-81m.—(TS; TC)—Terence Morgan—5249 (2-3-65)—Exploitable horror entry—English-made
65020 **DIE, DIE, MY DARLING**—MD-97m.—(EC)—Tallulah Bankhead, Stefanie Powers, Maurice Kaufman—5273 (4-14-65)—Good suspense shocker for horror fans—English-made
65013 **EAST OF SUNDAN**—MD-84m.—(TS; TC)—Anthony Quale, Syivia Syns—5253 (2-17-65)—Well made escape yarn has Kipling flavor—English-made
66002 **GENGHIS KHAN**—MD-124m.—(PV; TC) Omar Sharif, Stephen Boyd, James Mason, Francoise Dorleac—5277 (4-28-65)—Impressive adventure entry—Filmed abroad
65010 **GORGON, THE**—MD-83m.—(EC)—Peter Cushing, Christopher Lee—5249 (2-3-65)—Okay horror entry—English-made
GREAT SIOUX MASSACRE, THE—MD—91m.—(CS;PC)—Joseph Cotten, Pilip Carey, Nancy Kovack—5329 (10-6-65)—Okay programmer
HARVEY MIDDLEMAN, FIREMAN—C-75m.—(C)—Gene Troobnick, Hermione Gingold—5301 (7-21-65)—Simple, amusing offering has satiric bite
HEROES OF TELEMARK, THE—D—131m.—(TC;PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal
KING RAT—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's
LITTLE ONES, THE—MD—66m.—Carl Gonzales, Kim Smith—5325 (9-22-65)—Good programmer-English-made
66001 **LORD JIM**—D-154m.—(Super Panavision 70; (TC)—Peter O'Toole, James Mason, Curt Jurgens, Daliah Lavi—5257 (3-3-65)—Conrad novel makes for fascinating adventure—Filmed abroad
65017 **LOVE HAS MANY FACES**—D-105m.—(EC)—Lana Turner, Cliff Robertson, Hugh O'Brian—5253 (2-17-65)—Highly lavish tale for the ladies
65018 **MAJOR DUNDEE**—MD-124m.—(PV; EC)—Charlton Heston, Richard Harris, Senta Berger—5261 (3-17-65)—Entertaining, action-packed chase film
MICKEY ONE—D—93m.—Warren Beatty, Hurd Hatfield, Alexandria Stewart—5329 (10-6-65)—Unusual offering needs special attention
66016 **OUTLAWS IS COMING, THE**—C-89m.—Three Stooges, Nancy Kovack—5245 (1-20-65)—Okay entry for kiddie and family trade
THESE ARE THE DAMNED—D-77m.—(Hammerscope)—Macdonald Carey, Shirley Anne Field, Viveca Lindfors—5301 (7-21-65)—Adequate supporting fare—English-made
66004 **SHIP OF FOOLS**—D—141m.—Vivian Leigh, Simone Signoret, Jose Ferrer—5281 (5-12-65)—A shipload of strangers on a voyage provides interesting film fare .
65021 **SYNANON**—D-107m.—Edmond O'Brien, Chuck Connors, Stella Stevens, Alex Cord—5282 (5-12-65)—Gripping, well-made drama on effort to aid drug addicts
TREASURE OF SILVER LAKE—W—82m.—(CS; EC)—Lex Barker, Karin Dor—5321 (9-1-65)—Fair western—Filmed abroad
WINTER A-GO-GO—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set
65014 **WORLD WITHOUT SUN**—DOC-93m.—(C)—Produced by Jacques-Yves Cousteau—5241 (12-30-64)—Fairly interesting under-sea documentary
YOU MUST BE JOKING—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing import—English-made

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule
BIRDS DO IT—(C)—Soupy Sales, Tab Hunter, Doris Dowling
BORN FREE—(PV; C)—Bill Travers, Virginia McKenna
BRIGAND OF KANDAHAR, THE—(C)—Ronald Lewis, Yvonne Romain, Oliver Reed
CABRIOLA—(C)—Marisol, Angel Peralta—Spanish-made
CENTURIONS, THE—(PV; C)—Anthony Quinn, Claudia Cardinale
CHASE, THE—(PV; C)—Marlon Brando, Jane Fonda
FOG—(EC)—John Neville, Donald Houston—English-made
FRONTIER HELLCAT—(CS; C)—Elke Sommer, Stewart Granger
LAST OF THE RENEGADES—(CS;C)—Lex Barker
LIFE AT THE TOP—Laurence Harvey, Jean Simmons—English-made
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
MAGIC WORLD OF TOPO GIGIO, THE—(C)—The Italian Mouse
OPERATION PARADISE—(C)—Michael Connors, Dorothy Provine
PROFESSIONALS, THE—(PV;C)—Burt Lancaster, Lee Marvin, Claudia Cardinale
RIDE BEYOND VENGENCE—(C)—Chuck Connors
SILENCERS, THE—(PV; C)—Dean Martin, Stella Stevens
THAT MAN IN ISTANBUL—(WS. C)—Horst Bucholz
THREE ON A COUCH—(C)—Jerry Lewis, Janet Leigh
TROUBLE WITH ANGELS, THE—(C)Rosalind Russell, Hayley Mills, Binnie Barnes
WALK, DON'T RUN—Cary Grant, Samatha Eggar, Jim Hutton
WRONG BOX, THE—(C)—John Mills, Ralph Richardson—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

AGENT 8¾—C-98m.—(C)—Dirk Bogarde, Sylva Koscina—5301 (7-21-65)—Amusing espionage entry—English-made
BEBO'S GIRL—D-94m.—Claudia Cardinale, George Chakiris—5237 (12-16-64)—Fair import—Italian-made; English titles
CIRCLE OF LOVE—D-105m.—(EC)—Jane Fonda, Maurice Ronet, Catherine Spaak—5269 (3-31-65)—Affairs of the bedroom best suited for adult art and exploitation spots—Filmed abroad; dubbed in English
GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English
KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese made; English titles
LOVE GODDESSES, THE—COMP.-82m.—Stars of yesteryear—5258 (3-3-65)—Exploitable, moderately successful compilation of film clips
RAILROAD MAN, THE—D—105m.—Pietro Germi, Luisa Della Noce, Sylva Koscina—5339 (10-20-65)—Fine import—Italian-made; English titles

SLAVE TRADE IN THE WORLD TODAY—DOC.-86m.—(EC)—Produced by Meleno Malenotti—5233 (12-3-64)—Interesting documentary—Filmed abroad
TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Fiimed in Italy—English language
UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made

COMING

FLAME AND THE FIRE—
OMICRON—Renato Salvatori
LOLLIPOP COVER—Don Gordon
WALK IN THE SHADOW—
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

ADVENTURES OF SCARAMOUCHE, THE—MD-98m.—(C)—Gerard Barray, Gianna Maria Canale—5233 (12-3-64)—Okay swashbuckler for the program—French-Italian made; dubbed in English
BOUNTY KILLER, THE—W-92m.—(TC;TS)—Dan Duryea, Rod Cameron, Audrey Dalton—5294 (6-23-65)—Okay western program
CASANOVA '70—C-113m.—(C)—Marcello Mastroianni, Virna Lisi—5305 (8-4-65)—Fun and romance Italian style Italian-made; English titles.
DARLING—D—122m.—Laurence Harvey, Dirk Bogarde, Julie Christie—5309 (8-18-65)—Intriguing entry for adults—English-made
DINGAKA—MD-98m.—(C)—Stanley Baker, Juliet Prowse—5285 (5-26-65)—Off beat tale of African native's search for vengeance is okay programmer—Filmed abroad
FASCIST, THE—CD-102m.—Ugo Tognazzi, Georges Wilson—5297 (7-7-65)—Amusing tale of ironies of war—Italian-made; English titles
GITI—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences
IL SUCCESSO—D-103m.—Vittorio Gassman, Anouk Aimee—5286 (5-26-65)—Interesting import—Italian-made; English titles
ITALIANO BRAVA GENTE—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles
KIMBERLEY JIM—D-82m.—(WS; C)—Jim Reeves, Madeleine Usher—5278 (4-28-65)—Pleasant programmer—Filmed abroad
LITTLE NUNS, THE—CD—101m.—Catherine Spaak, Didi Perego, Umberto D'Orsi—5325 (9-22-65)—Cute offering for program—Filmed abroad; dubbed in English
MARRIAGE ITALIAN STYLE—D-102m.—(EC)—Sophia Loren, Marcello Mastroianni—5241 (12-30-64)—Interesting import with potent names—Italian-made; English titles
REQUIEM FOR A GUNFIGHTER—W-91m.—(TS; TC)—RodCameron, Stephen McNally—5297 (7-7-65)—Fair western
SEASIDE SWINGERS—CMU-94m.—(CS; TC)—John Leyton, Mike Sarne, Freddie and the Dreamers—5289 (6-9-65)—Amusing programmer aimed at teens—English-made
SECRET OF MAGIC ISLAND, THE—NOV-63m.—(EC)—Narration by Philip Tonken—5278 (4-28-65)—Cute bit of fluff strictly for kiddies—French-made
2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65)—Spoof of spies offers cute entertainment—English-made
THREE PENNY OPERA—MU-83m.—(EC)—Curt Jurgens, Hildegarde Neff, Sammy Davis Jr.—5237 (12-16-64)—Mediocre film of famous stage offering—German-made; dubbed in English
VILLAGE OF THE GIANTS—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

BILLY THE KID VS DRACULA—(C)—John Carradine, Chuck Courtney
CAT, THE—(WS; C)—Dwayne Redland, Peggy Ann Gardner
DAYDREAMER, THE—(Live Action and Animagic)—Jack Gilford
MAN CALLED ADAM, A—Sammy Davis, Jr., Louis Armstrong, Ossie Davis
MAD MONSTER PARTY—(Animagic) Boris Karloff
PARANOIA—Marcello Mastroianni, Catherine Speak
TENTH VICTIM, THE—Marcello Mastroianni, Ursula Andress, Elsa Martinelli
TRAMPLERS, THE—(CS; EC)—Gordon Scott, Joseph Cotten

MGM — DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **CINCINNATI KID, THE**—D—101m.—(MC)—Steve McQueen, Edward G. Robinson, Ann-Margret—5335 (10-20-65)—Well cast and produced drama will need sales push to offset relatively limited appeal of theme
6519 **CLARENCE, THE CROSS-EYED LION**—C-98m.—(MC)—Marshall Thompson, Betsy Drake—5254 (2-17-65)—Whimsical farce is fine family offering
512 **GET YOURSELF A COLLEGE GIRL**—CMU-86m.—(MC)—Mary Ann Mobley, Chad Everett, Willard Waterman—5233 (12-3-64)—Watusi dance fling for teenagers
6518 **GIRL HAPPY**—CMU-96m.—(PV; MC)—Elvis Presley, Shelley Fabares—5246 (1-20-65)—Okay Presley entry
GREAT SPY MISSION, THE—See Operation Crossbow
GREED IN THE SUN—MD—112m.—(CS)—Jean-Paul Belmondo, Andrea Parisy—5325 (9-22-65)—Neat adventure import—French-made; Enylish titles
6522 **GUNFIGHTERS OF CASA GRANDE**—W-92m.—(CS;MC)—Alex Nicol, Diana Lorys—5274 (4-14-65) Big scale western lacking in names—Filmed abroad
6606 **HARUM SCARUM**—CMU—85m.—(MC)—Elvis Presley, Mary Ann Mabley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw.
6521 **HERCULES, SAMSON AND ULYSSES**—MD-85m.—(EC)—Kirk Morris, Richard Lloyd—5282 (5-12-65)—Italian-made spectacle with legendary heroes—Italian-made; dubbed in English
6609 **HILL, THE**—D—120m.—Sean Connery, Harry Andrews, Ian Bannen—5329 (10-6-65)—Pewerful, grim drama of life in a military prison—English-made
6523 **HYSTERIA**—MD-86m.—Robert Webber, Lelia Goldoni—5269 (3-31-65)—Muddled melier for program—English-made
6524 **JOY IN THE MORNING**—D-103m.—(MC)—Richard Chamberlain, Yvette Mimieux—5261 (3-17-65)—Romantic drama should have strong appeal for young aduits
LAUREL AND HARDY'S LAUGHING '20's—COMP—91m.—Laurel and Hardy—5309 (8-18-65)—Nostaigic Robert Youngson compiiation of old comedies provides laughs
6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences
6602 **ONCE A THIEF**—MD—107m.—(PV)—Alain Delon, Ann-Margret, Van Heflin—5321 (9-1-65)—Effective tale of a loser
6529 **OPERATION CROSSBOW (THE GREAT SPY MISSION)**—D-116m.—(PV, MC)—Sophia Loren, George Peppared, Trevor Howard—5274 (4-14-65)—Well-made, exciting tale of espionage in war
6514 **QUICK BEFORE IT MELTS**—C-98m.—(PV; MC)—George Maharis, Anjanette Comer, Robert Morse—5238 (12-16-64)—Amusing comedy
6516 **ROUNDERS, THE**—C-85m.—(PV; MC)—Glenn Ford, Henry Fonda—5246 (1-20-65)—Adult western horse story
6520 **SANDOKAN THE GREAT**—MD-110m.—(TS; TC)—Steve Reeves—5274 (4-14-65)—Action packed jungle adventure—Italian-made; dubbed in English
SANDPIPER, THE—D-116m.—(PV; MC)—Elizabeth Taylor, Richard Burton—5297 (7-7-65)—Lush Taylor-Burton love story is boxoffice natural
6604 **SECRET OF MY SUCCESS, THE**—C—112m.—(PV;MC)—Shirley Jones, Stella Stevens, James Booth—5330 (10-6-65)—Cute comedy—Filmed abroad
6526 **SHE**—MD-106m.—(CS; TC)—Ursula Andress, John Richardson—5274 (4-14-65)—Large scale film version of famous novel is exploitable—English-made
6515 **SIGNPOST TO MURDER**—D-79m.—(PV)—Stuart Whitman, Joanne Woodward—5238 (12-16-64)—Bizarre whodunit for program—English-made
513 **36 HOURS**—D-115m.—(PV)—James Garner, Rod Taylor, Eva Marie Saint—5233 (12-3-64)—Interesting drama
VICE AND VIRTUE—MD—103m.—Annie Girardot, Catherine Deneuve, Robert Hossein—5262 (3-17-65)—Nazis in occupied France subject of strong Roger Vadim film—French-made; dubbed in English
WHERE THE SPIES ARE—MD—110m.—(PV;C)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad
WHEN THE BOYS MEET THE GIRLS—MU—110m.—(PV;MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set
YELLOW ROLLS-ROYCE, THE—122m.—(MC; PV)—Rex Harrison Shirley MacLaine, Ingrid Bergman, Omar Shariff—5246 (1-20-65)—Names should make this episodic offering a boxoffice natural—English-made
6517 **YOUNG CASSIDY**—D-110m.—(TC)—Rod Taylor, Flora Robson—5258 (3-3-65)—Fine drama for discriminating audiences—Made in England
6525 **ZEBRA IN THE KITCHEN**—CD-93m.—(MC)—Jay North, Martin Milner, Joyce Meadows—5262 (3-17-65)—Okay family picture especially for kid matinees

COMING

ALPHABET MURDERS, THE—Tony Randall, Anita Ekberg—English-made
AROUND THE WORLD UNDER THE SEA—(Panavision 65, MC)—Lloyd Bridges, Brian Kelly, Shirley Eaton
DOCTOR ZHIVAGO—(PV; MC)—Omar Sharif, Rita Tushingham, Tom Courtenay, Alec Guinness

F

Face of Fu Manchu, The..... AI For.
Family Jewels, The ..... AI Par.
Fanny Hill..... For.
●Fantastic Voyage ..... Fox
Fascist, The ..... EMB.
Ferry Cross The Mercey ..... AI UA
Fiendish Ghouls, The..... For.
●Fighting Prince of Donegal, The. BV
Finger On the Trigger ..... AA
● Fine Madness, A ..... WB
●Flame and the Fire ..... Cont.
● Flight Of The Phoenix, The .... Fox
Flower Drum Song-Re ..... A2 U
Fluffy ..... AI U
●Fog ..... Col.
● Follow Me, Boys ..... BV
Fool Killer, The ..... A2 AA-Landau
Fort Courageous ..... B Fox
●Fortune Cookie, The ..... UA
●Frankenstein Conquers The World A-I
Frankenstein Meets the Space Monsters ..... AA
● Frankie and Johnny ..... UA
Friends of the Family ..... For.
●Frontier Hellcat ..... Col.
●Funny Thing Happened On The Way To The Forum, A ..... UA

G

Genghis Khan ..... A3 Col.
● Gentle Rain, The ..... AA
Get Yourself A College Girl ... B MGM
Ghidrah, The Three-Headed Monster ..... A2 Cont.
● Ghost And Mr. Chicken, The ... U
Girl Happy ..... B MGM
Girls On The Beach ..... B Par.
Girl ..... AI EMB
●Glass Bottom Boat, The ..... MGM
Glory Guys, The ..... A2 UA
● Gnomobile, The ..... BV
Go-Go Big Beat ..... For.
Go Go Mania ..... AI A-I
Great Race, The ..... AI WB
Great Sioux Massacre, The ..... A2 Col.
Greatest Story Ever Told, The.... AI UA
Greed In The Sun ..... A3 MGM
●Group, The ..... UA
Great Spy Mission, The (See Operation Crossbow) ..... MGM
Gunfighters, At Casa Grande .... A2 MGM
Gunmen Of The Rio Grande .. AA
● Gunpoint ..... U
Guns Of August ..... AI U

H

Hallelujah Trail, The ..... AI UA
Hansel and Gretel ..... AI For.
Harum Scarium ..... A2 MGM
Harlow ..... B Misc.
Harlow ..... A3 Par.
●Harper ..... WB
Harvey Middleman, Fireman .... A2 Col.
Having A Wild Weekend ..... A3 WB
● Hawaii ..... UA
Heipl ..... AI UA
Hercules Against the Moon Men For.
Hercules, Samson and Ulysses .. AI MGM
Hercules vs The Giant Warriors For.
Heroes Of Telemark ..... Col.
High Infidelity ..... C For.
High Wind In Jamaica, A ..... A2 Fox
Hill, The ..... A4 MGM
Horrors Of Spider Island..... Misc.
Horrible Dr. Hichcock, The .... For.
● Hotel Paradiso ..... MGM
Hours Of Love, The ..... For.
How To Murder Your Wife .... A3 UA
●How To Steal A Million Dollars And Live Happily Ever After ... Fox
How To Stuff A Wild Bikini .... B A-I
Human Duplicators ..... AA
Hush, Hush, Sweet Charlotte ... A3 Fox
Hysteria ..... A3 MGM

I

●Idol, The ..... Par.
I Saw What You Did ..... A3 U
I'll Take Sweden ..... B UA
Il Successo ..... A3 EMB
Image Of Love ..... C Misc.
Imitation Of Life-Re ..... A3 U
● Incident At Phantom Hill, The.. AI U
In Harm's Way ..... B Par.
Inheritance, The ..... Misc.
● Inside Daisy Clover ..... WB
Italiano Brava Gente ..... A3 EMB
Ipcress File, The ..... A2 U
● Is Paris Burning? ..... Par.

J

●Johnny Reno ..... Par.
●Johnny Tiger ..... U

Joy In The Morning	A3	MGM
•Judith		Par.
Juliet of the Spirits		For.
•Jungle Book, The		BV

K

•Khartoum		UA
•Kid Rodelo		Par.
King And Country		For.
Kimberley Jim	A2	Emb.
King Rat	A3	Col.
Kiss Me, Stupid	C	Misc.
Knack, The	A4	UA
Knockout		Misc.
Kwaidan		Cont.

L

La Boheme	A2	WB
•Lady L		MGM
Last Man On Earth, The	A2	AI
•Last of the Renegades		Col.
•Last of the Secret Agents, The		Par.
Laurel and Hardy's Laughing 20's	AI	MGM
•Lt. Robin Crusoe, U.S.N.		BV
•Life At The Top		Col.
Life Upside Down		For.
•Liquidator, The		MGM
Little Nuns, The	AI	Emb.
Little Ones, The	A2	Col.
•Little Prince And The Eight-Headed Dragon, The		Col.
Living It Up-Re	AI	Par.
•Lollipop Cover		Cont.
Lord Jim	A2	Col.
•Lord Love A Duck		UA
Lost World Of Sinbad	B	A-I
Love And Kisses	A2	U
Love Goddesses	C	Cont.
Love Has Many Faces	B	Col.
Love in Four Dimensions	C	For.
Loved One, The	B	MGM

M

Mad Executioners, The	A2	Par.
•Mad Monster Party		EMB
•Madame X		U
•Made In Paris		MGM
•Mademoiselle		UA
Maedchen In Uniform	A2	For.
•Magic Weaver, The		AA
•Magic World of Topo Gigio, The	AI	Col.
Major Dundee	A2	Col.
Male Hunt	B	For.
•Man Called Adam, A		Emb.
•Man Could Get Killed, A		U
Man From Button Willow, The	AI	Misc.
Man In The Dark	A3	U
Mara Of The Wilderness	AI	AA
Marriage-Italian Style	A-	Emb.
Marriage On The Rocks	B	WB
Married Woman, The	C	For.
Masquerade	A2	UA
•Maya		MGM
McHale's Navy Joins the Air Force	AI	U
Mickey One	A3	Col.
Mirage	A2	U
•Mister Buddwing		MGM
Mister Moses	A2	UA
•Modesty Blaise		Fox
Moment Of Truth, The	A4	For.
•Moment To Moment	A3	U
•Monkeys Go Home		BV
Monkey's Uncle, The	AI	BV
•Money Trap, The	B	MGM
Morituri (The Saboteur)	A3	Fox
Muriata	AI	WB
Mutiny In Outer Space		AA
My Baby Is Black		For.
My Blood Runs Cold	A2	WB
My Fair Lady	AI	WB

N

Naked Brigade, The	A2	U
•Naked Prey, The	B	Par.
Nanny, The	A3	Fox
Nasty Rabbit, The		Misc.
•Nevada Smith		Par.
Never Too Late	A3	WB
New Angels, The	C	For.
•New World, A		UA
•Night of The Grizzly		Par.
Night Walker, The	A2	U
Nobody Waved Goodbye	A2	Misc.
None But The Brave	A2	WB
Not on Your Life		For.

GLASS BOTTOM BOAT, THE—(PV, MC)—Doris Day, Rod Taylor
HOTEL PARADISO—(PV; C)—Alec Guinness, Gina Lollobrigida
LIQUIDATOR, THE—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—English-made
LADY L—(PV;EC)—Sophia Loren, Paul Newman, David Niven
MADE IN PARIS—(PV; MC)—Ann-Margret, Louis Jourdan
MAYA—(PV; MC)—Clint Walker, Jay North
MISTER BUDDWING—James Garner, Jean Simmons, Suzanne Pleshette
MONEY TRAP, THE—(PV)—Glenn Ford, Elke Sommer
PATCH OF BLUE, A—(PV)—Sidney Poitier, Shelley Winters
SEVEN WOMEN—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton
SINGING NUN, THE—Debbie Reynolds, Chad Everett, Ricardo Montalban, Greer Garson
SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
THERE'S NO PLACE LIKE SPACE—(PV; MC)—Herman's Hermits
13—Kim Novak, David Niven, Flora Robson

PARAMOUNT — DISTRIBUTED DURING THE PAST 12 MONTHS

6420 **AMOROUS ADVENTURES OF MOLL FLANDERS, THE**—C-126m.—(PV;TC)—Kim Novak, Richard Johnson, Angela Lansbury—5286 (5-26-65)—Naughty but nice funfest for adults—Made in England
6515 **BEACH BALL**—CMU—83m.—(TC)Edd Byrnes, The Supremas—5530 (10-6-65)—Okay entry for teen set
6414 **BLACK SPURS**—W-81m.—(TC; TS)—Rory Calhoun, Terry Moora, Linda Darnell, Scott Brady—5282 (5-12-65)—Satisfactory action for western fans with names to help
6508 **BOEING,BOEING**—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funmakers in furious frolic about sex
6407 **BOY TEN FEET TALL, A**—D-88m.—(CS; TC)—Edward G. Robinson, Constance Cummings, Fergus McClelland—5246 (1-20-65)—Interesting entry for young and old alike—Filmed abroad
R6505 **BREAKFAST AT TIFFANY'S**—C—115m.—(TC)—Audrey Hepburn, George Peppard—5322 (9-1-65)—Reissue of sophisticated entry is best for big city spots
6410 **CRACK IN THE WORLD**—MD-96m.—(TC)—Dana Andrews, Janette Scott—5254 (2-17-65)—Good science fiction entry
6406 **DISORDERLY ORDERLY, THE**—C-90m.—(TC)—Jerry Lewis,Susan Oliver—5238 (12-16-64)—Typical Jerry Lewis farce primarly for kids
6415 **DR. TERROR'S HOUSE OF HORRORS**—D-98m.—(TC)—Peter Cushing, Christopher Lee—5275 (4-14-65)—Off-beat horror entry has interest—English-made.
6422 **FAMILY JEWELS, THE**—C-100m.—(TC)—Jerry Lewis, Donna Butterworth—5294 (6-23-65)—Typical Lewis zaniness strictly for his fans
6419 **GIRLS ON THE BEACH, THE**—MU-80m.—(TC)—Martin West, Noreen Corcorah, The Crickets, The Beach Boys, Lesley Gore—5282 (5-12-65)—Bikinis plus rock 'n' roll add up to teen fun
6423 **HARLOW**—D-125m.—(PV; TC)—Carroll Baker, Martin Balsam, Rad Buttons—5297 (7-7-65)—Well-made, interesting biofiim about yesterday's love goddess
6418 **IN HARM'S WAY**—D-165m.—(PV)—John Wayne, Kirk Douglas, Patricia Neal—5269 (3-31-65)—Impressive entertainment should register well with general audiences
R6502 **LIVING IT UP**—CMU—95m.—(TC)—Dean Martin, Jerry Lewis, Janet Leigh—5322 (9-1-65)—High rating comedy reissue
6516 **MAD EXECUTIONERS, THE**—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English
R6501 **PARDNERS**—C—88m.—(TC)—Dean Martin, Jerry Lewis, Lori Nelson—5322 (9-1-65)—Amusing reissue of western spoof has names, laughs and music
R6408 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles, John Gavin, Janet Leigh—5247 (1-20-65)—Reissue is rare experience in horror—(Reissue)
6507 **RED LINE 7000**—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults
6510 **REVENGE OF THE GLADIATORS**—MD—100m.—(TC;TS)—Roger Browne—5326 (9-22-65)—Action entry okay for program—Filmed abroad; dubbed in English
R6506 **SABRINA**—CD—113m.—Humphrey Bogart, Audrey Hepburn, William Holden—5322 (9-1-65)—High rating reissue
6514 **SANDS OF THE KALAHARI**—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagery in the struggle for survival—Made in Africa
6511 **SEVEN SLAVES AGAINST THE WORLD**—MD—96m.—(TS;TC)—Roger Browns—5331 (10-6-65)—Will please kids and action fans—Italian-made; dubbed in English
6503 **SITUATION HOPELESS—BUT NOT SERIOUS**—CD—97m.—Sir Alec Guinness, Michael Connors, Robert Radford—5330 (10-6-65)—Entertaining entry—Filmed abroad
6513 **SKULL, THE**—D—83m.—(TC; TS)—Peter Cushing, Christopher Lee, 5322 (9-1-65)—Interesting horror entry—Filmed abroad
6421 **SONS OF KATIE ELDER, THE**—W-122m.—(PV; TC)—John Wayne, Daan Martin, Martha Hyer—5298 (7-7-65)—Very good big scale western
6409 **SYLVIA**—D-115m.—Carroll Baker, George Maharis, Edmond O'Brien—5249 (2-3-65)—Interesting drama for adults
6512 **TOWN TAMER**—W-89m.—(TC; TS)—Dana Andrews, Terry Moore, Pat O'Brien—5302 (7-21-65)—Okay western
R6413 **WORLD OF SUZIE WONG, THE**—D-129m.—(TC)—William Holden, Nancy Kwan—5262 (3-17-65) High rating, colorful screen version of hit book and play—Reissue
6411 **YOUNG FURY**—W-80m.—(TS; TC)—Rory Calhoun, Virginia Mayo, John Agar—5249 (2-3-65)—Okay western for program

COMING

ALFIE—(TS; TC)—Michael Caine, Shelly Winters—English-made
APACHE UPRISING—(TS; TC)—Rory Calhoun, Corinne Calvert, Lon Chaney
ASSAULT ON A QUEEN—(TC)—Frank Sinatra, Virna Lisi, Tony Franciosa
ELDORADO—(TC)—John Wayne, Robert Mitchum, Michele Caray
IDOL, THE—Jennifer Jones, John Leyton—English-made
IS PARIS BURNING?—(PV)—Kirk Douglas, Leslie Caron
JOHNNY RENO—(TS; TC)—Dana Andrews, Jane Russell, Lyle Battger
JUDITH—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins
KID RODELO—Don Murray, Janet Leigh, Broderick Crawford
LAST OF THE SECRET AGENTS, THE—(TC)—Marty Allen, Steve Rossi
NEVADA SMITH—(PV; EC)—Steve McQuaan, Karl Malden
NIGHT OF THE GRIZZLY—(TC; TS)—Clint Walker, Martha Hyer
PARADISE, HAWAIIAN STYLE—(TC)—Elvis Presley
PROMISE HER ANYTHING—(TC)—Warren Beatty, Leslie Caron—English-made
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters.
NAKED PREY, THE—(PV; TC)—Cornel Wilde
OSCAR, THE—(WS; EC)—Stephen Boyd, Elke Summer, Milton Berle.
SECONDS—Rock Hudson, Salome Jens
SLENDER THREAD, THE—Sidney Poitier, Anne Bancroft
SPY WHO CAME IN FROM THE COLD, THE—Richard Burton, Claire Bloom
THIS PROPERTY IS CONDEMNED—(TS; TC)—Natalie Wood, Robert Redford
YOU JUST KILL ME—Tony Curtis, Rosanna Schiffino

20TH CENTURY-FOX — DISTRIBUTED DURING THE PAST 12 MONTHS

566 **AGONY AND THE ECSTASY, THE**—D—140m.—(Todd-AO; DC)—Charlton Heston, Rex Harrison, Diane Cilento—5326 (9-22-65)—High rating roadshow drama about Michelangelo and his works
430 **BACK DOOR TO HELL**—MD-68m.—Jimmie Rodgers, Jack Nicholson—5234 (12-3-64)—Okay programmer
CAVERN, THE—D—83m.—John Saxon, Brian Aherne, Rosanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad
517 **CURSE OF THE FLY, THE**—(CS)—D—86m.—Brian Donlavy, Carola Gay—5322 (9-1-65)—Okay programmer—English-made
503 **DEAR BRIGITTE**—C-100m.—(CS; DC)—James Stewart, Billy Mumy, Brigitte Bardot—5250 (2-3-65)—Amusing comedy
518 **DEVILS OF DARKNESS**—D—88m.—(DC)—William Sylvastar, Hubert Noel, Tracy Reed—5322 (9-1-65)—Interesting programmer on the supernatural—Filmed abroad
516 **FORT COURAGEOUS**—W—72m.—Fred Bier, Donald Barry, Hanna Landy—5278 (4-28-65)—Okay Programmer
513 **HIGH WIND IN JAMAICA, A**—D-104m.—(CS;DC)—Anthony Quinn, Lila Kedrova, James Coburn—5286 (5-26-65)—Off-beat drama can go art or regular
504 **HUSH, HUSH, SWEET CHARLOTTE**—D-133m.—Bette Davis, Olivia de Havilland, Joseph Cottan, Agnes Moorehead—5247 (1-20-65)—Highly effective horror entry
520 **MORITURI (THE SABOTEUR)**—D—123m.—Marlon Brando, Yul Brynner, Janet Margolin—5302 (7-21-65)—Tense drama of adventure and intrigue on a doomed ship

NANNY, THE—D—93m.—Bette Davis, Wendy Craig, William Dix—5336 (10-20-65)—Absorbing psychological drama—English-made

502 PLEASURE SEEKERS, THE—CD-107m.—(CS; DC)—Ann-Margret, Tony Francisca, Carol Lynley—5242 (12-30-64)—Entertaining entry

427 RAIDERS FROM BENEATH THE SEA—MD-73m.—Ken Scott, Merry Anders—5247 (1-20-65)—Fair programmer

RETURN OF MR. MOTO, THE—MD—71m.—Henry Silva, Suzanne Lloyd—5351 (12-1-65)—Fair lower half entry

523 REWARD, THE—D—922m.—(CS; DC)—Max Von Sydow, Yvette Mimeux, Efram Zimbalist, Jr.—5326 (9-22-65)—Effective drama

SABOTEUR, THE—See Morituri

555 SOUND OF MUSIC, THE—MU-174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad

SPACEFLIGHT IC-1—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England

560 THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES—C-133m.—(Todd-AO-DC)—Stuart Whitman, Sarah Miles, Robert Morley—5289 (6-9-65)—Funny, colorful spectacle looks like solid popular entertainment.

514 UP FROM THE BEACH—D-99m.—(CS)—Cliff Robertson, Irina Demick, Marius Goring, Red Buttons—5289 (6-9-65)—Fairly interesting tale of people in war

515 VON RYAN'S EXPRESS—MD—117m.—(DC)—Frank Sinatra, Trevor Howard—5286 (5-26-65)—Good Action and suspense entry

508 WAR PARTY—W-72m.—Michael T. Mikler, Davey Davison, Donald Barry—5262 (3-17-65)—Okay Programmer

521 WILD ON THE BEACH—CMU—77m.—Frankie Randall, Sherry Jackson—5323 (9-1-65)—Mild rock 'n' roll entry for program

ZORBA, THE GREEK—D-142m.—Anthony Quinn, Alan Bates, Irene Papas—5238 (12-16-64)—Fine drama—Filmed in Greece—International Classics

COMING

BIBLE, THE—Peter O'Toole, Ava Gardner, John Huston
BLUE MAX, THE—George Peppard, James Mason, Ursula Andress
CONVICT STAGE—Harry Lauter, Donald Barry
DO NOT DISTURB—(CS; DC)—Doris Day, Rod Taylor
EL GRECO—(C)—Mel Ferrer, Rosanna Schiaffino
FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien
FLIGHT OF THE PHOENIX, THE—James Stewart, Peter Finch, Ernest Borgnine
HOW TO STEAL A MILLION DOLLARS AND LIVE HAPPILY EVER AFTER—(PV; DC)—Audrey Hepburn, Peter O'Toole, Charles Boyer
MODESTY BLAISE—Dirk Bogarde, Terence Stamp
ONE MILLION YEARS B. C.—John Richardson, Raquel Welch
OUR MAN FLINT—(CS; DC)—James Coburn, Gila Gulan, Lee J. Cobb
OUTLAWS OF RED RIVER, THE—George Montgomery
STAGECOACH—(CS; DC)—Ann-Margret, Michael Connors, Red Buttons
WEEKEND AT DUNKIRK—(DC)—Jean-Paul Belmondo, Catherine Spaak

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6514 BILLIE—CMU—87m.—(TC; TS)—Patty Duke, Warren Berlinger, Jim Backus—5323 (9-1-65)—Wholesome, heart-warming comedy for family trade—Chrislaw

6502 FERRY CROSS THE MERSEY—MU-86m.—Gerry and The Pacemakers—5250 (2-3-65)—Rock 'n' roll for teen-agers—English-made—(Brian Epstein)

6511 GLORY GUYS, THE—CD-112m.—(PV; DC)—Tom Tryon, Harve Presnell, Senta Berger—5302 (7-21-65)—Lively outdoor yarn about Indian fighters—Levy-Gardner-Laven

6501 GREATEST STORY EVER TOLD, THE—D-194m.—(CN; TC)—Max Von Sydow, Dorothy McGuire, Charlton Heston—5254 (2-17-65)—A production of note—Stevens

6512 HALLELUJAH TRAIL, THE—C-167m.—(Cinerama; TC—Burt Lancaster, Lee Remick—5294 (6-23-65)—The west at its wildest makes for an unusual comic entry—Mirisch

6513 HELP!—CMU—90m.—(EC)—The Beatles—5310 (8-18-65)—Beatlemania strikes again—Shenson—Filmed abroad

6503 HOW TO MURDER YOUR WIFE—C-118m.—(TC)—Jack Lemmon, Vira Lisl, Terry-Thomas—5247 (1-20-65)—Fun entry is good for many laughs but could use trimming—Axelrod

6509 I'LL TAKE SWEDEN—C-96m.—(TC)—Bob Hope, Tuesday Weld, Frankie Avalon—5290—(6-9-65)—Hope, bikinis, and rock 'n' roll provide summer-weight fun—Small

790 KNACK, THE—AND HOW TO GET IT—C-84m.—Rita Tushingham, Ray Brooks, Michael Crawford—5299 (7-7-65)—Wacky Comedy seems good bet for art and specialty spots—English-made—Lopert

6508 MASQUERADE—CAD-101m.—(EC)—Cliff Robertson, Jack Hawkins—5278 (4-28-65—Entertaining comedy adventure—Filmed abroad—Novus

6506 MR. MOSES—CD-113m.—(PV; TC)—Robert Mitchum, Carroll Baker—5275 (4-14-65)—Off-beat African adventure comedy is thoroughly entertaining—Ross-Talbot

6504 RAGE TO LIVE, A—D—101m.—(PV)—Suzanne Pleshette, Bradford Dillman, Ben Gazzara—5327 (9-22-65)—"Soap opera" type offering may be best for femmes—Mirisch

6515 RETURN FROM THE ASHES—D—105m.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-20-65)—Intriguing drama—Filmed abroad—Mirisch

6505 SATAN BUG, THE—MD-114m.—(PV; DC)—George Maharis, Richard Basehart, Anne Francis—5262 (3-17-65)—Suspenseful yarn loaded with action and thrills—Mirisch-Kappa

6601 THOUSAND CLOWNS, A—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of state play—Harrell

6507 TRAIN, THE—D-133m.—Burt Lancaster, Paul Scofield, Jeanne Moreau—5259 (3-3-65)—High rating war-time adventure entry—Filmed in France

6510 WHAT'S NEW PUSSYCAT?—C-108m.—(TC)—Peter Sellers, Peter O'Toole, Romy Schneider—5294 (6-23-65)—Wacky comedy has angles to sell—Filmed abroad—Feldman

COMING

AMBUSH BAY—Hugh O'Brian, Mickey Rooney—Courageous
ANYONE FOR VENICE?—Rex Harrison, Maggie Smith, Capucine—Feldman
AFTER THE FOX—(C)—Peter Sellers, Victor Mature—Montoro
BOY, DID I GET THE WRONG NUMBER—(TC)—Bob Hope, Elke Sommer—Small
CAST A GIANT SHADOW—(PV; C)—Kirk Douglas, Santa Berger, Frank Sinatra—Mirisch
DON'T WORRY, WE'LL THINK OF A TITLE—Morey Amsterdam, Rose Marie—Schenck
DUEL AT DIABLO—(C)—James Garner, Sidney Poitier, Bibi Andersson
FRANKIE AND JOHNNY—(TC)—Elvis Presley—Admiral
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford
CHINESE ADVENTURES IN CHINA—(C)—Jean Paul Belmondo-Ursula Andress
FORTUNE COOKIE, THE—Jack Lemmon, Walter Matthau—Mirisch
GROUP, THE—(WS; C)—Candice Bergen, James Broderick—Feldman
HAWAII—(PV; C)—Julie Andrews, Max Von Sydon—Mirisch
LORD LOVE A DUCK—(C)—Roddy McDowall, Tuesday Weld—Charleston
KHARTOUM—(PV 70, TC)—Charlton Heston, Laurence Olivier
MADEMOISELLE—Jeanne Moreau Ettore Manni—Woodfall
NEW WORLD, A—Nino Castelnova, Christine De La Roche-Saltzman
RUSSIANS ARE COMING, THE—Alan Arkin, Jonathan Winters, Eva Marie Saint
SAILOR FROM GIBRALTOR—Jeanne Moreau, Ian Bannen—Woodfall
10:30 P.M. SUMMER—Melina Mercouri, Peter Finch
THUNDERBALL—(PV, TC)—Sean Connery—Bernard Lee, Lois Maxwell
VIVA MARIA—(C)—Brigette Bardot, Jeanne Moreau, George Hamilton—Dancigers-Malle
WHAT DID YOU DO IN THE WAR, DADDY? —(C)—James Coburn, Dick Shawn—Mirisch

UNIVERSAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6530 ANDY—D-86m.—Norman Alden—5250 (2-3-65)—Off-beat character study for art and specialty houses

6517 ART OF LOVE, THE—C-99m.—(TC)—James Garner, Elke Sommer, Dick Van Dyke—5283 (5-12-65)—Amusing comedy has names to help

6507 BUS RILEY'S BACK IN TOWN—D—93m.—(EC)—Ann-Margaret, Michael Parks—5263 (3-17-65)—Portrayal of boy maturing in fast company has James Dean touch

6525 DARK INTRUDER—MD-59m.—Leslie Nielsen, Gilbert Green, Judi Meredith—5306 (8-4-65)—Okay program filler

6512 FLOWER DRUM SONG—MU-131m.—(TC; PV)—Nancy Kwan, James Shigeta—5287 (5-26-65)—Reissue, is highly entertaining, pleasure-packed musical—Reissue

6513 FLUFFY—C-92m.—(C)—Tony Randall, Shirley Jones—5275 (4-14-65)—Cute comedy for youngsters and family audiences

6502 GUNS OF AUGUST, THE—DOC-99m.—Created and produced by Nathan Kroll—5239 (12-16-64)—Interesting documentary on World War I

6524 IPCRESS FILE, THE—MD-108m.—(TS; TC)—Michael Caine, Nigel Green—5298 (7-7-65)—Good espionage entry—English-made

6511 IMITATION OF LIFE—D—124m.—(EC)—Lana Turner, John Gavin, Sandra Dee— 5287 (5-26-65)—Reissue is high rating drama—Reissue

6522 I SAW WHAT YOU DID—MD-82m.—Joan Crawford, John Ireland, Andi Garrett, Sharyl Locke—5283 (5-12-65)—Good suspense programmer

6527 LOVE AND KISSES—CMU—87m.—(TC)—Rick Nelson, Kristin Nelson, Jack Kelly—5310 (8-10-65)—Amusing entry with angles for teens

6506 MAN IN THE DARK—D-78m.—William Sylvester, Barbara Sheily—5250 (2-3-65)—Okay programmer—English-made

O

• Oh Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feeling So Sad		Par.
• Omicron		Cont.
Once A Thief	A3	MGM
• One Million Years B. C.		Fox
Operation C.I.A.	A2	AA
• Operation Paradise		Col.
Operation SNAFU	A3	AI
Operation Crossbow (The Great Spy Mission)	A1	MGM
• Oscar, The		Par.
• Othello		WB
• Our Man Flint		Fox
• Out of Sight		U
Outlaws Is Coming, The	A1	Col.
• Outlaws Of Red River, The		Fox

P

• Paradise, Hawaiian Style		Par.
Pardners-Re	A1	Par.
• Paranioa		Emb.
Paris Secret		For.
• Patch of Blue, A	A3	MGM
Pawnbroker, The	C	AA-Landau
• Pie In The Sky	A3	AA
Pinocchio In Outer Space	A1	U
• Planet of the Vampires, The		AI
Playground, The		Misc.
Pleasure Seekers, The	B	Fox
• Professionals, The		Col.
• Promise Her Anything		Par.
Psycho—Re.	B	Par.

Q

Quick, Before It Melts	B	MGM

R

Racing Fever	B	AA
Rage To Live, A	A3	UA
Raiders From Beneath The Sea	B	Fox
Railroad Man, The	A2	Cont.
Rapture	A3	For.
• Rare Breed, The		U
Rattle Of A Simple Man		Cont.
Red Lanterns		For.
Repulsion	C	For.
Red Line 7000	B	Par.
Requiem For A Gun Fighter	A1	EMB
Return From The Ashes	A3	UA
Return of Mr. Moto	B	Fox
Revenge of The Gladiators, The	A2	Par.
Reward, The	A2	Fox
• Ride Beyond Vengence		Col.
Rope of Flesh		Misc.
Rotten to the Core	A3	For.
Rounders, The	A3	MGM
• Russians Are Coming, The		UA

S

Saboteur, The (see Morituri)		Fox
Sabrina-Re	B	Par.
• Sailor From Gibraltor		UA
Sampson vs The Giant King		For.
Sandokan, The Great	A1	MGM
Sandpiper, The	B	MGM
Sands of The Kalahari	A3	Par.
Satan Bug, The	A2	UA
Scarlet Letter, The		Misc.
Seaside Swingers	A1	Emb.
2nd Best Secret Agent In The Whole Wide World		EMB
• Seconds		Par.
• Secret Agents, The		AA
Secret Of Blood Island	A2	U
Secret Of Magic Island	A1	Emb.
Secret Of My Success, The	A2	MGM
Sergeant Deadhead	A3	AI
Seven Slaves Against The World.	A2	Par.
• Seven Women	B	MGM
Sex And The Single Girl	B	WB
She	A2	MGM
Shenandoah	A1	U
Ship Of Fools	A3	Col.
Signpost To Murder	A3	MGM
• Silencers, The		Col.
• Singing Nun, The		MGM
Situation Hopeless But Not Serious	A2	Par.
Ski Party	A2	AI
Skull, The	A2	Par.
Slave Trade In The World Today	A3	Cont.
Sleeping Beauty, The	A1	For.
• Slender Thread, The		Par.
Snow White	A1	For.
• Son Of A Gunfighter	A1	MGM
Sons Of Katie Elder, The	A1	Par.
Sound Of Music, The	A1	Fox
• Southwest To Sonora		U
Space Flight IC-1	B	Fox
• Spy In Your Eye		AI
• Spy Who Came In From The Cold, The		Par.
• Stagecoach		Fox

Strange Bedfellows	A3	U	
Swedish Wedding Night		For.	
Swinger's Paradise	A1	A1	
Sword of Ali Baba, The	A1	U	
Sylvia	B	Par.	
Symphony For A Massacre	A3	For.	
Synanon	A3	Col.	

T

Taboos of the World	A4	A1
Tatty And The Jungle Hunter	A1	UA
Taggart	A2	U
•10:30 P.M. SUMMER		UA
•Tenth Victim, The		EMB.
That Darn Cat	A1	BV
That Funny Feeling	A2	U
•That Man In Istanbul		Col.
•There's No Place Like Space		MGM
These Are The Damned	A3	Col.
•Three On A Couch		Col.
Three Penny Opera	A3	Emb.
Third Day, The	A3	WB
•13		MGM
36 Hours	A2	MGM
•This Property Is Condemned		Par.
Those Magnificent Men In Their Flying Machines	A1	Fox
Thousand Clowns, A		UA
•Thunderball		UA
Tickle Me	A2	AA
Time Of Indifference		Cont.
Tomb Of Ligeia	A2	A-I
Town Tamer	A2	Par.
•Torn Curtain		U
•Tramplers, The		Emb.
Train, The	A1	UA
Treasure Of Silver Lake	A1	Col.
•Trouble With Angels, The		Col.
Truth About Spring, The	A1	U
Two On a Guillotine	A3	WB

U

•Ugly Dachshund, The		BV
Umbrellas Of Cherbourg, The	As	AA-Landau
Underworld Informers	A2	Cont.
Unearthly Stranger	A1	A-I
Up From The Beach	A1	Fox

V

Very Special Favor, A	A3	U
Vice And Virtue	B	MGM
Village Of The Giants	B	Emb.
Violent And The Damned, The		For.
•Viva Maria		UA
Von Ryan's Express	A1	Fox

W

•Walk, Don't Run		Col.
•Walk In The Shadow		Cont.
War Lord, The	A3	U
War Gods Of The Deep		A-I
War of the Zombies		AI
War Party	A1	Fox
•Weekend At Dunkirk		Fox
•What Did You Do In The War, Daddy		UA
What's New, Pussycat	B	UA
When The Boys Meet The Girls		MGM
Where The Spies Are	A3	MGM
White Voices	C	For.
•Who's Afraid Of Virginia Woolf?		WB
Who Killed Teddy Bear?	B	Misc.
Wild On The Beach	A2	Fox
Wild Seed	A3	U
Willy McBean and His Magic Machine	A1	Misc.
Winter A-Go-Go	A2	Col.
Woman Who Wouldn't Die, The	A3	WB
World of Abbott & Costello, The	A1	U
World of Suzie Wong, The—RE.	B	Par.
World Without Sun	A1	Col.
•World's Greatest Swindles		Cont.
•Wrong Box, The		Col.

Y

Yellow Rolls, Royce, The	A4	MGM
•You Just Kill Me		Par.
You Must Be Joking	A2	Col.
Young Cassidy	A3	MGM
Young Dillinger	B	AA
Young Fury	A2	Par.

Z

Zebra in The Kitchen	A1	MGM
Zorba, The Greek	A4	Fox

6518 **MC HALE'S NAVY JOINS THE AIR FORCE**—C-90m.—(TC)—Joe Flynn, Tim Conway—5290 (6-9-65)—Cute sequel to initial release and regular tv show

6514 **MIRAGE**—D-109m.—Gregory Peck, Diane Baker—5287 (5-26 65)—Very good suspense thriller

6516 **NAKED BRIGADE, THE**—MD-99m.—Shirley Eaton, Ken Scott—5278 (4-28-65)—Ftir programmer—Filmed In Greece; partially titted

6503 **NIGHT WALKER, THE**—D-86m.—Barbara Stanwyck, Robert Taylor, Hayden Rorke—5242 (12-30-64)—Horror entry has angles

6528 **PINOCCHIO IN OUTER SPACE**—CAR—71m.—(C)—Animated cartoon feature—5337 (10-20-65)—Well-made cartoon fun entry for Xmas release

6515 **SECRET OF BLOOD ISLAND, THE**—MD-84m.—Barbara Shelley, Jack Hadley—5279 (4-28-65)—Unpleasant programmer—English-made

6521 **SHENANDOAH**—D-105m.—(TC)—James Stewart, Doug McClure, Rosemary Forsyth—5279 (4-28-65)—Fine drama heightened by impressive Stewart performance

6505 **STRANGE BEDFELLOWS**—98m.—(TC)—Rock Hudson, Gina Lollobrigida—5239 (12-16-64)—Cute comedy with potent cast

6509 **SWORD OF ALI BABA**—MD-81m.—(C)—Peter Mann, Jocelyn Lane—5278 (3-31-65)—Okay programmer

6504 **TAGGART**—W-85m.—(C)—Tony Young, Dan Duryea, Elsa Cardenas—5239 (12-16-64)—Okay western

6523 **THAT FUNNY FEELING**—C-93m.—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor—5306 (8-4-65)—Okay western

6508 **TRUTH ABOUT SPRING, THE**—CD-102m.—(TC)—Hayley Mills, John Mills, James MacArthur—5270 (3-31-65)—Fairly entertaining entry—Filmed abroad

6520 **VERY SPECIAL FAVOR, A**—C-104m.—(TC)—Rock Hudson, Leslie Caron, Charles Boyer—5298 (7-7-65)—A very funny comedy

6526 **WAR LORD, THE**—MD—123m.—(PV;TC)—Charlton Heston, Rosemary Forsyth, Richard Boone—5331 (10-6-65)—Charlton Heston rides, fights and loves again

6519 **WILD SEED**—D-99m.—Michael Parks, Celia Kaye, Eve Novak—5263 (3-17-65)—Effective program entry

6510 **WORLD OF ABBOTT AND COSTELLO, THE**—COMP.-75m.—Bud Abbott, Lou Costello—5275 (4-14-65)—Compilation offers the best of the team's films.

COMING

AGENT FOR H.A.R.M.—Mark Richman, Barbara Bochet
AND NOW MIGUEL—(TC)—Pat Cardi, Michael Ansara
ARABESQUE—(TC; PV)—Gregory Peck, Sophia Loren
BEAU GESTE—(TC;TS)—Telly Savalas, Doug McClure, Leslie Nielsen
BLINDFOLD—(TC; PV)—Rock Hudson, Claudia Cardinale
BOY CRIED MURDER—(C)—Pail Brown
GHOST AND MR. CHICKEN, THE—(TC)—Don Knotts, Joan Staley, Dick Sargent
GUNPOINT—(TC)—Audie Murphy, Joan Staley
INCIDENT AT PHANTOM HILL, THE—(TC; TS)—Robert Fuller, Jocelyn Lane
JOHNNY TIGER—(C)—Robert Taylor, Geraldine Brooks
MADAME X—(TC)—Lana Turner, John Forsythe, Ricardo Montalban
MAN COULD GET KILLED, A—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee
MOMENT TO MOMENT—(TC)—Jean Seberg, Honor Blackman
OUT OF SIGHT—(TC)—Jonathan Daly, Karen Jensen
RARE BREED, THE—(PV; TC)—James Stewart, Maureen O'Hara
SOUTHWEST TO SONORA—(TS, TC)—Marlon Brando, John Saxon
TORN CURTAIN—(TC)—Paul Newman, Julie Andrews

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

458 **BATTLE OF THE VILLA FIORITA, THE**—D—111m.—(PV; TC)—Maureen O'Hara, Rossano Brazzi, Richard Todd—5287 (5-26-65)—Uneven romantic tale aimed at gals

460 **BRAINSTORM**—D-114m.—(PV)—Jeff Hunter, Anne Francis, Dana Andrews—5283 (5-12-65)—Psychological drama holds interest

455 **DEAR HEART**—D—114m.—Glenn Ford, Geraldine Page—5239 (12-16-64)—Mildly entertaining

553 **GREAT RACE, THE**—C—150m.—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood—5298 (7-7-65)—Comedy blockbuster is headed for the top

462 **HAVING A WILD WEEKEND**—C-91m.—Dave Clark Five—5302 (7-21-65)—Sell the Dave Clark Five—English-made

578 **LA BOHEME**—OPERA—108m.—(TC)La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fans and culture lovers—Filmed in Italy

552 **MARRIAGE ON THE ROCKS**—C—109m.—(PV; TC)—Frank Sinatra, Deborah Kerr, Dean Martin—5327 (9-22-65)—Entertaining spoof on marital impasse has names

479 **MY FAIR LADY**—MU-170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top

457 **NONE BUT THE BRAVE**—D-108m.—(PV; TC)—Frank Sinatra, Clint Walker, Tommy Sands—5255 (2-17-65)—Gory effort gives two-sided view of war on small scale

459 **MY BLOOD RUNS COLD**—MD—104m.—(PV)—Troy Donahue, Joey Heatherton—5270 (3-31-65)—Mild horror meller with names to lure youngsters

554 **NEVER TOO LATE**—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5334 (11-3-65)—Amusing filmization

551 **MURIETA**—W—106m.—(EC)—Jeffrey Hunter, Arthur Kennedy, Diana Lorys—5323 (9-1-65)—Okay adventurous hijinks in early California—Made in Spain

454 **SEX AND THE SINGLE GIRL**—C-114m.—(TC)—Tony Curtis, Natalie Wood, Henry Fonda—5242 (12-30-64)—Frenzied farce with leers and laughs

463 **THIRD DAY, THE**—D-119m.—(PV; TC)—George Peppard, Elizabeth Ashley—5299 (7-7-65)—Interesting drama

456 **TWO ON A GUILLOTINE**—MD-107m.—(PV)—Connie Stevens, Dean Jones, Cesar Romero—5247 (1-20-65)—Fast moving chiller

461 **WOMAN WHO WOULDN'T DIE, THE**—MD-84m.—Garry Merrill, Jane Merrow, Georgiana Cookson—5283 (5-12-65)—Okay murder meller for the programs—English-made

COMING

BATTLE OF THE BULGE—(CN; TC)—Henry Fonda, Robert Shaw
BIG HAND FOR THE LITTLE LADY, A—(TC)—Henry Fonda, Joanne Woodward, Paul Ford
FINE MADNESS, A—Sean Connery, Joanne Woodward
HARPER—(PV; TC)—Paul Newman, Lauren Becall, Shelley Winters
INSIDE DAISY CLOVER—(PV, TC)—Natalie Wood, Christopher Plummer
OTHELLO—(PV; TC)—Sir Laurence Olivier, Maggie Smith
WHO'S AFRAID OF VIRGINIA WOOLF?—Elizabeth Taylor, Richard Burton

MISCELLANEOUS

BUS, THE—DOC—62m.—Produced and photographed by Haskell Wexler—5290 (6-9-65)—Tale of a group with a cause for selective audiences—Edward Harrison

ELEANOR ROOSEVELT STORY, THE—DOC.—90m.—Produced by Sidney Glazier—5290 (6-9-65)—Fine documentary—Sidney Glazier Prod.

HARLOW—D-109m.—(Electronovision)—Carol Lynley, Efrem Zimbalist, Jr.—5287 (5-26-65)—Reputed biography of former film star is mildly entertaining—Magna

HORRORS OF SPIDER ISLAND—MD—75m.—Alex D'Arcy, Barbara Valentine—5337 (10-20-65) Fair horror programmer—Pacemaker

IMAGE OF LOVE—DOC-90m. (EC)—Written, directed and produced by Lou Stoumen—5299 (7-7-65)—Fairly interesting documentary on love through the ages—Green Releasing Org.

INHERITANCE, THE—DOC-60-m.—Narrated by Robert Ryan—5234 (12-3-64)—Documentary on rise of the unions needs special treatment—Harold Mayer

KISS ME, STUPID—C-126m.—(PV)—Dean Martin, Kim Novak, Ray Walsten—5242 (12-30-64)—Sex laden fest may raise a few brows—Lopert

KNOCKOUT—DOC—42m.—Produced by William Clayton—5346 (11-17-65)—Good featurette for sports fans—Trans-Lux

MAN FROM BUTTON WILLOW, THE—CAR-84m.—(C)—Presented by Dale Robertson—5251 (2-3-65)—Enjoyable western cartoon for family and youngsters—United Screen Arts

NASTY RABBIT, THE—C-85m.—(TS; TC)—Mischa Terr, Arch Hall, Jr.,—5243 (12-30-64)—Childish entertainment—Fairway International

NOBODY WAVED GOODBYE—D—80m.—Peter Kastner, Julie Biggs—5323 (9-1-65)—Earnest but amateurish drama of teen rebellion—Canadian-made; Cinema V

PLAYGROUND, THE—D—95m.—Rees Vaughn, Inger Stratton—5346 (11-19-65)—Off-beat experimental drama for arty set—Jerand

ROPE OF FLESH—MD—91m.—Hal Hopper, Antoinette Cristiani, John Furlong—5331 (10-6-65)—"Tobacco Road" type of adult film is best for exploitation spots—Delta

SCARLET LETTER, THE—D-72m.—Colleen Moore, Hardie Albright—5290 (6-9-65)—Reissue of Hawthorne classic has novel curio value—Signature Films

WHO KILLED TEDDY BEAR?—D—90m.—Sal Mineo, Juliet Prowse, Jan Murray—5338 (10-20-65)—Offbeat treatment of sex psychopath's world will revulse many—Magna

WILLY MC BEAN AND HIS MAGIC MACHINE—NOV—94m.—(EC)—Written, produced and directed by Arthur Rankin, Jr.—5324 (9-1-65)—Entertaining puppet entry for the younger set—Magna

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ALPHAVILLE—MD—100m.—Eddie Constantine, Anna Karina—5347 (11-17-65)—Way-out import for way-out art fans—French made; English titles—Pathe Contemporary

AND SO TO BED—D-112m.—Hildegard Knaf, Thomas Fritsch—5306 (8-4-65)—Cute import on long side for adults only—German-made; English dialogue-Medallion

AWFUL DR. ORLOF, THE—MD-90m.—Howard Vernon, Diano Larys—5291 (6-9-65)—Program horror meller—Foreign-made; dubbed in English—Sigma III

BAMBOLE—C-111m.—Virna Lisi, Monica Vitti, Gina Lollobrigida—5303 (7-21-65)—Fairly amusing import—Italian-made; English titles; Royal Films Int.

BEFORE THE REVOLUTION—D-112m.—Adriana Asti, Francesco Barilli—5306 (8-4-65)—Interesting adult import—Italian-made; English titles—New Yorker Films

BREMEN TOWN MUSICIANS, THE—FAN—66m.—(C)—Narrated by Paul Tripp—5347 (11-17-65)—Cute kiddie entry—Filmed abroad; dubbed in English—Childhood

CARESSED—D—81m.—Robert Howay, Angela Gann—5327 (9-22-65)—Well-made, unusual offering with special slant towards young adults—Filmed in Canada—Brenner

CARRY ON CLEO—C—92m.—(C)—Amanda Barrie, Sidney James—5347 (11-17-65)—Cute comedy is natural for series fans—English-Made

COAST OF SKELLETONS—MD—90m.—(C)—Richard Todd, Dal Robertson,Elga Andersen—5347 (11-17-65)—Good programmer—Filmed abroad—Seven Arts

CRAZY PARADISE—C—95m.—(EC)—Dirch Passer, Bodil Steen—5324 (9-1-65)—Generally amusing import for art set—Danish-made; English titles—Sherpix

EVA—D-115m.—Jeanne Moreau, Stanley Baker, Vira Lisi—5295 (6-23-65)—Fairly interesting entry—Filmed abroad—Times

EYES OF THE NEEDLE, THE—CD-97m.—Vittorio Gassman, Annette Storyberg—5307 (8-4-65)—Sex farce may interest art house crowd—Italian-made; English titles—Eldorado

FACE OF FU MANCHU, THE—MD—96m.—(TS;TC)—Christopher Lee, Nigel Green—5331 (10-6-65)—Sax Rohmer's oriental menace in action again—English-made—Seven Arts

FANNY HILL—C-104m.—Miriam Hopkins, Letitia Roman—5279—(4-28-65)—Farcial treatment of innocence untouched by life in a brothel—German-made; dubbed in English—Famous Players

FIENDISH GHOULS, THE—MD—74m.—Peter Cushing—5338 (10-20-65)—Okay programmer for exploitation spots—English-made—Pacemaker

FRIEND OF THE MAMILY—CD—95m.—(CS)—Jean Marais, Danielle Darrieux—Import devotees should find this interesting—French-made; English titles—International Classics

GO-GO BIG BEAT—MU-82m.—(EC)—Millie Small, The Animals, Lulu and The Luvvers—5295 (6-23-65)—Musical mish-mash for the teen set—English-made—Eldorado

HERCULES AGAINST THE MOON MEN—MD—90m.—(WS; C)—Alan Steel—5338 (10-20-65)—Okay entertainment for the program—Italian-made; dubbed in English—Governor

HERCULES VIS THE GIANT WARRIORS—MD-94m.—(CS;EC)—Don Vadis—5291 (6-9-65)—Good action for undiscriminating adults and teens—Italian-made; dubbed in English—John Alexander

HIGH INFIDELITY—CD-130m.—Ugo Tognazzi, Fulvia Franco, Nino Manfredi—5303 (7-21-65)—Entertaining import flavored with sex—Foreign-made; English titles—Magna

HORRIBLE DR. HICHCOCK, THE—MD-76m.—(TC)—Barbara Steele, Robert Flemyng—5291 (6-9-65)—Program horror meller—English-made—Sigma III

HOURS OF LOVE, THE—D—89m.—(CS)—Ugo Tognazzi, Emmanuelo Riva—5338 (10-20-65) Fairly interesting import for art spots—Filmed abroad—English titles—Cinema V

JULIET OF THE SPIRITS—D—148m.—(TC)—Giulietta Masina, Mario Pisu, Sandra Milo—5347 (11-17-65)—Impressive import—Italian-made; English titles—Rizzoli

KING AND COUNTRY—D—90m.—Dirk Bogarde, Tom Courteney—5329 (10-6-65)—Stark drama has limited appeal—English—Landau

LIFE UPSIDE DOWN—D—93m.—Charles Denner, Anna Gaylor—5339 (10-20-65)— Drama dealing with mental deterioration holds interest—French-made; English titles-Landau

LOVE IN FOUR DIMENSIONS—CD—108m.—Carlo Giuffre, Syola Koscina, Elena Martini—5339 (10-20-65)—Entertaining import compilation—Italian-made; English titles—Eldorado

MAEDCHEN IN UNIFORM—D-91m.—Lilli Palmer, Romy Schneider—5303 (7-21-65)—A look at a German boarding school for girls holds interest—German-made; English titles—Seven Arts

MALE HUNT—C-92m.—Jean-Paul Belmondo, Catherine Deneuve—5291 (6-9-65)—Amusing import for art, specialty spots—French-made; English titles—Pathe Contemporary

MARRIED WOMAN, THE—D—94m.—Macha Meril, Bernard Noel—5328 (9-22-65)—Far out tale of a woman trying to make up her mind—French-made; English titles—Royal Films Int.

MOMENT OF TRUTH, THE—D—110m.—(TS; TC)—Miguel Mateo Miguelin, Linda Christian—5310 (8-18-65)—Interesting tale of the making of a bull fighter—Filmed abroad; English titles—Rizzoli

MY BABY IS BLACK—D-80m.—Gordon Heath, Francoise Giret—5279 (4-28-65)—Tender miscegination romance—French-made; dubbed in English—American Dist.

NEW ANGELS, THE—DOC D-94m.—Youth of Italy—5295 (6-23-65)—Interesting entry for art spots—Italian-made; English titles—Promenade

NOT ON YOUR LIFE—C-90m.—Nino Alberti, Emma Penella—5270 (3-31-65)—Cute Import—Foreign-made; English titles—Pathe Contemporary

PARIS SECRET—DOC—84m.—(EC)—Produced by Arthur Cohn and Pierre Roustang—5328 (9-22-65)—Intriguing documentary—French-made; English narration—Cinema V

RAPTURE—D—104m.—(CS)—Melvyn Douglas, Dean Stockwell, Patricia Gozzi—5310 (8-18-65)—Off-beat drama should hold interest in art spots—Filmed abroad—International Classics

RED LANTERNS—D-85m.—Jenny Karezi, Georges Foondas—5271 (3-31-65)—Lusty, Interesting Import for art spots—Greek made; English titles—Times

REPULSION—D—105m.—Catherine Deneuve, John Fraser—5332 (10-6-65)—Shocking fare with limited appeal—English-made—Royal Films Int.

ROTTEN TO THE CORE—C-90m.—Anton Rodgers, Charlotte Rampling—5303 (7-21-65)—Amusing Import—Cinema V—English-made

SAMSON VS THE GIANT KING—MD-91m.—(CS; EC)—Kirk Morris—5291 (6-9-65)—More unintentional chuckles than thrills—Italian-made; dubbed in English—John Alexander

SLEEPING BEAUTY—FAN—70m.—(C)—Narrated by Paul Tripp—5339 (10-20-65)—Okay for kiddie trade—Made abroad; dubbed in English—Childhood

SNOW WHITE—FAN.—74m.—(C)—Narrated by Paul Tripp—5340 (10-20-65)—Children should appreciate fairy tale—Made abroad; dubbed in English—Childhood

SYMPHONY FOR A MASSACRE—D-115m.—Michael Auclair, Claude Dauphin—5295 (6-23-65)—Good Import for art spots—Foreign-made—English titles—Seven Arts

VIOLENT AND THE DAMMED, THE—MD—62m.—Credits not available—5328 (9-22-65)—Gruesome footage poorly assembled on Panamenian prison break—Made in Panama; dubbed in English—ADP Int.

WHITE VOICES—C-93m.—(TC)—Paolo Ferrari—5295—(6-23-65)—Off-beat subject should prove effective in art spots—Italian-made; English titles—Rizzoli

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31409 Hook, Lion and Sinker
31410 Straight Shooters
31411 A Good Time For A Dime
31412 The Lone Chipmunks

TWO REEL CARTOON SPECIALS (TECHNICOLOR)

139 A Symposium On Popular Songs
179 Freewayphobia
181 Johnny Appleseed (Reissue)
Winnie The Pooh

LIVE ACTION SPECIALS (TECHNICOLOR)

171 Tattooed Police Horse
175 Country Coyote Goes Hollywood
176 Flash, The Teen-Age Otter

Columbia

ONE REEL COLOR SPECIALS

65651 (Sept.) Little Boy Bad
65652 (Feb.) The Ride

COLOR FEATURETTES

65441 (Sept.) Amazing New Zealand
65442 (Nov.) Wonders Of Miami Beach
65443 (Jan.) Fabulous California
65444 (June) Wonders Of Kentucky

LOOPY DE LOOP COLOR CARTOONS

65701 (Sept.) Trouble Bruin
65702 (Oct.) Bear Knuckles
65703 (Nov.) Habit Rabbit
65704 (Jan.) Horse Shoo
65705 (Mar.) Pork Chop Phoey
65706 (Apr.) Crow's Fete
65707 (June) Big Mouse Take

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(Re-Issues)

65752 (Sept.) Magoo's Young Manhood
65752 (Oct.) Scoutmaster Magoo
65753 (Nov.) Ragtime Bear
65754 (Dec.) Explosive Mr. Magoo
65755 (Jan.) Spellbound Hound
65756 (Feb.) Magoo's Three Point Land'ng
65757 (Mar.) Rock Bound Magoo
65758 (Apr.) Magoo's Masquerade

COLOR FAVORITES CARTOONS

(Re-Issues)

65601 (Sept.) Animal Cracker Circus
65602 (Oct.) Tooth Or Consequences
65603 (Nov.) Little Match Girl
65604 (Dec.) Man On The Flying Trapeze
65605 (Jan.) Glee Worms
65606 (Feb.) Fudget's Budget
65607 (Mar.) Lo The Poor Buffal
65608 (Apr.) Mountain Ears
65609 (May) Rocky Road To Ruin
65610 (June) Black-Board Review

TWO REELERS THE THREE STOOGES

(Re-Issues)

65401 (Sept.) Hoofs and Goofs
65402 (Oct.) Muscle Up A Little Closer
65403 (Dec.) A Merry Mix-Up
65404 (Jan.) Space Ship Sappy
65405 (Feb.) Guns A Poppin'
65406 (Apr.) Horsing Around
65407 (May) Outer Space Jitters

WORLD OF SPORTS

65501 (Dec.) Champion Stunt Divers
65502 (Feb.) Skiing The Andes
65503 (Mar.) Thousand Island Aquarama
65504 (May) Winged Fury

SERIALS

(Re-Issues)

65120 (Sept.) Perils Of The Wilderness
65140 (Dec.) The Iron Claw
65160 (Dec.) Adventures Of Captain Africa

Metro-Goldwyn-Mayer

TOM AND JERRY NEW COLOR CARTOONS

4581 Is Their A Doctor In The Mouse
4582 Ah Sweet Mouse Story Of Life
4583 Haunted Mouse
4584 Of Feline Bondage
4585 Tom Thump
4586 I'm Just Wild About Jerry

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6762-W Polka Dot Puss
6763-W Heavenly Puss
6764-W Jerry's Diary
6765-W Tennis Chumps
6766-W Saturday Evening Puss
6767-W Texas Tom
6768-W Framed Cat
6769-W Casanova Cat
6770-W Sleepy-Time Tom
6771-W His Mouse Friday
6772-W Smitten Kitten

Paramount

SPECIALS (2 REELS)

B24-1 Mr. Chat
B24-2 Instant Holland
B24-3 Jumping Frog Jubilee

SWIFTY & SHORTY

C24-1 Hip Hip Ole
C24-2 Accidents Will Happen
C24-3 Bus Way To Travel
C24-4 Inferior Decorator
C24-5 Ocean Bruise
C24-6 Getting Ahead
C24-7 Les Boys

SPORTS IN ACTION

D24-1 Hell Drivers
D24-2 Cue Master
D24-3 Snow Fun
D24-4 Here Comes Rusty
D24-5 Race With The Wind
D24-6 Ladders Up

TRAVEL ADVENTURE

T24-1 Miss Smile
T24-2 Breaking The Language Barrier
T24-3 Holland Off Guard
T24-4 The Expert

POPEYE CARTOONS

E24-1 Double Cross Country Race
E24-2 Pilgrim Popeye
E24-3 Bride and Gloom
E24-4 Greek Mirthology
E24-5 Fright To The Finish
E24-6 Tots of Fun

NOVELTOONS

P24-1 Laddy and His Lamp
P24-2 Tiger's Tail
P24-3 Homer On The Range
P24-4 Horning In
P24-5 Hair-Raising Tale
P24-6 Story Of Geerge Washington
P24-7 Leak In The Dike

MODERN MADCAPS

M24-1 Robot Rival
M24-2 And So Tibet
M24-3 Reading, Writhing and 'Rithmetic
M24-4 Near Sighted and Far Out
M24-5 Cagey Business
M24-6 Poor Little Witch Girl
M24-7 The Itch

20th Century-Fox

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

5501 (Jan.) Gadmouse The Apprentice Good Fairy
5502 (Feb.) The Sky's The Limit
5503 (Mar.) Freight Fright
5504 (Apr.) Don't Spill The Beans
5505 (May) Weather Magic
5506 (June) Darn Barn
5507 (July) Dress Reversal
5508 (Aug.) Robots In Toyland
5509 (Sept.) Git That Guitar
5510 (Oct.) The Third Musketeer
5511 (Nov.) Twinkle Twinkle, Little Telestar
5512 (Dec.) The Toothless Beaver

United Artists

PINK PANTHER COLOR CARTOONS

6551 (Dec.) Pink Phink
6552 (Feb.) Pink Pajamas
6553 (Mar.) We Give Pink Stamps
6554 Dial 'P' for Pink
6555 Sink Pink
6556 Pickled Pink
6557 Pink Ice
6558 Shocking Pink
6559 Pinkfinger
6560 Pinktail Fly
6561 Reel Pink
6562 An Ounce Of Pink
6563 Pink Panzer
6561 Pink Panzer

SPECIALS

6480 Chagall (3 reels)
6470 Beatles Come To Town
6471 This Is Jordan (3 reels)
6472 Dave Clark Five
The Rolling Stones
Land of A Thousand Faces

Universal

TWO REEL SUPER SPECIALS

4501 (Jan.) Bigtown Village
4502 (Mar.) Casey At The Mat(s)

SPECIALS

4504 (Dec.) Football Highlights Of 1964
4505 (Feb.) Yesterday's Big Story

COLOR ADVENTURES

(One reel)

4571 (Jan.) Keep America Singing
4572 (Feb.) Flying Fisherman
4573 (Mar.) Peewee Leaguers
4574 (Apr.) The Great River
4575 (May) Aquacapers

WALTER LANTZ COLOR CARTUNES

4511 (Jan.) Three Little Woodpeckers (WW)
4512 (Jan.) Case Of The Elephant's Trunk
4513 (Feb.) Woodpecker Wanted (WW)
4514 (Feb.) Fractured Friendship
4515 (Mar.) Birds Of A Feather (WW)
4516 (Mar.) Guest Who?
4517 (Apr.) Canned Dog Feud (WW)
4518 (Apr.) Half Baked Alaska
4519 (May) Janie Get Your Gun (WW)
4520 (May) Davey Cricket
4521 (June) Slox Me (WW)
4522 (June) Pesty Guest
4523 (July) What's Peckin' (WW)

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

4701 (Oct.) Boulder Dam
4702 (Sept.) Tired and Feathered
4703 (Oct.) Chri Corn Corny
4704 (Oct.) Just Plane Beep
4705 (Nov.) Haired and Hurried
4706 (Nov.) Go-Go Amigo
4707 (Dec. Highway Runnery
4708 (Dec.) Chaser on the Rocks
4709 (Jan.) Astroduck
4710 (Jan.) Shot and Bothered
4711 (Jan.) Out and Out Rout

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

4301 (Sept.) What's Opera Doc?
4302 (Nov.) Wideo Wabbit
4303 (Dec.) Snow Business

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) ONE-REEL

1501 (Sept.) Metropolis In Miniature
1502 (Oct.) A Country Reborn

TWO REELS

4001 (Jan.) Strangers in the Lighthouse

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The A-MAN Corner

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At this joyous season, we are proud to bring you from the United Nations... headquarters of the search for peace on earth, good will toward men... holiday greetings from Mr. Danny Kaye, Ambassador-at-Large to the children of the world... the hope of humanity.

The Management and Staff of this Theatre join Mr. Kaye and the children of all Nations in wishing you, our patrons, the blessings of the season.

(The following local friends and businessmen add their seasons greetings and good wishes.)

DeLuxe Color	HT-65-1A	**$15.95**
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MOTION PICTURE

EXHIBITOR

DECEMBER 15, 1965 Volume 74 Number 20

IN THREE SECTIONS • THIS IS SECTION ONE •



Para. Suit Starts In Federal Court

(See page 5)

Physical Theatre-Extra Profits Dept.

Leonard H. Goldenson, president, American Broadcasting Companies, Inc., announced that a merger of ABC and International Telephone and Telegraph Corp. has been approved by the boards of directors of both companies. (See story on page 7).

CAN THE BLIND LEARN TO SEE? . . . see editorial—page 3

FROM THE SURF TO THE MOUNTAINS...

The hot-doggers and the Surf bunnies have the sea Sizzlin' and the ice meltin' with their Singin', Swingin' Snowball!



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CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.



Volume 74 • No. 20 December 15, 1965 Our 47th Year

CAN THE BLIND LEARN TO SEE?

The Federal Trade Commission issues a weekly "News Summary." Included are details of complaints initiated by the Commission against "unfair trade practices" in a variety of industries. It strikes us as remarkable that, after more than five years of complaints by exhibition and discussion by trade papers, we have never seen mention of the motion picture industry in Commission reports.

It seems that blind bidding, other bidding abuses like failure to announce winning bids, etc., and obvious favoritism to certain customers should be deserving of far more attention than they receive from the FTC and other federal agencies.

The FTC constantly acts against such firms as those making "weight reducers." False advertising claims are fought, and favoritism in advertising allowances to customers are condemned. The Commission stresses in its reports that "certain programs are expressly tailored to fit the needs of the participating supplier's larger customers and lack proportionately equal treatment of all competitors, which is required by Section 2(a) of the Robinson-Patman amendment to the Clayton Act."

The law requires that all competitors receive equal treatment in such situations, and the FTC is quick to spot violations. We commend their efforts, for the abuses they seek to eliminate are harmful to both the industry involved and the general public. The FTC states that it would be in the public interest to stop unfair methods and we agree.

However, the FTC and the Department of Justice seem to have a permanent blind spot when it comes to similar abuses in the motion picture industry. They are stone blind to the plight of exhibitors who must bid on product they have not seen for terms that are totally unreasonable. With no notion of the real value of the merchandise in question, theatres are asked to provide playing time far in the future because distributors want to lock up preferred dates.

The FTC is stone blind when distributors ask exhibitors to specify admission charges so they can guage boxoffice returns although the admission charge is the business of no one but the exhibitor according to the law. They are stone blind when exhibitors are required to put up an outrageous guarantee in a product-starved market with little or no hope of making enough to cover that guarantee, let alone show some small profit.

Indifference by federal agencies chains exhibition to an impossible status quo. These agencies tell exhibition (on the rare occasions that they do speak for the record) that committees are studying the problems or that a survey is being made.

We are reminded of an understandably cynical fellow who defined a "committee" as "a group that keeps minutes and wastes time." He also had this to say: "When someone tells you a survey is being made—it actually means he needs more time to think of an answer." The FTC and the Department of Justice must forgive exhibitors if a similar cynicism has affected them.

We would like to compliment a rival trade paper, "The Independent," who recently took the bidding situation apart in an editorial. The Independent also agreed with Federal Judge Edmund Palmieri, who knows as much about the problems in the motion picture industry as any man alive. Judge Palmieri pointed out that Maurice Silverman of the Justice Department was the only member of that agency assigned to look into complaints brought by exhibition, and it is too much for one man to handle. The judge and The Independent suggest that more manpower is needed, and we agree.

However, we would add that that the federal agencies involved have done very little through the years to inspire confidence in their operations on the part of the average theatre owner.

To Mr. Silverman and the other gentlemen involved, we ask the same question we have asked many times to distributors, "Would you like to buy film as it is sold today if you were an exhibitor?"

We doubt very much that we will receive a reply.

LESSONS FROM THE PAST

In 1939, the world exploded into war. Within a matter of months, foreign markets that had meant so much to producers and distributors, disappeared completely. Few industries are as international as the motion picture industry, and the loss of these important markets abroad created fears of a great depression in the business.

Most distributors contacted the trade press, asking us to make clear to exhibition the need to pay percentage terms and make additional playdates available.

At that point, exhibitors rallied to the cause, pledging their support by way of rental adjustments and complete cooperation in all areas to make sure that the suppliers of quality film entertainment would survive.

For the period that the world raged in conflict, exhibition and distribution put aside their differences and helped one another. Unfortunately, we have not seen such cooperation since. We need some of that same spirit today.

We do not expect men of business to fall all over themselves because someone helped them over a rough spot nearly three decades ago. In the same way, however, we do not expect them to treat the man who did help him as though he were a complete stranger.

Exhibitors and distributors need one another at all times. No matter how bitterly they squabble among themselves, they are bound together as though they were Siamese twins. This isn't always evident, but in times of emergency it becomes crystal clear.

Exhibitors, many of whom stretched a helping hand to distribution nearly three decades ago, need help today. Let us all remember the lessons we should have learned.

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

Joseph I. Breen, 75, former director of the Motion Picture Production Code Administration, died in Los Angeles. He retired in 1954 after being in charge of Hollywood's film making since 1933. He was made a Knight Commander of the Order of St. Gregory the Great by Pope Pius XII in 1938.

Col. Earnings Dip

NEW YORK—Columbia Pictures Corporation reported first quarter earnings of $696,000 or 35 cents per share, for the period ended Sept. 25, against $1,098,000 or 56 cents per share for the same period in the previous year.

A. Schneider, president, stated that the disappointing figures for the quarter are, in part, the result of continued amortization of pictures released during the fiscal year ended June, 1965. The amortization of such pictures, he said, will continue through the second quarter of the current fiscal year.

The Columbia president said, however, that the company is greatly encouraged by the product that will be available for release during the balance of the fiscal year, and that the potential of such pictures should change the present trend.

Schneider cited in particular the forthcoming release of "The Chase," Sam Spiegel's newest production starring Marlon Brando, along with "The Heroes of Telemark," starring Kirk Douglas and Richard Harris; "Life At The Top," starring Laurence Harvey and Jean Simmons; "The Trouble With Angels," starring Rosalind Russell and Hayley Mills; Carl Foreman's "Born Free"; and "The Silencers," in which Dean Martin portrays the popular spy Matt Helm.

He also pointed out that the fine performance of Screen Gems, its 89 per cent owned tv subsidiary, should continue, and that record revenues and profits are again anticipated for the current fiscal year.

Sharif Tours For 'Zhivago'

HOLLYWOOD—Omar Sharif plunged into an unexpected surprise on his arrival at Los Angeles International Airport recently for publicity activities prior to the West Coast premiere of MGM's "Doctor Zhivago."

At the airport was Mrs. Nancy Sinatra, committee chairman of the Women's Guild of Cedars-Sinai Medical Center, sponsors of the gala December 23rd premiere of the Carlo Ponti Production at the Hollywood Paramount, who immediately sold him a pair of tickets for the event.

The previous day in San Francisco, Sharif appeared on three major tv shows, taped two top radio programs and won over the press at a packed conference.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., DEC. 13

Boardroom Turbulence Described In Para. Suit

NEW YORK—The Paramount Picture Corporation's anti-trust suit against Herbert J. Siegel and Ernest H. Martin continued before Federal Judge Edmund L. Palmieri. (See story on page five).

Edwin L. Weisl, Sr., chairman of the Paramount executive company, quoted Siegel as saying he intended to take the presidency for himself and install Martin as production chief.

Siegel and Martin had at the time been directors of Paramount for one month, positions they gained after threatening a proxy fight.

Weisl denied that another Paramount director, financier Paul Manhein, agreed with Siegel and Martin that the incumbent management was "awful" and should be replaced. He agreed, however, that he and Manhein said management "could be improved" and that all deals made should be subjected to sharp scrutiny.

Paramount board chairman, veteran Barney Balaban, gave further testimony on boardroom turbulence after Siegel and Martin became directors.

Siegel himself testified he has stripped himself of any interest, direct or indirect, in General Artists Corporation, the talent agency. He also said he never considered himself to be caught in a conflict of interest because of his simultaneous positions of Paramount director and board chairman of Baldwin-Montrose Chemical Company, which until eight days ago was GAC's parent company.

Siegel said neither he nor BMC advanced any funds used by the GAC executives or the Camden group in the purchase of GAC. If for any reason the stock reverted to BMC, "We'd sell it immediately or use it as a form of dividend to shareholders." The sale was difficult to negotiate because potential buyers wanted assurance that the incumbent operating managers would stay with GAC.

Aaron Heine, Philadelphia, president, Camden Securities Corporation, which acquired 300,000 of the 400,000 GAC shares disposed of by B-M, said Siegel did not retain any interest in any of the 300,000 shares of GAC stock, and that he personally (Heine) holds no interest in GAC shares.

The trial, which has run through five days, was adjourned until Thursday morning, Dec. 16, because Judge Palmieri has another trial scheduled in the meantime. The Judge reserved decision on a move by Edward Bennett Williams, counsel for Siegel, for a summary judgment and dismissal of the action, indicating he wished to hear more testimony in the case.

BROADWAY GROSSES

Holiday Spirit At Hall

NEW YORK—The holiday rush was on at Radio City Music Hall as the other Broadway first run houses awaited new Christmas entries. According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THAT DARN CAT" (Buena Vista). Radio City Music Hall, with Christmas holiday stage show, had $124,500 on Thursday through Sunday, with the second week going to $203,000.

"THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES" (20th-Fox). DeMille claimed $18,000 for the 26th week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $45,000 for the 41st week.

"THE CINCINNATI KID" (MGM). Loew's Capitol reported $13,400 for the last five days of the seventh week.

"THE AGONY AND THE ECSTASY" (20th-Fox). Loew's State, with hard ticket policy, did $45,000 on the 10th week.

"TOM JONES"—"IRMA LA DOUCE" (UA). Astor, with these re-runs, did $11,000 on the second and final week.

"CAT BALLOU" — "THE COLLECTOR" (Columbia). Victoria garnered $8,000 on the second and final week of these re-runs.

"THE GREATEST STORY EVER TOLD" (UA). Warner Cinerama had $13,249 for the 43rd and final week.

"MY FAIR LADY" (Warners). Criterion, with road show policy, stated the 60th week was $35,157.

FOUNDATION FOR ADULT DELINQUENTS

We regret the necessity, but we must announce the formation of the MOTION PICTURE EXHIBITOR "Foundation for Adult Delinquents." It is generally known that very few publications make any money on subscriptions. A newspaper costs far more than 10 cents to produce, and a magazine like this one can't possibly be put together for four cents per copy.

We have tried in every way possible to alert our subscribers to the fact that the Post Office charges us 10 cents per copy for every magazine that can not be delivered because the recipient has changed his address without informing our circulation department. When we receive this information two to three weeks in advance of your address change, there is no problem and your service is uninterrupted.

However, effective with this issue, when your copy of MOTION PICTURE EXHIBITOR is returned to us (along with a charge of 10 cents), we must conclude that your interest in receiving the publication has disappeared. We will automatically remove such subscribers from our files until we are properly notified of the new address. We consider ourselves entitled to this courtesy.

To those who cooperate, our grateful thanks. To those who do not, welcome to the "Foundation for Adult Delinquents."

MOTION PICTURE EXHIBITOR

Para. Suit Begins In Fed. Court

Boston Ad Club Cites Levine At Joint Lunch

BOSTON—"The motion picture industry is as much a part of the gross national product as the steel industry, and I'm proud of our contribution," Joseph E. Levine told a joint luncheon gathering of the Advertising Club of Boston and the Variety Club of New England at the Statler-Hilton Hotel here.

Levine, Embassy Pictures president, was in Boston to receive the "Minuteman Merchandising Award," first of its kind ever presented by the Boston group.

"Recently our Government's office of business economics said that in 1964 a total of $932,000,000 was spent on movie tickets," Levine declared. "It was a good year for the alert and progressive individuals and companies in the motion picture industry, and 1965 will be a better year. We have more and better pictures! We have more and better theatres!"

As an illustration of the current theatre boom and increased theatre-going, Levine pointed to the progress of two national theatre companies based in Boston: "Mickey, Sumner and Eddie Redstone have built 35 new theatres in the past five years. The General Cinema Corporation, headed by Dick Smith, has built 36 new theatres in the past four years. . . . The future never looked so bright! Color it green!"

Levine further noted that "advertising is and will always be a form of insurance. . . . Advertising is promise, and promise is progress." In answer to those few company executives who consider advertising a "necessary evil," he said: "Necessary it is. Evil it is not."

Embassy's chief executive also upbraided that small segment of consumers who complain about "excessive retail prices" caused by advertising.

"This small group," he said, "never stops to consider what retail prices would be if you didn't generate healthy competition through advertising. Nor do they stop to consider that advertising makes possible our strongest lines of communication—the newspapers, magazines, television, radio and even the 'yellow pages'."

Comparing it to a two-edged sword—"you can go broke from too little or too much—Levine called advertising the life-blood of show business, and in a broader sense, the life-blood of our national economy.

Big Para. N. Y. Line-Up

HOLLYWOOD—Paramount Pictures has seven attractions opening in New York this month, including five new films and two re-releases—largest company line-up to open here within a month's time in recent years.

Listed in order of opening, they are: (current) Howard Hawk's "Red Line 7000" and "Beach Ball," RKO Theatre; "Breakfast at Tiffany's" and "Sabrina," Dec. 15, RKO Theatres; Martin Ritt's "The Spy Who Came In From The Cold," Dec. 23, DeMille and Coronet Theatres; "The Slender Thread," Dec. 23, Victoria, Festival and Murray Hill Theatres; and Hal Wallis' "Boeing Boeing," Dec. 23, Forum and Guild Theatres.



Albert J. Petrella, president, Cross-Town Ads, Inc., who has been elected chief barker of Buffalo Variety Club Tent Seven, seated, is seen with members of his new crew, Francis Maxwell, property master; Myron Gross, dough guy; and Harry L. Berkson, first assistant chief barker.

Canadians Honor Allen As Pioneer Of Year

TORONTO—Herbert Allen, a veteran member of Canada's famous Allen family of theatre operators, was the recipient of the top honour bestowed by the Canadian Picture Pioneers as "Pioneer of the Year" at the annual award ceremonies in the King Edward Sheraton Hotel here recently.

The presentation was made at a black-tie affair attended by more than 300 Canadian members of the Pioneers and their ladies.

Herb Allen came to Canada to join his late father and his brothers Jule and J. J. Allen from Bradford, Pa., in 1907. The presentation of the coveted plaque was made by his long-time associate, Haskell Masters, Canadian general manager for Warner Brothers, who warmly recalled almost a lifetime of association with Herb, one of the most respected and best liked men in the Canadian movie industry—a tireless worker on behalf of charitable and fraternal organizations in the industry.

A special award was made to Oscar Hanson by the Pioneers. Hanson has been, since its inception the chairman of the Pioneer's Benevolent Fund. The presentation was made by his successor as chairman, Dave Ongley, Q. C.

Presentations were also made to F. Gordon Spencer of New Brunswick, Charles Dentelbeck of Toronto and Fred S. Varlow of Edmonton.

The Pioneers presented a special award to the Calgary branch for its service to the Canadian Picture Pioneers. Chairman of the meeting was Dan Krendel, President of the Canadian Pioneers.

"Ladykiller" Deals Set

HOLLYWOOD—Manson Films vice-president Mike Goldman announced the completion of negotiation with Philip Glazer, Associated Pictures, for the Washington, D.C., territory, and George Phillips, Realart Pictures, for the St. Louis territory, on "The Lady-Killer of Rome," Marcello Mastroianni starrer. The film will have immediate release in both territories.

Legal Fireworks Flare Over Conflict Question; Dissident's Objection To Trial Overruled

NEW YORK—Paramount Picture Corporation's anti-trust suit against dissident directors Herbert J. Siegel and Ernest H. Martin went to trial before Judge Edmund L. Palmieri in Federal Court here despite Siegel's contention that the principal basis for Paramount's charges has been eliminated.

This was the divestiture by Baldwin-Montrose of its General Artists stock, which Siegel said would remove any possible conflict of interest between his positions in Paramount and Baldwin-Montrose.

Paramount seeks to oust Siegel and Martin from the board and to force them to sell the nearly nine per cent block of Paramount shares their companies acquired through a tender offer last May. Siegel is chairman and 21 per cent owner of Baldwin-Montrose Chemical Company and Martin is a partner in a Broadway producing company, Feuer and Martin Productions.

Paramount contends that Baldwin-Montrose—through a 70 per cent interest in General Artists Corporation, a talent agency; and Feuer and Martin were in competition with Paramount.

Louis Nizer, Paramount's attorney, hinted that the company's rebuttal to the divestiture would be that it wasn't a bona fide severance of all ties between Baldwin-Montrose and General Artists.

The General Artists Corporation stock was sold by Baldwin-Montrose to three GAC executives and Camden, N.J., investor Aaron Heine, whose son, Andrew, is a member of BMC's law firm.

Paramount's first witness was Bernard Donnenfeld, associate head of studio activities and an assistant secretary of the corporation. He sought to establish the elements of competition and the dangers of disclosing confidential information about Paramount transactions to representatives of General Artists and Feuer and Martin.

Nat Lefkowitz, executive vice-president, William Morris Agency, Inc., another major talent agency, testified that he had told Paramount earlier this year that the Morris agency was "reluctant" to deal with Paramount as long as a representative of General Artists was on the Paramount board.

Milton A. Rudin, lawyer for Frank Sinatra, said Sinatra did not want his financial dealings "exposed around" and consequently Paramount lost a chance to film the English novel, "The Naked Runner," which Sinatra will produce.

The court sessions were enlivened by legal pyrotechnics by both Nizer anl Edward Bennett Williams, attorney for Siegel. The upshot was that Williams agreed to permit Nizer to inspect certain documents and sales agreements. Judge Palmieri directed Nizer not to make the sales information public.

Williams sought to prove through cross examination of Donenfeld that Paramount itself was caught in a conflict of interest through an affiliated company, Titus Productions, which Donenfeld said makes TV films which it sells in competition with Plautus Productions, Inc.,

(Continued on page 7)

Loew's Pays $1.35 Mil. Advance For 1966 "Bible" World Premiere

NEW YORK—A check for the largest cash advance ever given for a motion picture for a single theatrical engagement—$1,350,000—was paid here for the world premiere of "The Bible" in the fall of 1966 at Loew's State, N. Y. The record-breaking advance was presented to Seymour Poe, executive vice-president of 20th Century-Fox, by Lawrence Tisch, president of Loew's Theatres, Inc., at a press conference held in the 20th-Fox home office.

Attending were Poe, Tisch and Eliot Hyman, president of Seven Arts Productions, Ltd. Also present were Joseph M. Sugar, 20th-Fox vice-president in charge of domestic sales, and Bernard Myerson, executive vice-president of Loew's, who negotiated the contract.

Poe also revealed for the first time the financial details of the company's acquisition of "The Bible." He reported that 20th Century-Fox Film Corp., in association with Seven Arts Productions, Ltd., will pay $15,000,000 for world-wide theatrical and TV distribution rights to "The Bible" for 15 years, exclusive of Italy and some smaller markets.

Of the $15,000,000 to be paid to Dino De Laurentiis, producer of "The Bible," Seven Arts paid $3,000,000 on execution of the contract, June 22, 1965. Twentieth Century-Fox will pay $1,000,000 on or before March 31, 1966, on delivery of the completed negative. Fox and Seven Arts will each pay $1,000,000 on September 30, 1966, at the approximate time of release. Subsequent payments by Fox will be $5,000,000 on September 30, 1967, one year after release, and $4,000,000 on September 30, 1968, two years after release.

"This deal for 'The Bible' sets the pattern for world sales policy on the picture," Poe told reporters present at the press conference. "We are asking unprecedented advance guarantees from the theatres because it requires unprecedented effort from all parties to realize the maximum potential of this film. We do not want contracts with exhibitor-spectators or mere real estate operators. We want exhibitor-partners—showmen who have a high stake along with us in the success of each and every engagement."

Tisch stated, "What we have seen of 'The Bible,' even in incomplete form, has convinced us it is unquestionably one of the finest and most broadly appealing pictures ever made. We believe this film can attract the greatest audiences in the history of the industry, and therefore, we feel our cash guarantee for the reserved-seat showing at the State Theatre is fully warranted."

Poe stated that "The Bible" will open in key cities around the world following the Loew's State premiere. " 'The Bible'," he said, "is an investment for 20th-Fox which has tremendous profit potentials over many years to come."

He said that the presentation marked the start of efforts to obtain the highest non-returnable guarantees in over 200 key cities of the world. Fifty-five to sixty of these will be in the U. S. and Canada. Tisch expected the film to have a two to three year run at Loew's State.

The negative cost of the film was given as twenty million dollars. The $15 millions which Fox and Seven Arts will pay is for worldwide theatrical and television rights for fifteen years except for Italy, Libya, Switzerland, Israel, Portugal, Spain, Austria and Greece. These rights were assigned prior to the deal, except for Italy, which producer Dino De Laurentiis retained for himself.

"The Bible" was directed by John Huston, who also plays the role of Noah. Christopher Fry based his screenplay on the Book of Genesis, following the narrative in continuity, starting with the creation of the world. Other sequences include the stories of Adam and Eve, Cain and Abel, Noah and the Ark, the Tower of Babel and the saga of Abraham. "The Bible" was filmed in 70mm and color by Huston on four continents over the course of 20 months during 1964 and 1965.

In addition to Huston, the picture stars Peter O'Toole, George C. Scott, Ava Gardner, Richard Harris, Stephen Boyd, Michael Parks and Ulla Bergryd.



Bernard Diamond, general manager, Loew's Theatres, seen addressing a recent press luncheon in Washington, D. C., at which Christmas Day opening of the company's new showcase in Fairfax Circle, was announced. Division director Orville Crouch and adpub vice-president Ernie Emering also spoke.

Conn. Exhibitor Fined

HARTFORD—Ernest Grecula, manager, Art Cinema, arrested last winter for screening allegedly obscene trailers, has pleaded guilty to the charge of indecent exhibition in Hartford Superior Court and been fined $250.

Grecula was arrested by members of the Hartford Police Department's vice squad, who went to the theatre last Feb. 9 at the moment excerpts of three attractions—"Warm Nights and Hot Pleasure," "Bachelor and His Bikini Playmates" and "Sinderella and the Golden Bra"—were flashed on the screen.

Assistant State's Attorney Brandon Hickey told Judge Joseph W. Bogdanski that although he couldn't say for certain that the three motion pictures in their entirety were obscene, the excerpts were.

The films were never shown as a result of the arrest.

NATO By-Laws Approved

NEW YORK—The Theatre Owners of America and Allied States have approved a constitution and a set of by-laws for the National Association of Theatre Owners, a merged organization which will commence operations as of Jan. 1, 1966.

MPAA Rep. Asks Exhibs For Grass Root Assist

MILWAUKEE—Marian Ross, associate, Community Relations Department of the Motion Picture Association of America, addressed the 32nd Annual Convention of the Allied Theatre Owners of Wisconsin at the Pfister-Hotel here on "HOW'S YOUR E Q?" (Exhibitor Quotient).

In informing the exhibitors on some of the activities of the Community Relations Department, Miss Ross explained "Last spring we launched a nationwide program directed primarily to the 15,500 clubs of the General Federation of Women's Clubs, and at the same time to the exhibitors of America.

"To date, over 3,000 clubs of the General Federation have requested the booklets, "Movies and You," and "Reel I and Reel II," which were prepared to assist these clubs in planning programs—with your cooperation and support—about motion pictures."

She told exhibitors that, like other prominent business men, they should participate in civic affairs. "Any 'grass roots' programs about motion pictures must, of necessity, involve exhibitors as well as local organizations," she said, "The Movies and You materials represent only 'one side of the coin' . . . it will take the additional ingredients of the local organization and the exhibitor to implement a successful educational program about today's motion pictures."

"To support this program, the MPAA Community Relations Department, in cooperation with the General Federation, has launched the Annual Movies and You Awards," she said.

There will be prizes for winning clubs and the exhibitor cooperating with the winning organization will receive a plaque plus two paid registration fees to the 1966 National Association of Theatre Owners Convention."

In concluding, she presented each convention participant with copies of the Exhibitor Coloring Book and the Exhibitor Community Relations Quiz, which allow each exhibitor to determine his own E. Q.

U-Grainger In Prod. Pact

NEW YORK—Continuing a campaign to build up its roster of important producers, Universal has signed Edmund Grainger to a seven-year exclusive contract as a producer, it was announced here by Edward Muhl, vice-president in charge of production.

Grainger will check into the Studio immediately to begin his new pact. The producer has several important stories under consideration and a decision will be made shortly on which of them will be put into production first.

Grainger's most recent affiliation was at M-G-M, where he produced such films as "Cimarron," "Home From The Hill," "Never So Few," "The Sheepman" and "Torpedo Run."

Prior to that he was head of production at RKO during the Howard Hughes regime and also personally produced numerous films, among them "Flying Leathernecks," "Second Chance," "The French Line" and "One Minute To Zero."

U-I's Granville To Resign

NEW YORK—Universal-International Films, Inc. announced here that due to ill health, Douglas J. Granville is resigning at the end of the year from the board, of its U. K. subsidiaries; N. U. P. Finance Limited and Quota Rentals Limited.

PARAMOUNT SUIT

(*Continued from page 5*)

a 100 per cent Paramount subsidiary.

Williams also questioned Paramount's relations with Ashley-Famous Agency which Donenfeld admitted did business with a host of other film makers. However, Donenfeld said, "Ashley-Famous has no access to a general knowledge of Paramount's activities as does GAC via Siegel's board membership."

Judge Palmieri, noting that Nizer had reserved the right to approach the case in this way, gave Williams a "continuing objection" to the Paramount attorney's line of questioning.

On another front, Baldwin-Montrose won a battle when the State Supreme Court denied a Baldwin-Montrose stockholder's request for a temporary injunction against the sale of the General Artists stock. That application was made by Harry Lewis on the ground that the sale of General Artists would be against the best interests of Baldwin-Montrose.

Baldwin-Montrose's motion to dismiss Lewis' suit was denied, however, and this means the suit may eventually be brought to trial.

Paramount counsel Nizer called Paramount senior vice-president and secretary Paul Raibourn to testify that among other "vociferous statements" made at Paramount board meetings by dissident directors Siegel and/or Martin was one to the effect that "the minds of members of the board were weakened by age to the point where they couldn't carry on the business of the corporation."

Raibourn also said that directors had been told they would be "thrown off the board, that they would face libel for their actions, and that they would be sued by the Baldwin-Montrose Chemical Company," another party to the present suit.

Judge Palmieri warned that unless he had an air-tight cause for dismissal, he would be disposed to deny the motions of defense counsel Williams and hear further testimony.

It was revealed that contracts for the sale of GAC contained "default clauses," under which if GAC failed to pay the bank, the stock would revert back to Baldwin-Montrose. A default, counsel for the plaintiff said, "could trigger the return" to B-M of its interest in GAC, thus negating the entire divestiture.

Lapidus Feted By Execs

BOSTON — Exhibitors, distributors and friends of Larry Lapidus attended a luncheon held in his honor at the Boston Statler-Hilton Hotel here recently.

Seated at the head table were Morris Lefko, general sales manager, MGM; Nat Fellman, general manager, Warner Theatres; Sam Seletsky, vice-president, General Drive In Theatres Corp.; Jules Lapidus, Warner Brothers; Leo Greenfield, general sales manager, Buena Vista; Sumner Redstone, president, Theatre Owners of America; Jim Velde, general sales manager, United Artists; Bernie Myerson, vice-president, Loews Theatres; George Roberts, Rifkin Theatres; Razz Goldstein, general manager, Warner Brothers Pictures; Richard Smith, president, General Drive-In Theatres Corp.; Bud Ederly, general sales manager, Embassy Pictures; Carl Goldman, ticket chairman; Harvey Appell, chairman; and Mel Davis, president, Cinema Lodge B'nai B'rith.

Speakers were Razz Goldstein, Bernie Myerson, Richard Smith and Jules Lapidus and toastmaster for the luncheon, George Roberts.

ITT, American Broadcasting Move To Carry Out Merger Agreement

NEW YORK—Harold S. Geneen, chairman and president of International Telephone and Telegraph Corporation, and Leonard H. Goldenson, president of American Broadcasting Companies, Inc., in a joint statement issued here said "The Boards of Directors of our two companies have approved a merger of American Broadcasting Companies, Inc. and International Telephone and Telegraph Corporation on the following basis:

ITT will issue .5719 of a share of common stock and .5719 of a share of a new convertible preference stock ($10 stated value) for each share of ABC common stock. The convertible preference stock will be convertible on a share for share basis into ITT common stock and will carry a dividend, which is cumulative, equal to twice the dividend on ITT's common stock, but not less than $2.40 per share. This new convertible preference stock cannot be called for ten years. In the eleventh year the initial redemption price is $150 per share, and will decrease thereafter at the rate of $5 each year to a minimum $100.

The communique further stated that the transaction will involve the issuance by ITT at the closing of approximately 2,675,957 shares of its common stock and approximately 2,675,957 shares of the new convertible preference stock.

The approvals by each company are subject to the execution of a mutually agreeable contract containing complete terms and conditions relating to the merger, which contract will be submitted to the boards of directors of each company for approval.

The consummation of the arrangement is also subject to the approval of the shareholders of each company and to the approval of the Federal Communications Commission and other appropriate governmental agencies, and the obtaining of a favorable tax ruling.

One of the conditions of the merger will be the continued autonomous operation and management of American Broadcasting Companies, Inc. by its present management, as a separate subsidiary of International Telephone and Telegraph Corporation.

Geneen said "The joining together of ITT with ABC creates a new and progressive force in the broadcasting industry. ABC represents one of the most dynamic managements in an industry that possesses tremendous growth potential, to which ITT brings its broad experience in basic communications, including the penetration of space."

Geneen also noted that ITT had "pioneered many aspects of international communications, including development of the first transportable ground stations for use in satellite communications, as well as development and construction of satellites themselves."

"In this new association," he said, "the research and development activities of ITT will be available for the future expansion of worldwide communications, in which both television and radio will have increasing impact upon the world's peoples, bringing greater understanding and establishing a firmer foundation for peace.

"The future of these communications—both nationally and internationally—assure an expanding opportunity for both companies."

Goldenson said "The long-range growth objectives of the American Broadcasting Companies, Inc., particularly those of our broadcast division, will be greatly enhanced and strengthened by the merger of ABC and ITT.

"We at ABC are firmly convinced that such a joining together will permit us to operate better and more fully in the public interest and for the common good and benefit of the citizens of our nation. The tremendous research knowledge and development activities of ITT in the latest scientific advances in worldwide communications will inevitably result in an expansion of our own communications system throughout our country and the world.

"This will greatly increase our service to our listeners and viewers and will bring into their homes, both through radio and television, a more widespread and comprehensive domestic and international coverage of news and public affairs, of sports and of entertainment, affording them a better opportunity to hear, to see and to understand at firsthand the world they live in.

"We are proud to be associated with ITT and its dynamic chairman and president, Harold S. Geneen. We believe that both ABC and ITT will be broadening their bases of operation and that much good will come out of the merger, for ourselves and for the people of our nation."

ITT's earnings in 1964 amounted to $63,164,072 equal to $3.11 a share on the average number of common shares outstanding during the year. Sales and revenues for 1964 totaled $1,542,079,000.

For the first nine months this year, ITT reported net income of $52,066,000 equal to $2.48 a share, on sales and revenues of $1,217,708,000.

ABC's earnings last year amounted to $11,196,000 or $2.44 a share, and revenues were at a record level of $420,915,000.

In the first nine months this year, net earnings of ABC reached $11,290,000 or $2.44 a share, or about the same as for all of last year.

Clergyman Cites Reade

NEW YORK—The dual function of Walter Reade-Sterling's 9-W Drive-In Theatre in Kingston, N. Y., as a center for entertainment and community service was gratifyingly acknowledged by Arthur E. Oudemool, minister at the Reformed Protestant Dutch Church, to Walter Reade, Jr., chairman of the board of the corporation.

Free use of the 9-W facilities were offered for Sunday morning services throughout the past summer on behalf of Walter Reade-Sterling by Gordon Traig, Jr., manager of the drive-in. According to the Reverend Oudemool, the setting was not only a welcome change in the warm weather, but also afforded accommodations to many people who would not otherwise be able to attend the services.

With the services carried over the D-I's speaker system, maximum effectiveness was achieved in reaching all members of the congregation.

It has also been Walter Reade-Sterling's policy to offer its drive-in installations for Easter Sunday Sunrise services.

THE ADVENTURE, THE ECSTASY, THE SUPREME SUSPENSE



CO-STARRING

PETER FINCH · JACK HAWKIN

A WOMAN WRONGED BEYOND WORDS, ALMOST BEYOND REVENGE!



IT IS RADIO CITY MUSIC HALL'S FIRST PICTURE FOR 1966.

IT IS YOURS FOR FEBRUARY FROM PARAMOUNT!

PARAMOUNT PICTURES AND KURT UNGER
PRESENT

SOPHIA LOREN

IN

"JUDITH"

SCREENPLAY BY
S VERNER · TERENCE ALEXANDER · FRANK WOLFF · ARNALDO FOA · ANDRE MORELL · JOHN MICHAEL HAYES
A STORY BY
VRENCE DURRELL · PRODUCED BY KURT UNGER · DIRECTED BY DANIEL MANN · MUSIC SCORED BY SOL KAPLAN · **TECHNICOLOR®** · **PANAVISION®**

A PARAMOUNT PICTURE

LITHO IN U.S.A.

The NEW YORK Scene

By Mel Konecoff

THE SETTING IS THE GEORGIAN BALLROOM OF THE AMERICANA HOTEL. IT'S jammed with 400 industrites and others who have come to join the Associated Motion Picture Advertisers (AMPA) in paying a well-earned tribute to Harry Goldberg, who is retiring to his farm in Bucks County after 34 years of dedicated service to the motion picture industry with most of it spent as advertising and publicity director of Stanley Warner. An imaginary orchestra of at least fifty pieces can almost be heard playing *How Can He Go Back On The Farm After He's Been With Stanley Warner?*

The crowd is in a gay mood because the affair is also doubling as a substitute Christmas party and there's no let-down in the fun department. A gorgeous mink-clad babe rushes up on the double dais during the proceedings, throws her arms around Goldberg and plaintively asks where are the remaining payments on the coat to come from now that he's retiring? Another cutie with a British accent asks Harry now that he's retiring what is she to do after coming all this distance just to be with him. Comedian Al Kelly, the double-talk artist, offers to take over the fur coat payments as well as the funny routine in honor of Harry. Then came the momentos—awards—souvenirs.

Mrs. G. received a lovely bouquet while Harry wound up with an inscribed silver plate from AMPA, a statuette from the Will Rogers Hospital for all his efforts on behalf of the hospital, a momento in recognition of his showmanship efforts from Martin Quigley, Jr. and a hi-fi set from Si Fabian, president of Stanley Warner, and his associates. The latter announced that the organization would miss his everyday presence greatly, but, by the same token, his retirement would not mean a complete break because he would still be around as a consultant. Fabian called Harry the ideal press agent who sold every picture and his company to the best of his ability and deserved the recognition of his peers in the field. The final presentation was a lamb for his farm—again from AMPA.

Moved by emotion, Harry had a bit of difficulty acknowledging the tributes. He was grateful for the aid and confidence provided him over the years by Fabian, by executive vice-president Sam Rosen, by zone manager Charlie Smakwitz and others. He also expressed gratitude for the love and comfort given him over the years by his wife.

AMPA president Melvin L. Gold chaired the proceedings, announcing that 1966 would see the SW organization celebrating its Golden Anniversary. Si Seadler was luncheon chairman.

Aboard the double dais were Henry Burger, Ira Tulipan, Nat Nathanson, Bud Ederle, Rube Jackter, Nat Fellman, James Velde, Robert H. O'Brien, Morris Lefko, Nat Lapkin, Morey Goldstein, James "Razz" O'Gara, Leo Greenfield, Charles Cohen, Charles Smakwitz, Ernest Sands, Earl Wilson, Harold Rand, Phil Gerard, Ed Feldman, Fred Goldberg, Sam Rosen, Al Kelly, Si Fabian, Si Seadler, Mel Gold, Jonas Rosenfield, Richard Lederer, Joseph Friedman, Ruth Pologe, Dan Terrell and Charles Levy.

A MATTER OF HONOR: JOSEPH E. LEVINE, A NAME TO BE RECKONED WITH, called together the press last week to honor producer-director Henry Hathaway and mark completion of "Nevada Smith." This took place at the fashionable Colony Restaurant, where the elite meet to eat. The only trouble was that the elite also talked while they ate, which made hearing Levine and Hathaway a bit of a chore. Now, we're pretty sure that Levine stated that "Nevada Smith" was Hathaway's 85th film and, said Levine, after seeing it he labeled it the producer-director's crowning achievement in the manner of "High Noon." Levine thought that it was more than just a western and that it was definitely something special.

Hathaway didn't try to blow his own horn on behalf of the film, noting that he never tries to sell anyone on something they haven't seen. "Nevada Smith" was a wonderful character to work with, he declared, but he wanted his listeners to judge for themselves after they saw the film. Meanwhile, in back of us a couple of women were discussing Myra's butler and the upstairs maid, but we couldn't get much of their conversation either!

Present to lend moral support to the proceedings were George Weltner, president, Paramount Pictures; Martin Davis, vice-president; Joseph Friedman, advertising and publicity director; Leonard Lightstone, Levine's executive vice-president; Robert Weston, special assistant to Levine, etc.

THE METROPOLITAN SCENE: ASIDE TO CHARLES OKUN: THANK YOU AND have a nice visit to Florida . . . Early greetings of the season in from Al Sherman, Carbons Inc., and Matha Torge . . . A giant color transparency of Radio City Music Hall's famed Christmas Pageant of "The Nativity," measuring 60 ft. long by 18 ft. high, is on display in Grand Central Terminal as the subject of the Eastman Kodak Colorama.

JF Circuit Ups Schiller

BALTIMORE, MD.—The appointment of T.E. Schiller as vice-president of JF Theatres, Inc., was recently announced by Jack Fruchtman, president.

Schiller has served in the capacity of general manager for the local theatre chain for the past four years. In addition to an overall remodeling program, directed to public comfort, which has included such theatres as the Mayfair, Charles, Uptown, and Pikes, the chain has also expanded its operations during this period. It has also been the aim of the theatre management to keep in step with the revitalization of downtown Baltimore by presenting the industry's better products.

Experienced in the many phases of theatre operation and management, Schiller has previously been associated with such circuit operations as Cinema Circuit Corporation, New York; Redstone Management, Boston; and Johnston and Saunders Theatres, Washington, D.C.

Hunt Acquires Two Houses In N.J. Resort Town

WILDWOOD, N. J.—Hunt's Theatres, Inc., has signed an agreement to purchase the Harbor and Park Theatres, Stone Harbor, from the Harbor Theatres Corp., it was announced by William C. Hunt, president of Hunt's, and Anthony P. Miller, head of Harbor Theatres.

The local business concern will assume control and operation of the Harbor and Park in February, according to the announcement. Hunt reported no changes are contemplated at this time in the operations of the two new acquisitions.

Both the purchaser and seller are prominent in business circles in the state. Hunt is a veteran motion picture exhibitor and a leader in the amusement industry in South Jersey, while Miller is a prominent businessman in the Atlantic City area.

Hunt announced that Bud Gross, general manager of the two Stone Harbor properties, will become affiliated with Hunt's enterprises.

The Harbor was constructed in 1950 and is a popular amusement center during the summer season. The Park was built in the 1930's and has been renovated and remodeled on several occasions since.

The addition of the two theatres brings the Hunt's Theatre circuit to a total of ten modern theatres, all located in the lower end of Cape May County.

The other theatres are the new Ocean, opened last summer on the Wildwood boardwalk; the Strand and Regent, also on the local boardwalk; Shore, Casino and Blaker, in the midtown business district locally; the Beach, on the oceanfront, and Liberty on Washington St., both in Cape May City.

Cutting Question To Hang

NEW YORK—New York Supreme Court Judge Arthur G. Klein reserved decision on Otto Preminger's suit to enjoin Columbia Pictures and Screen Gems from showing "Anatomy Of A Murder" on television; but noted that whatever his final decision, "after this case is over I think it likely that producers will be more careful to delineate" just when and by whom "a film should be cut."

With regard to a request by plaintiff that an imminent showing in Chicago be stopped or limited to four commercial interruptions to be designated by Preminger himself, Judge Klein continued a court order that the film be shown uncut, but refused to tamper with the lack of other than self-imposed limits on TV commercials, stating "I don't think substantial harm can come to anybody."

Paris Tribute To Wyler

PARIS—La Cinematheque Francais, France's national film theatre, is honoring American producer-director William Wyler with a month-long tribute. Twenty films directed by the three-time Oscar-winner will be screened at the Palais de Chaillot and the Rue D'Ulm, two of the French capital's leading art houses. The schedule includes "The Best Years Of Our Lives," "Mrs. Miniver," "Ben Hur," "Dead End," "Dodsworth," "Roman Holiday," "Wuthering Heights," "Friendly Persuasion," and "Detective Story," among others.

Wyler is currently in Paris directing the Audrey Hepburn-Peter O'Toole co-starrer, "How To Steal A Million Dollars and Live Happily Ever After," for 20th Century-Fox.

Goldman Theatres Plans DeLuxe Phila. House

PHILADELPHIA—A new theatre, The Marvin, will be built here by A. P. Orleans and Monte Tyson for William Goldman at the intersection of Red Lion and Roosevelt Boulevard. Located near the North Philadelphia Airport, it will become an integral part of a 22 acre shopping center complex. The Marvin will join the ranks of the nation's finest "Art" theatres, serving as a first run showcase for the foremost film productions from the four corners of the world.

With a seating capacity of 1,400, it will offer the last word in comfort. Luxurious 'floating-cloud' push-back theatre chairs, custom upholstered to Goldman Theatre specifications by the Griggs Equipment Company, will be installed. Perfect viewing of a spectacular 62 ft. wall-to-wall 70 mm lecticular screen will be possible from any seat in the spacious auditorium. In appointments and facilities, it will rival its sister showplace The Orleans, also constructed by the Orleans organization and operated by Goldman.

The theatre was named to honor Marvin Orleans, prominent land developer and son of A. P. Orleans.

The theatre's design is by the architectural and engineering firm of Thalheimer and Weitz, offering unique structural creativity. Graceful sweeping pylon arches of steel and concrete will support two expansive reflecting canopies. This is an inversion of the concept of a reflecting pool. In this case, the vaulted gold ceiling canopy towering high above the lobby level will capture and refract the brilliant lighting of "The Marvin" name sign and changeable letter attraction sign appliqued to the facade of the structure. The second, or marquee level canopy, will provide a continuous luminous ceiling leading from a sidewalk line into and through the vast expanse of plate glass wall to the foyer doors, interrupted only by the box office and entry portal framing.

All this formed metal including the box office will be of Duranodic finish to resemble statuary bronze.

The multi-colored facade of the structure, which forms a ceramic back drop along the



Proposed Design For Marvin

entire width of the theatre front, will be made of hand fired tiles from Italy. The lobby will be paneled in Rosewood from Brazil, Formica inlays of exotic wood finishes and prototype carrara marble wall tiles. Controlled lighting for soft or brilliant area variations will enhance the eye-pleasing contrasts of traffic areas and art gallery exhibition centers.

Carpet will be specially manufactured in decorator shades of deep red and soft wine tones. Auditorium walls will be of extruded Mirrawal-Dampa in delft blue aluminum, and its ceiling will be paneled with shimmering Fabri-gold metallic cloth in an abstract design appliqued over an absorbant accousti-glass base. The auditorium side walls will be illuminated by sculptural hand-wrought lighting fixtures of gold-fused metallic in abstract forms. A prominent sculptor has been commissioned to create these unusual pieces for this project.

The large screen will allow presentations in Todd-A-O, 70 mm, CinemaScope, and Magnascope. Optical and magnetic transistorized sound, and surround speakers scientifically positioned and concealed about the auditorium for hi-fidelity sound reproduction will be used.

To insure patron comfort, the last word in low-velocity, no-draft air-conditioning with electronically programmed area control is to be installed. Acres of supervised and illuminated paved parking is available at the front door. The entrance plaza will be attractively landscaped.

Lazarus Joins NSS As Exec. V-P; Company Will Name New Managers

NEW YORK—Paul N. Lazarus, Jr. has been named executive vice-president of National Screen Service, it was announced here by Burton E. Robbins, president of the company. Lazarus has resigned from his post as executive officer of the Landau/Unger Company in order to accept the new position.

The appointment, Robbins said, represents a major step in his company's plan to develop a more aggressive, more diversified program of merchandising and marketing for the industry. "We have long recognized," said Robbins, "that man-power is the primary solution to any company's problems. In Paul Lazarus, we feel that we have obtained the services of a major executive whose years of experience in every phase of the motion picture industry will bring an extra dimension to our operation.

"It is my hope," he said, "to utilize his knowledge in all of our present areas of activity as well as in many new areas which we are ready to explore.

"We will in the very near future," Robbins added, "announce the appointment of new sales and advertising managers to fill existing vacancies. It is our hope to add these executive selections to our new and vital company image."

Lazarus joined National Screen last Wednesday (Dec. 8) and left immediately with Walter Branson, vice-president in charge of distribution, for a brief trip to Cleveland.

Prior to his Landau association, Lazarus was executive vice-president of Samuel Bronston Productions, spending much of his time at the company's production headquarters in Madrid. From 1950 until 1962, he was vice-president of Columbia Pictures. He entered the business in 1933 with Warner Bros.

An independent production, "The Teenager," which Lazarus has produced in conjunction with Landau, is in the final stages of editing and will be completed in the next few weeks. While he will continue to supervise the completion of the film, its distribution is expected to be handled with the Landau/Unger films. Lazarus will retain his co-ownership of the film.

400 Holiday Breaks Set For UA's "Thunderball"

NEW YORK — "Thunderball," fourth James Bond adventure film, starring Sean Connery as 007, will open in some 400 situations during the Christmas-New Year holiday season, it was announced here by United Artists vice-president James R. Velde.

Velde noted that the unusually large number of concentrated domestic first-run bookings reflects the enormous popularity of the Bond films with exhibitors and public.

In the New York area, "Thunderball" opens Dec. 21 at the Paramount Theatre, the Sutton Theatre and Cinema II and as a Premiere Showcase attraction at approximately 25 theatres in the Metropolitan area and at 24 New Jersey theatres. The Paramount, which is being re-opened especially for "Thunderball," was selected because of its huge, 3600-seat capacity.

Filmed in Technicolor and Panavision in the Bahamas, "Thunderball" stars Claudine Auger, Adolfo Celi and Luciana Paluzzi along with Connery.

Three Ahead For Foreman

LONDON—Carl Foreman's 1966 film production program will include two additional major features besides his already announced "MacKenna's Gold."

A spy novel, "A Ring of Roses," by John Blackburn, and "The Virgin Soldiers," British journalist Leslie Thomas' novel about service camp life in Malaya, will be adapted for the screen and presented by Foreman as a Highroad Production for worldwide release by Columbia.

"MacKenna's Gold," which Foreman will co-produce with Dimitri Tiomkin, is a large scale outdoor action story. Foreman will write the screenplay.

Loew's Names Nemirow

NEW YORK—Bernard Diamnod, Loew's Theatres general manager, announced the appointment of Philip Nemirow here as city manager for Loew's in Toronto, Canada. He has been manager of Loew's Uptown in that city for the past several months, since joining Loew's after 35 years with RKO Theatres.

Nemirow joined Loew's when the RKO Albee in Providence, Rhode Island shuttered in August. He will work in close association with northern division manager, Bill Trambukis.

Pacific D-I Shifts Execs

LOS ANGELES—Frank Diaz, Pacific Drive-In Theatres southern California division manager, announced the following changes of personnel:

Dan Wells, former manager, Los Altos Drive-In, moves up to the Harbor Blvd. Drive-In., Phil Hikerson, manager, Harbor Blvd., transfers to city manager of Fresno, Calif., and Doyle Shelledy, present city manager of Fresno, will be promoted.

New Dallas Classification Board Generates Exhibitor Challenges

DALLAS—The Dallas City Council has named a nine person movie classification board and City Atty. N. Alex Bickley quickly announced his intentions of having the board operating by Christmas. The board was created last week, for the second time, to review motion pictures to be shown in the city to determine if the films are "not suitable for young persons." The aim is to prohibit youths under age 16 from viewing such movies. Named to the board were Dan Eddy, director of public relations, Texas Division, The Salvation Army; the Rev. Ira Hallaway, pastor, Walnut Hill Methodist Church; John D. Gilliland, attorney and member of the Baptist Church; Mrs. Walter B. Hailey Jr., housewife; Mrs. Edwin P. Ornish, member, Congregation Shearith Israel; John P. Reed, vice-president and treasurer of Tribune Oil Corp; Morton A. Lewis, attorney; the Rev. J. Robert Maceo, rector, St. Paul Episcopal Church and educator, and Mrs. Russell Pollard, former president of the Dallas City Council of the PTA and a member of the Dallas Junior College steering committee.

Deputy Mayor Joe H. Golman said that all of the board members had agreed to serve on the review board. He added that an amendment to the movie ordinance would be forthcoming this week creating the positions of three board alternates who would sit in with the regular members and vote when absences made it necessary.

City Attorney Bickley said he expected attorneys for the movie theatres protesting the ordinance to file suit against the city by mid-week.

Bickley stated that "if the court cannot act (on the case) before Christmas then I would ask that it let the city activate the board. I want the board operating by the time the kids are out for the holidays."

Edwin Tobolowsky, attorney for the 14 theatre owners, stated that he would seek to kill the ordinance, maintaining it is unconstitutional in not providing for speedy enough trial.

Bloomer Projects Continue

BELLEVILLE, ILL.—Frank Bloomer, vice-president of the Bloomer Amusement Company Inc., announced here that all projects formulated by his late brother, Wesley F. Bloomer, will proceed as planned.

This includes completion of the new BAC Cinema and shopping center complex in Belleville, as well as extensive remodeling projects now under way at the Starlight Drive In in Alton and the Illinois Theatre in Centralia.

Bloomer stated that the new BAC Cinema would be dedicated in memory of his brother.

Against Yugoslav Westerns

HOLLYWOOD—Congressional investigation of the production of American motion pictures in Yugoslavia is demanded by the Save American Movies Committee in a current newsletter issued here.

The Committee points out that Yugoslavia has become a thriving center for the production of Western and other films, with American film companies and producers attracted to the communist country by government subsidies and financial participation.



Howard W. Koch, second from left, Paramount vice-president and studio and production head, recently visited Tony Curtis, producer-director Ken Hughes, and Rosanna Schiaffino on the Shepperton Studio set of "You Just Kill Me."

"Batman" Generates Plaudits As Zany Comeback Grows

NEW YORK—The most unusual motion picture success story of the past is currently being written—Columbia Pictures' 1965 reissue of the original 1943 "Batman and Robin" serials.

With three smash playdates already chalked up (Chicago, Playboy; Cleveland, Continental; and Champaign, Illinois' Art Theatre) the marathon four-hour, back-to-back showings of "Batman and Robin" serials have churned up top grosses and national attention with local demand resulting in holdover weeks.

The serial has already been booked in New Orleans, Kansas City, Louisville, Akron, Springfield, Tucson, Toledo, Fullerton, Denver, Dayton, Columbus, Santa Ana and many others.

"In a college town, who today outdraws 'Dr. Strangelove,' outclocks 'Gone With The Wind' and breaks all known records for popcorn sales," asked Time magazine in a recent lengthy article describing the phenomenon. The answer Time gave was "Batman."

The rebirth of audience participation was emphasized by Time as part of the reason for the show's immense popularity. "Reaction varies in pitch from light snickers to Neanderthal roars," the magazine reported, and, at one point, viewers were moved to chant "Kill! Kill! Kill! . . ."

"Filmed in 1943—Discovered in 1965," has been the banner across the advertisements used to announce the arrival of the serials, which makes "Batman" either one of the slowest success stories in film history, or, one of the longest sleepers.

Boasberg Takes Holiday

NEW YORK—Paramount Pictures' general sales manager Charles Boasberg, fully recovered from his recent illness, left with Mrs. Boasberg for a vacation trip to Florida and California.

He will return to his office here shortly after the first of the year.

Landau-Unger Set Plans For Nine Upcoming Films

NEW YORK—Henry Weinstein, executive producer for The Landau/Unger Company, is in Europe with director Vincent Sherman and scenarist David Karp to discuss production plans for "Cervantes," which is scheduled to go before the cameras in April, with Alain Delon, Ava Gardner, and Yul Brynner in starring roles. The picture will be filmed in color in Madrid and in Rome.

While in Europe, Weinstein also will hold a series of meetings with director Etienne Perier and screenwriters Domingue Fabro and Guerdon Trueblood on "Forbidden Area," which also will be made abroad during the coming year.

These films are among the nine pictures recently named by The Landau/Unger Company for production during 1966 at an aggregate cost of more than $15,000,000. The others include:

"Circus Of Terror" (formerly titled "The Man Without a Face"), on which filming was started earlier this week in London. Directed by Peter Weldam, the film stars Christopher Lee, Margaret Lee, and Nigel Green.

"The Brides Of Fu Manchu," which also will be filmed in London, commencing in mid-January, with Christopher Lee portraying Fu Manchu. The upcoming thriller will be directed by Don Sharp and written by Peter Welbeck, each repeating his respective assignment on "The Face of Fu Manchu."

"Witness To A Killing," which has a May shooting schedule. This is a dramatic recounting of the murder of a young woman on the streets of a large American city and the shocking apathy of witnesses who did nothing to prevent the crime. Lamont Johnson will direct from a screenplay by Larry Marcus.

"The Royal Performance," which will be made in Moscow, beginning in June. The first Anglo-Soviet production ever filmed completely in Russia, it will be produced by Landau/Unger in association with Ariadne of London and the Gorki Studios in Moscow. Anthony Asquith will direct the picture, which will be shot in color and in English. George McGeorge wrote the screenplay, which was adapted from Alexandre Dumas' "The Nutcracker."

"The Heart Is A Lonely Hunter," which tentatively has Warren Beatty slated for the male lead. Thomas Ryan wrote the screenplay, adapting the novel by Carson McCullers. Shooting date has not yet been set.

"Cable Car Caper," which is an original screenplay by Harry Muheim. The director, cast, and shooting date have not yet been set for this comedy-mystery, which will be set against backgrounds of San Francisco, Hawaii, and ocean-going liners.

"The Mad Woman Of Chaillot," which is based on Jean Giraudoux's award-winning play. Production date, director, and cast are not yet set.

Gen. Cinema Earnings Up

BOSTON—Preliminary and unaudited figures for the fiscal year ended Oct. 31, 1965 indicate that General Cinema Corporation attained record sales and earnings for the third consecutive year.

Richard A. Smith, president, said company earnings estimated from operations of approximately $1,650,000 or $1.30 a share represented a 22.5 per cent gain over the $1,347,085 or $1.06 per share in fiscal 1964.

SPOOKS! KOOKS! CROOKS!
Even the FUN is F-F-FRIGHTENING!

A teeth-chattering,
funny-bone shattering
hunt for a killer-spook
in a haunted house
that will tie you
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A UNIVERSAL PICTURE

THE GHOST IS THE MOST–
THE FUN STARTS IN FEBRUARY!

UA-DeLaurentiis Pact Covers Three For 1966

NEW YORK—Arthur B. Krim, president, United Artists, announced here the signing of an agreement with the Italian producer Dino De Laurentiis calling for production of three pictures all in color during 1966.

In keeping with his reputation for delivering outstanding motion picture entertainment, De Laurentiis has assembled some of the world's most creative directors on both sides of the Atlantic to bring these pictures to the screen for United Artists.

The first film to go before the cameras will be "A Dollar A Head," to be directed by the noted Italian movie-maker, Sergio Corbucci. The second, titled "Matchless," will be directed by a brilliant young Englishman, David Greene.

The third, a trilogy titled "The Witches," will be filmed by Vittorio De Sica, Luchino Visconti and Renato Castellani.

De Sica has just completed directing "After The Fox," a United Artists comedy starring Peter Sellers based on Neil Simon's original screenplay. He previously directed "A New World," also for UA and soon to be released.

Visconti's recent films include "Rocco and His Brothers," a segment of "Boccacio 70" and "The Leopard." Greene is making his motion picture debut with "Matchless" after compiling a brilliant record in television as director of nearly a dozen of the Emmy Award-winning "Defenders" shows, many of the "Nurses" programs and the famed British "Espionage" TV series.

Castellani was last represented under the UA banner by Laurence Harvey's "Romeo and Juliette."

Titan Dubbing Firm Set

NEW YORK—Paul Sandars, Jr., formerly vice-president of Titra Dubbing Co., together with Steve Rozenfeld, announces the formation of Titan Productions, Inc. Sandars will function as president while Rozenfeld, former production head at Titra Dubbing, will serve as vice-president.

Titan Productions will perform all the services previously rendered by Titra Dubbing Co., such as dubbing of foreign films into English, post-synchronization, recording, editing, etc. All the creative personnel formerly employed by Titra Dubbing will now operate under the banner of Titan Productions.

U Sets Extra Dividend

NEW YORK—The board of directors of Universal Pictures Company, Inc., declared a quarterly dividend of 25 cents per share and an extra dividend of 25 cents per share on the common stock of the company, payable on Dec. 28 to stockholders of record at the close of business on Dec. 17.

Directors of Decca Records, Inc., declared a regular quarterly dividend of 30 cents per share on the company's capital stock, payable Dec. 28 to stock holders of record Dec. 14.

Century City Theatre Set

LOS ANGELES—A 24-story office building that will include a 2,600 seat theatre will be built at a cost of $24 million in the Aluminum Company of America's Century City development here, it was announced by a group of private investors. Construction is scheduled to begin next June.

LONDON Observations

By Jock MacGregor

WHATEVER ONE MAY THINK ABOUT MARKET RESEARCH IT WOULD NOT DO the industry any harm if the investigators and computers were put to work on relating a film's drawing power in relation to the asking price of the stars. In too many cases agents, to sell themselves to their clients, bolster egos out of all proportion to their values. Not content with that, some insist that other principals, the director and key technicians are also on their books, irrespective of whether they are suitable for the subject. Such packaging can only result in dull, tired pictures. With a shortage of international stars resulting from divorcement causing major studios to stop grooming new talent, producers have had little alternative to accepting the demands, conditions and behavior of some spoiled geniuses. While distributors and financiers may, to a degree, remain mesmerized by names—few of the public still go merely to see an artist. This has been forcefully rammed home to some stars who are on a fee and percentage of the profits. They have drawn nothing extra. There have been no profits on their pictures. Some enterprising British producers have rebelled, accepted the Bard's tenet—"The play's the thing"—and backed good projects and cast promising new talent. Regretfully, all too often after one picture, irrespective of the public's acceptance, the newcomer's price has skyrocketed.

DESPITE THE UNCERTAINTIES OVER THE FUTURE OF THE INDUSTRY HERE pending the findings of the Monopolies Commission's investigation, top men are surprised by the very heavy bookings at the studios. If all projects materialize it will be hard to get space for months ahead. Often when I visit productions I am confronted with apologies for uninteresting shooting, told I should have been there the day before or asked if I could come again next year. When I have seen the finished film I have realised that there was nothing interesting that I could have seen shot! This was not the case when I dropped in at the Associated British Elstree Studios. They were working to capacity. On the TV front, shooting was proceeding on the color pilot for the new "Saint" series; "The Baron" series, starring Steve Forrest, and "The Avengers," another 60 minute series which is climbing in the ratings. There was special rejoicing on this stage as the series had just been sold to America for more than a million dollars. This private investigator adventure stars Patrick MacNee, a smooth English type who was sadly neglected by Hollywood and British producers and is now directly needed in movies, and Diana Rigg, a striking, tall brunette who, in a few weeks, has made an enormous impact on viewers. She caught my eye first a few years ago when I drove some charming American honeymooners to Stratford-on-Avon to see "Midsummer Night's Dream" and each time she appeared I sat up. I marked her for stardom. Incidentally those American exhibitors who are still so reluctant to book British pictures and often do so without realising it might take note of the growing demand for essentially British subjects on TV in the United States.

Main reason for my visit was to see Mike Carreras at work on "One Million Years B.C." for Seven Art-20th Fox release in America. The publicity handouts had caught my imagination. A prehistoric ritual dance was being performed in a vast cavern and the sweat on the foreheads of the skin clad dancers took one's mind off the snow outside. As I watched Martine Beswick and the girls go through their paces I could not help feeling what a debt we owe to Max Factor for providing a substitute for woad! The main shooting will be completed by Christmas. Then Ray Harryhausen will take over and create and matte in through the secret processes of Giant Panamation the monsters. Starring are John Richardson and Raquel Welch, a Hollywood newcomer.

Particularly bucked these days is Fred Thomas. He has completed an intriguing co-production deal with Irving H. Levin, whereby National General's Cathay Center Productions will be Rank's Western Hemisphere partner in Ivan Foxwell's $3,000,000 color production of Adam Hall's best seller "The Berlin Memorandum"—("The Quiller Memorandum" in U.S.A.). Michael Anderson will direct and Harold Pinter will script. It will be interesting to see what arrangements Cathay makes for distribution. Following the enormous success of the east-west deal which Fred set up for "The Heroes of Telemark," he has been inundated with propositions and is Hollywood bound to sort them out. I suspect that of his own projects, the keenest bidding will be for a participation in "The Thin Blue Line," an epic of the Battle of Britain. Like Jim Carreras, he reiterates how exciting it is for a British producer to visit America these days.

"The Sands of Kalahari" was launched with all the professional know-how that one expects from Paramount. A distinguished audience packed the Plaza. Afterwards at a delightful Quaglino's supper dance, director Cy Enfield and Susannah York were recipients of fulsome compliments from fellow artists, trade personalities and socialites. A touch of sadness, however, crept into the festivities when many learned that publicity chief Jack Upfold was leaving after 40 years following a disagreement. The next night, the top people were again on parade at the Columbia for the "King Rat" opening when they were numbed into submission. Reviews came under the rave category. Incidentally, Columbia drew my attention to the eye catching "U" shaped advert in the Evening Standard, though it would have been impossible to miss it.

The National Film Theatre is staging an "8 Days With Otto" to coincide with the London preme of "Bunny Lake is Missing". . . . Congratulations to Dixon King on his promotion to secretary of the Kinema Renters Society in succession to Bob Camplin, who has joined the Cinema Exhibitors Association. And to Eddie Lee, who headed the Producers Association's overseas department, on joining Hammer as Brian Lawrence's assistant. . . . Ken Rive got a shock when he dropped "The Amorous Adventures of" and billed "Moll Flanders." The Board of Trade asked if he were showing an unregistered film. . . . Sovexportfilm ran a week of Russian films at the Baker Street Classic and created considerable press interest . . . While the Anglo French co-production deal has been signed, the problems over interpretation make it appear that it will be months before any projects are approved.

ALBANY

The New York Metropolitan Opera Touring Company has been playing the area. "Carmen" was presented at Fabian's Palace, Albany; and "Madame Butterfly" was presented at the SW Stanley, Utica. Both were on a rental basis. . . . John McGrath, son of Jack McGrath, head of Albany Theatre Supply Company, has moved with his wife and infant son to suburban Loudonville. The Junior McGrath heads ATSCO, a janitorial service affiliate of the theatre company. . . . Fred G. Sliter, veteran of 45 years in the motion picture industry, as salesman, branch manager and district manager, also Foreign Film Commissioner to Mexico during World War One, with the Committee on Public Information, is spending the winter at Ormond Beach, Fla., with Mrs. Sliter.

BUFFALO

An unusual, perhaps unique format is being tried by Fred Keller at his Glen Art for its current film festival. The small, new, and attractively decorated theatre in Williamsville is showing a series of five modern foreign films and one American. Nothing unusual about that, except that each film is introduced and commented on by film fans invited by Keller, whose idea this is. Four of the commentators are from local college faculties; one is a student film reviewer; and one is Keller himself. Dr. Theodore Kisiel, assistant professor of philosophy at Canisius College, gave the live introduction and commentary on Fellini's "8½," the opening festival film. Coffee was served to patrons in the lobby before the film started, and after the customers took their seats, Dr. Kisiel was introduced. The applause was appreciative following the talk and died down only as the first scene of "8½" lit up the screen. . . . The State Council on the Arts has asked Governor Rockefeller to include in his budget next wear $5000 for a motion picture on the cultural resources of Buffalo. The amount would cover the cost of planning; the actual production would have to be budgeted later. The Council on the Arts is seeking a total of $928,510, according to reliable sources, an increase of $216,615. Seymour H. Knox of Buffalo is chairman. . . . The Palace is slated to go in the downtown renewal plans, and Dewey Michaels, owner and operator, is reported to be looking for a new site. The Palace was built and operated many years ago by the Mark-Brock corporation. At the moment, Michaels announces that his business (burlesque and films) is larger than ever before. Michaels announces that burlesque is returning all over the country. . . . Joe Garvey, manager of Schine's Granada, has arranged with Monsignor Leo Hammerl to put on a series of morning performances of "The Agony and the Ecstasy" for students of the parochial schools. The performances will start on Monday, Feb. 7, and will continue every Monday, Tuesday, Thursday, and Friday through March. Students who attend will be excused from school. Many additional sponsored showings have been arranged by Garvey, including the Telephone Pioneers (N. Y. Telephone Co.) Sunday and Monday, Jan. 9 and 10, and Wednesday matinee, Jan. 12. John Serfustino has resigned as manager of the Albany branch of Paramount and has joined the sales staff of the Buffalo exchange of 20th Century-Fox. Bob Moore, Boston, has succeeded Serfustino in Albany. Terrance Harter, formerly a member of the office staff of the Buffalo United Artists exchange, has been appointed assistant to Eddie Jauch, Fox booker for many years. . . . Mayor Frederick L. Dunn of Jamestown, N.Y. and members of the City Council clashed again at a Council meeting on cable TV. Councilman LaVerne Webeck (Dem.) charged the mayor (also a Democrat) with "unethical action" in endorsing a private business. The mayor is said to have requested Jamestown Cablevision, Inc., to continue an offer to install cable television at reduced rates. He said he made his request "in behalf of the City Council and the citizens of Jamestown." Councilman Webeck and Councilmen Robert Godfrey and Westley Peterson took exception, saying they hadn't been contacted. Dunn conceded he hadn't polled the Council, which went on record as disassociating itself from the mayor's statement on grounds the Council is not in the habit of endorsing private business. The resolution was passed 7-5 despite a plea from Republican Councilman George Baldwin for "no more public bickering or backbitting" . . . Bill McKnight, manager, Seneca, announced plans have been completed for the annual South Buffalo Businessmen's Association's annual Christmas party in the theatre, Dec. 16 . . . Carl E. Schaner, managing director, Century theatre, first run downtown Buffalo, received good will publicity via the Fashion Show staged in his theatre on three recent mornings by the Downtown Merchants Association and sponsored by that organization and the Buffalo Courier-Express. Schaner is decorating the Century for the Yuletide season. . . .Schine Circuit officials held a meeting the other day in the Granada here, on promotion plans for "The Agony and the 5cstasy" in both Buffalo and Rochester. The picture will be shown in both cities during the Xmas holidays. . . . There were splendid childrens' matinees last Saturday and Sunday. . . . There was a large crowd of barkers and barkerettes at the first dinner-screening party in Variety club headquarters here. The new chief barker-elect, Albert J. Petrella, and all the new 1966 officers were on hand and all received hearty congratulations.

Lou Levitch, manager of the Loew Teck theatre put on special matinees of "The Sound of Music," on Wed., Thurs., Fri., Sat. and Sunday, Nov. 24, 25, 26, 27 and 28. The picture is still tops at the box office after 34 weeks, an all-time record for Buffalo. It is expected that the production will run into 1966.

CHARLOTTE

Women of the Motion Picture Industry of Charlotte, N. C., collected enough used sheets during "Muslin Week" to make more than 4,000 cancer dressings. Collection boxes were maintained in lobbies of Charlotte theatres and concession stands at drive-ins. Mrs. Annie L. Gantt, project chairman, said the program was "quite successful."

CHICAGO

Preview screenings of Chicago's First Annual Film Festival took on airs of a Hollywood opening with Jack Eigen in the lobby at his WMAQ mike. Plans are already underway for a Second Chicago Film Festival next year. . . . Libertyville Junior Women's Club sponsored its annual benefit children's movie, "The Incredible Mr. Limpet," at the Liberty. Proceeds from the show will be donated to the pediatric section of Condell Memorial Hospital in Libertyville. . . . Town Theatre Gallery is displaying the paintings of Hannah Weber Sachs through Dec. 15. Harper Theatre is showing paintings of Seymour Rosofsky through November. . . . State street's Christmas Day Parade, an event which always brings out crowds and boosts loop movie attendance, featured Universal's Arnold Stang, Robert Vaughn, and many other celebrities. . . . "My Fair Lady" opens on exclusive extended runs Christmas Day at these B and K theaters: Granda, Oak Brook, Mercury, Beverly, and Old Orchard. Ten B and K houses will open Dec. 24 with "Those Magnificent Men in Their Flying Machines": Gateway, LaGrange, Riviera and Paramount, Hammond; and the Edens, Golf Mill, Lake, Colony, Coral, and Holiday. . . . Mrs. Audrie Alspaugh Chase, writing under the name of Kitty Kelly and the nations' first full-time motion picture critic and writer for Chicago's Tribune, died in San Antonio. . . . King Vidor, movie producer, was a recent visitor, coming here for the main purpose of attending the Chicago International Film Festival. . . . Warner Bros. exchange is coming out with a super-Cadillac to squire visiting stars about town. Herb Lyon, columnist, says Liz and Richard Burton will probably be first to enjoy its use. The car will include special features for the comfort of stars, such as seat warmers, stereo, etc.

CINCINNATI

Mid-States Theatres, operators of the Times, Hollywood, and the new Mariemont Cinema East here, will build a deluxe 840-seat, first-run theatre across the street from the Carrousel Motel out on Reading Road. The structure, with parking facilities for about 600 cars, will be built in Sycamore Square property, next door to the medical building. Costing about $800,00 and scheduled for an autumn opening, the theatre is being designed by Tom Tilsley, partner in Pansiers, Dohme & Tilsley architectural firm, which designed the Carrousel Motel. The new house will probably use a name from either the "Carrousel" or "Sycamore Square" themes and will be one of five new theatres to be built by Mid-States within the Ohio, Kentucky, and West Virginia area in 1966. After the first of the year, Mid-States will turn its attention to the remodeling of the Hollywood Theatre. It was scheduled for refurbishing during the past summer, but had to be rescheduled because there were too many irons on the fire for the company. . . . The Madison, Covington, Ky., operated by Tom Hill and Bill Macklin, has been undergoing extensive redecorating during the past several months. A special press preview for inspecting the charming theatre was given Dec. 7 with the presentation of "Boeing-Boeing" before a delighted audience. Following the film, cocktails were served in the spacious lobbies. . . . Ben T. Cohen, Holiday Amusement head, has purchased the Gayety, Erlanger, Ky., from Walter Herman. After extensive remodeling and decorating, the 600-seat theatre will reopen as the "Village Cinema." . . . The Alpine, a landmark at Richwood, W. Va., has been closed permanently by owners Mrs. Frank Weitzel and Bud Urling. . . . The annual "March of Dimes," a charitable organization sponsored by this city's firemen and the Cincinnati Post and Times-Star, has its kettles out in all sections of the city during December. The purpose of the organization is to see that each underprivileged child has a toy at Christmas. "The March" received an extra dividend Dec. 4 when "Boeing-Boeing" was previewed at the Twentieth Century in Oakley Square. The movie was free, but all patrons contributed to the kettles manned by city firemen to give the group an extra boost. . . . Ann Horan, with Mid-States Theatres for 20 years, was the honored guest at an office staff dinner party at the

Maisonette Restaurant in early December. . . . Al Kolkmeyer, Universal branch manager, was elected chief barker, Variety Tent Three. Leo G. Shear, Theatre Candy of Ohio, and Jack Haynes, general manager, Cincinnati Theatres, were elected first and second assistants respectively. Reelected were Saul M. Greenberg, for his 30th year as property master, and James W. McDonald, TOC Booking Agency president, dough guy. Crew members chosen for 1966 were Joe Alexander, Albee manager; Carl Ferrazza, Universal field representative; Jack Finberg, UA branch manager; T. W. Fisher, National Theatre Supply manager; William Onie; exhibitor; Robert Rheme, UA field representative; Edward Salzberg, Screen Classics; Nate Wise, Wise Advertising and Publicity; and Don Womack, UA sales manager. . . . Bob Tieman is manager of Cincinnati Theatres' new deluxe Princeton Cinema, transferred from Romona, Hamilton, O. His brother Larry succeeds him as manager at Romona. . . . Interstate Theatre Service is booking and buying for Village, Charleston, W. Va., and TOC for Plaza, Northwood, O., for new owner, John Stallings. . . . Western Plaza, long a landmark in local theatres, was closed by owner Mrs. M. M. Weinig. The Weinig family was among the pioneer exhibitors and Western Plaza a leading suburban house. The theatre is to be torn down, the property having been purchased for expansion of another business enterprise.

COLUMBUS, O.

Mrs. Marion Schwartz, owner and manager, Little Art, is a new member of the Independent Theatre Owners of Ohio. Ken Prickett also announced the signing of the Severance Theatre, Cleveland, owned by Rappaport Theatres of Baltimore, as a new ITOO member. . . . City Council scheduled a vote on the revised community antenna television regulatory ordinance. . . . Manager Ed McGlone of RKO Palace held "The Nanny" for a second week. . . . Jerry Knight has booked a limited non-reserved seat engagement of "My Fair Lady" at the Drexel, starting Christmas Day. . . . Kenley Players signed for a sixth summer stock season at Veterans Memorial auditorium, opening early in June, 1966. . . . "The Sound of Music" is expected to continue to mid-February at the Northland Cinema. . . . Ken Prickett is planning a holiday vacation at Coral Garden Villas, near Montego Bay, Jamaica.

DALLAS

The Festival will present a pre-Christmas film festival beginning on Dec. 15 to be titled "The Best of '65." The opening feature will be "Seance on a Wet Afternoon" and "The Pumpkin Eater"; "The Collector" and "Lilith" will also be shown; "The Girl with Green Eyes" and "One Potato, Two Potato" will close the program. . . . The $10,000 float in behalf of the Universal full length animated feature, "Pinocchio in Outer Space," will be in Dallas on Dec. 14 and will be on display at Big Town from 9:30 until noon. Other Texas towns that will have the float on display will be Fort Worth, Houston, and San Antonio. Costumes for Pinocchio, the Fairy and the Fox, will come with the float and will be donned by local residents to appear with the float. . . . The annual Dallas Tent of Variety International will hold their Christmas Party on Dec. 15. . . . Funeral services were held here for Julius George Ainz, 66, who was killed in an automobile accident. He was associated with the motion picture business as a projectionist and was employed by the



Warners' "Never Too Late" recently got attention on Fifth Avenue, New York, with poster in window of F.A.O. Schwartz toy store. Film has its premiere at Radio City Music Hall.

Trans-Texas Theatres at the time of his death. Survivors include his wife, a son, a daughter, three grandsons a brother and two sisters. . . . A special interest in "King Rat" was held by a group of Dallas residents when they visited the Capri to see the Columbia release. For the men, the scenes showing allied prisoners in the Jap Changi Prison during World War II brought back bitter memories, for they were held there in the early months of the war. . . . The Festival will join the annual "Toys for Tots" campaign conducted by the Marine Corps. Norm Levinson, president of Academy Theatres, which operates the Festival, and Major I. L. Carver, assigned to the Marine Reserves here, worked out arrangements. Toys will be collected for three weeks by the Festival, and as a special inducement for patrons to take toys to the Festival, one adult will be admitted free when accompanied by a paying adult who brings a toy. . . . The 225,000th patron to attend the showing of "The Sound of Music" at the Inwood in its 38th week was presented with a sound track album of the music by Bill Risener, manager. . . . George Pratt, manager of the Westwood, operated by the Interstate Theatre Circuit at Richardson, booked a special two day showing of two of Shakespeare's filmed masterpieces in response to numerous calls and requests. "Macbeth" and "Hamlet" were scheduled. . . . All exhibition booths have been sold for the 14th annual convention of the Texas Drive-In Theatre Owners Association convention to be held here Feb. 1 through 3, according to Harry McCartney, chairman.

DENVER

The Centre Theatre's "Doris Day Look Alike Contest" ended with the selection of an Arvada girl, Carol Buscarello, as the winner. Fox Inter-Mountain Theatres, Inc., district manager John Tella and two well known public relations firm heads, Alberta Pike and Herb Wolff, were the judges in the contest which garnered a great deal of publicity from the morning daily. . . . Frank Green, Allied Artists branch manager, is in Swedish Hospital following emergency surgery. . . . Vacationing on the west coast are Mr. and Mrs. Jack Finn, Finn is Universal branch manager here. . . . Atlas Theatres' Granada, Monte Vista, Colo., has been taken over by George Kelloff, independent owner of the Star Drive-In of that southwestern Colorado city. It has been closed for several months. Kelloff is planning remodeling of the house before opening and a name change to the Vali. Christmas reopening is planned. . . . The Gem and Colorado theatres on Denver's Curtis street have been purchased by Robert Waxman from their long time owner, Ed Mapel, former city councilman. Charles Ammons will continue as manager of the two houses. . . . A late January opening is being planned for Denver area's new $600,000 hardtop being built by the recently formed corporation in which Norman Nielsen, former managing director of the Cooper here, is associated. . . . United Artists has a new booker, Ally Badger. . . . James Nocello, who has been booking at Paramount, has been made booker at Bunea Vista. . . . Marvin Goldfarb and Fred Knill, who with a host of other dedicated showmen are working very hard to make next spring's Showarama here March 1-3 a huge success, say they will soon be able to announce the names of the many top personalities who will be present during the event. . . . In Denver recently was Jules Needleman, former Denverite, now district manager for Seven Arts Productions.

DETROIT

Once showbiz gets into your blood: Mitchell Gosselin has just been announced as the manager of the Gateway, Sterling Township, by builders, owners, and operators, Detroit Suburban Theatres, Inc. The new house opens Dec. 22. Gosselin, 51, is retiring from the police force after 25 years of service. In the immediate past, he specialized in high school and adult traffic education in the Safety Control Department. In his teens, Gosselin served as usher, doorman, and assistant manager for the Rialto Theatre Company here.

HOUSTON

Movie actresses Pamela Curran, Claire Kelly, and Barbara Hines were here on a promotional tour on behalf of their new movie, "The Loved One," scheduled to open here at the Meyerland Cinema I and II on Dec. 23. . . . Veteran screen star Don Porter was here on a visit in behalf of his television show seen on ABC-TV in which he is co-star, "Gidget." . . . Judy Garland has been booked for a one night concert in the Houston Astrodome on Dec. 17. Although her salary has not been disclosed, it is said to be the "highest guarantee ever paid to an entertainer for a one night concert." . . . The Contemporary Arts Museum presented an evening of experimental films in the Prudential Auditorium. . . . A multiple opening has been given the double bill of "Red Line 7000" and "Revenge of the Gladiators," which opened at 20 area indoor and outdoor theatres. . . . The Dec. 19 showing of "Battle of the Bulge" at the Windsor Cinerama will be a benefit showing with proceeds to the Brayburn Sharpstown Lions Club Projects. The opening night, Dec. 17 will be a benefit for the Junior Chamber of Commerce projects. . . . "The Sound of Music," in its 37th week at the Alabama, will continue its run at the theatre and may set a new record. The old record is 42 weeks.

JACKSONVILLE

William Venus Means III greeted the world for the first time in Riverside Hospital. Vastly proud of his first-born son is W. V. "Bill"

Means II, whose "On the Marquee" motion picture column enlivens the Jacksonville Journal. Mrs. Means is the former Dorothy Dean, who came here from St. Augustine. . . . Mrs. Anne Dillon, international vice-president of WOMPI, entertained a group of 30 multiple sclerosis patients at a pre-Thanksgiving party in her home. Mrs. Dillon is president of the local Multiple Sclerosis Ass'n. Assisting Mrs. Dillon in serving the guests were WOMPIs Mary Hart and Edwina Ray. . . . Wedded in the Ortega Methodist Church were WOMPI Claudia Fortwengler and Leonard A. Taylor in a double-ring ceremony. Attending the church rites with the bride and groom were Mr. and Mrs. John (Mary) Hart and Mrs. Anne Dillon. . . . Miss Barbara Hitchinson, former Florida Theatre boxoffice cashier, is now serving as secretary to executive Tom Sawyer in the Florida State Theatres home office. . . . Mrs. Jane Teague, formerly of Dominant Pictures, is John Harkan's new secretary in the FST home office. . . . Henry Koehne, who formerly operated the local Lake Shore, has taken over the management of the Ramon, Frostproof. . . . W. O. "Ollie" Williamson, district Warner Bros. manager, from Atlanta, spent a few days here with Carroll Ogburn, local Warner Bros. manager, and his staff. . . . Cecil Cohen has resumed control of the local Lake Shore. . . . New WOMPI members are Sandra Griffis, FST home office; Charlotte Greene, Columbia; and Eleanor Moon and Jacqueline Janet Mette, both of MGM. . . . A total of 105 hours were contributed by 25 WOMPI members to local theatres in making audience collections for the Will Rogers Hospital and O'Donnell Memorial Research Laboratories. WOMIs are also planning to assist theatres with more Will Rogers collections during the Christmas and New Year holidays.

MIAMI, FLA.

Egyptian film star Omar Sharif was in Ft. Lauderdale to publicize MGM's "Dr. Zhivago," set for a reserved-seat engagement locally in January. . . . Arthur M. Tolchin and Bernard Myerson, chief executives with Loew's, have signed a lease with Herbert Sadkin, president, Lauderhill Shopping Center, Inc., in the suburban Lauderhill area of Ft. Lauderdale, for a 1,200 seat theatre. The ultra-modern house will provide free parking for 3,500 cars as part of the $7.5 million Lauderhill Mall. . . . "The 2nd Best Secret Agent in the Whole Wide World," accompanied by two pretty "bodyguards" made the rounds of local news media. Tom Adams, star of the Tranksgiving spy thriller, which opened at Wometco's Carib, Miami, Palm Springs, Plaza-Hollywood, 163rd St., and Gateway, was presented the key to the County of Dade by Mayor Chuck Hall upon his arrival. In addition to generous coverage by both the Miami Herald and Miami News amusement columnists, Adams was interviewed in Ft. Lauderdale by Broward County newspapermen at a luncheon. In Miami, he attended dinner at the Zeta Beta Tau House at the University of Miami, where he was interviewed by the University "Hurricane" reporter. The Jordan-Marsh Dept. Store ad gave prominent mention, with photo of Adams, announcing his appearance at the store to sign autographs. In Hollywood, he received the key to the city and was interviewed over local radio stations. . . . Annette Symons, Mayfair manager, was recovering from surgery. John Reed is managing the art theatre until her return.

NEW HAVEN-HARTFORD

Alfred Alperin, Meadows Drive-In, Hartford, distributed theatre passes to showroom visitors at Howard Motors taking demonstrator rides in Toyota cars the first week Howard assumed area dealers hip for the Japanese vehicle. . . . Miss Rhoda Jayne Shulman, daughter of Mrs. Maurice W. Shulman and the late Maurice W. Shulman (Shulman Theatres), was married to Michael Hoffman, Middletown, Conn. . . . Raymond Stone, Webster, Mass., operating the Groton Drive-In, Groton, on lease for three years, with an option to buy, has purchased the property for an undisclosed sum from the owners, J. Lawrence Peters, Harry Picazio, Jr., Isadore Fishbone, and Anthony Albino, who constructed the under-skyer in 1954. The theatre's capacity in the past several years has been increased from 600 to 700. The new owner plans installation of electric in-car heaters for winter operation. . . . Floyd Fitzsimmons, Warner Bros. field exploitation staff, was in Connecticut, ahead of "Never Too Late." . . . Morris Simms, formerly with New England Theatres, Inc., regional ABC affiliate, in managerial capacities in Brockton, Mass., and Boston, has joined Stanley Warner Theatres as manager of the College, Storrs, Conn., succeeding Al Bryant, who has rejoined the staff of the University of Connecticut, Storrs campus. . . . Mrs. Marge Mortensen, SW Capitol, Willimantic, promoted a puppy giveaway competition for Pitkin Associates' "My Pal Wolf," in conjunction with a local kennel. . . . Harold Pevner, owner, Bradley, Putnam, Conn., has assumed operation of the theatre following termination of a long-held lease by Interstate Theatres of New England. Franklin E. Ferguson Associates are booking the 600-seat theatre. . . . Veteran Bridgeport, Conn., projectionist Jerry Conboy and his wife, Claire, moved, to Ft. Lauderdale, Fla. He worked for many years at Loew's Poli-Majestic in the Park City. . . . Withdrawl of court action involving Villa Rosa, the Woodmont shorefront estate of the late theatre circuit owner, Sylvester Z. Poli, was reported by Alvin Rottman, Milford city attorney. Withdrawn from New Haven Common Pleas Court was an appeal taken by Irving Batter, owner of Villa Rosa, from rejection by the Milford Planning and Zoning Board of his application for an apartment building zone rating on the site. . . .

Attorney Steven E. Perakos, counsel for Perakos Theatre Associates, New Britain-based circuit, has been elected a director of the New Britain Chamber of Commerce.

PORTLAND, ME., NOTES: Hosting Maine premier of Universal's "The Ipcress File," the downtown Empire advertised—" 'The Ipcreess File' Is A Thinking Man's 'Goldfinger'!" . . . MGM booked "Harum Scarum" day-and-date into the Empire and the outlying Prides' Corner Drive-In. . . . Cinema I and Cinema II, Westbrook Shopping Plaza, are now screening 10 showings a week of 20th-Fox's "The Sound of Music" and "Those Magnificent Men in Their Flying Machines," respectively.

SPRINGFIELD, MASS., NOTES: John P. Lowe, Redstone Theatres district manager, has a new ad signature for the delux Cinema I and Cinema II, West Springfield, appearing in metropolitan Springfield dailies, the catch-line reading, "Western Massachusetts, Most Luxurious Theatres—Showcase Cinemas." . . . The Memorial Ave. D-I, West Springfield, brought back Allied Artists' "Spy Chasers," a Bowery Boys comedy, as third attraction on a program featuring Seven Arts' "The Face of Fu Manchu" and "Mozambique." . . . MGM booked area premier of "The Hill" day-and-date into the Bing and Bijo Cinema, Springfield, and the Majestic, West Springfield.

WORCESTER, MASS., NOTES: Multiple-runs dominated the first-run scene, Paramount's "Red Line 7000" opening day-and-date at the downtown ABC Capitol and outlying Edgemere D-I, and MGM's "Harum Scarum" bowing at the Fine Arts, E. M. Lowe's Auburn, Quaker and Oxford Twin D-Is. Columbia's "Bunny Lake Is Missing" opened at the Poli-Palace and the West Boylston D-I. . . . Triple-feature programs are again an area drive-in weekend staple; the practice seems to be well-entrenched for remainder of the fall season.

PROVIDENCE, R.I., NOTES: Twentieth-Fox's "The Agony and the Ecstacy" will have its Rhode Island premiere at the Elmwood Theatre Dec. 25, playing at $3 top admission for the engagement. . . . The Darlton brought back Columbia's "The Cardinal" by "popular request."

NEW ORLEANS

Mrs. Connie Aufdemorte, part time worker at Don Kay Film Enterprises, was elected president of Variety Club International of New Orleans Ladies Auxiliary. Other officers named were Mrs. Kathleen Goodman, first vice-president; Mrs. Mary Becnel, second vice-president; Mrs. Susie Gelvin, recording secretary; Mrs. Gerri Happel, corresponding secretary; Mrs. Margaret Turner, treasurer; and Mrs. Edith Kelly, publicity chairlady. . . . A Christmas get together and dinner was held at the Variety Club quarters on Dec. 11. . . . Charles Odell, manager, Loew's Palace, Memphis, is pinch hitting for vacationing Frank Henson, manager, Loew's State here. Carl Cudia, assistant manager, would have done the job had not sickness intervened. He is hospitalized with a peptic ulcer. . . . Mrs. Selma Kinerd, former film exchange staffer, is back at Universal in the inspection section subbing for vacationists. . . . The "This Property Is Condemned" company for Seven Arts-Paramount headed by production manager Clarence Uris planned French Quarter lensing sequences after a month's shooting on location in Bay St. Louis, on Mississippi's Gulf Coast.

PHILADELPHIA

An usher at the Nixon shot a would-be gate-crasher who it was said was letting other teen-agers into the theatre through a rear door. . . . Cinema 1, Baltimore Pike and Sproul Road, Springfield Township, was robbed of $600 when thieves held up managers George Kilkpatrick and Charles Miller in their office. . . . Sam Segal, local exhibitor for 37 years, and his son, Jerry, an exhibitor for the past 10 years, sold the Jerry, Third St. and Snyder Ave., Philadelphia, to Maurice Tolas, who also operates the Lyric in South Philadelphia, as of January 4, 1966. . . . Variety Club Tent 13 will hold a gala New Year's Eve party in the clubrooms of the Bellevue-Stratford Hotel on Dec. 31. . . . A testimonial dinner in honor of retiring chief barker David E. Milgram; and newly elected chief barker Harold H. Salkind, will be held by the Variety Club Tent 13 in the Clover Room of the Bellevue-Stratford Hotel on January 10. . . . Ben Zimmerman,

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advertising manager and theatre supervisor for Schlanger Theatres, resigned both posts after six years with the organization. He will announce his future plans shortly.

ST. LOUIS

At a meeting of Variety Club Tent Four at the Chase Park Plaza Hotel, Mayor A. J. Cervantes spoke on raising of funds for the Spanish pavilion of the late New York World's Fair and bringing it to St. Louis. He was given overwhelming support of Tent Four. The pavilion wil house an 800-seat theatre which various theatre companies of St. Louis are vying for. . . . Chief barker Joe Simpkins anticipated that the annual St. Louis Globe Democrat "Old Newsboy's Day" would go over the top with all proceeds going to the underprivileged children. . . . Elvis Presley's gold car was on tour in the area to promote MGM's "Harum Scarum". . . . In town was Charlton Heston, star of U's "The War Lord," for promotional duties. . . . It was reported that 58 barkers of Tent Four Variety Club have signed to attend the International Variety convention in London on April 19-22, 1966. . . . Louis Jablonow hosted a Mid America Theatres luncheon at the Blu Top Cafe with all managers and office personnel in attendance. Irving Meyer was honored for having over 30 years of service with the company.

SALT LAKE CITY

Andre De La Varre presented another Burton Holmes' travelogue, "London and Paris by Day and Night" at the Uptown. Manager Ted Kirkmeyer announced the engagement would have been extended had booking commitments not prevented this. Another Holmes' travelogue has been booked for January. . . . A $1,500,000 suit in U.S. District Court against a Salt Lake drive-in was returned "no cause for action" by a jury. The suit was brought by a patron of Sero Amusement Company's Highland Drive-In who claimed he was injured in a fight at the drive-in and that the management failed to make its premises safe for patrons. The principal defense was that the complainant did not notify the theatre management of his injury at the time . . . Salt Lake's newest is called the "Movie" and operated by the same management and ownership as the Tower. The Movie is a suburban house located at Wasatch Boulevard and 39th South and is owned by Sid Cohen and managed by Carol Tanya.

SAN ANTONIO

Mario Moreno, known as "Cantinflas" the famed Mexican screen comedian, was in the city to take part in a fete honoring Rep. Henry B. Gonzales, together with President Lyndon B. Johnson. "Cantinflas" came here with President Johnson from the LBJ Ranch. . . . Lynn Krueger, manager, Majestic, ace downtown flagship of the Interstate Theatre Circuit, is now spending some time at his desk. He has been convalescing from major surgery. . . . "The Sound of Music" is now in its 34th week at Cinema II in North Star Mall and seems destined to break the all-time mark for long runs in San Antonio which was set by "Around the World in 80 Days" at the Broadway several years ago. . . . William Suter, assistant manager of the Laurel, is attending San Antonio College and is planning to receive his degree in international relations. . . . The four Cinema Arts Theatres are each giving away a Santa Claus doll in conjunction with Pepsi Cola. Each time a patron purchases a Pepsi at the concessions stand, he is given a coupon to deposit with his name and address on it in a container in the lobby of each theatre. On Dec. 18, a drawing will be held in each theatre, and the Santa Claus doll is to be given to that lucky person whose name is drawn. . . . Gene T. Cole, city manager, Gulf States Theatres, staged a special stunt for his patrons on the Sunday prior to Thanksgiving. At each of the d-i's, live turkeys were released from the screen tower and went to the patron who caught it. To those who were not able to scramble for their live turkey, several drawings were held for dressed turkeys. . . . Cinema I at North Star Mall is to continue its Saturday and Sunday matinee series of children's film showings. . . . The Towne Twin, Trail and Frederisckburg Road D-I's presented a Thanksgiving cartoon carnival on Nov. 24 thru 27 beginning at 6:20 p.m., with four cartoons being shown in addition to the first run showing of "Red Line 7000" and "Revenge of the Gladiators," plus the first suburban showing of "Ski Party". . . . Tongolele, star of Mexican films, recently appeared on a stage show at the Alameda. She has been making movies since 1948. . . . "Cat Ballou," which had record breaking runs, first at the suburban Olmos and then at the downtown Aztec, has opened a saturation exposure at six d-i's, the Bandera Road, San Pedro, Towne Twin, Mission, (north screen), Lackland, and Alamo.

SEATTLE

Paramount recently held a special prevue for Boeing brass and other top management officials of their new comedy, "Boeing-Boeing," starring Jerry Lewis and Tony Curtis. Another showing will be for the exposure of travel agents and airline personnel on Dec. 11. The film is scheduled to open at the Town on Dec. 23. . . . Funeral services were held in Tacoma for Mrs. Eva Hayes, 72, who died in a convalescent home. Mrs. Hayes was the widow of George B. Hayes, stage manager of the Pantages Theatre and Civic Auditorium here for many years.

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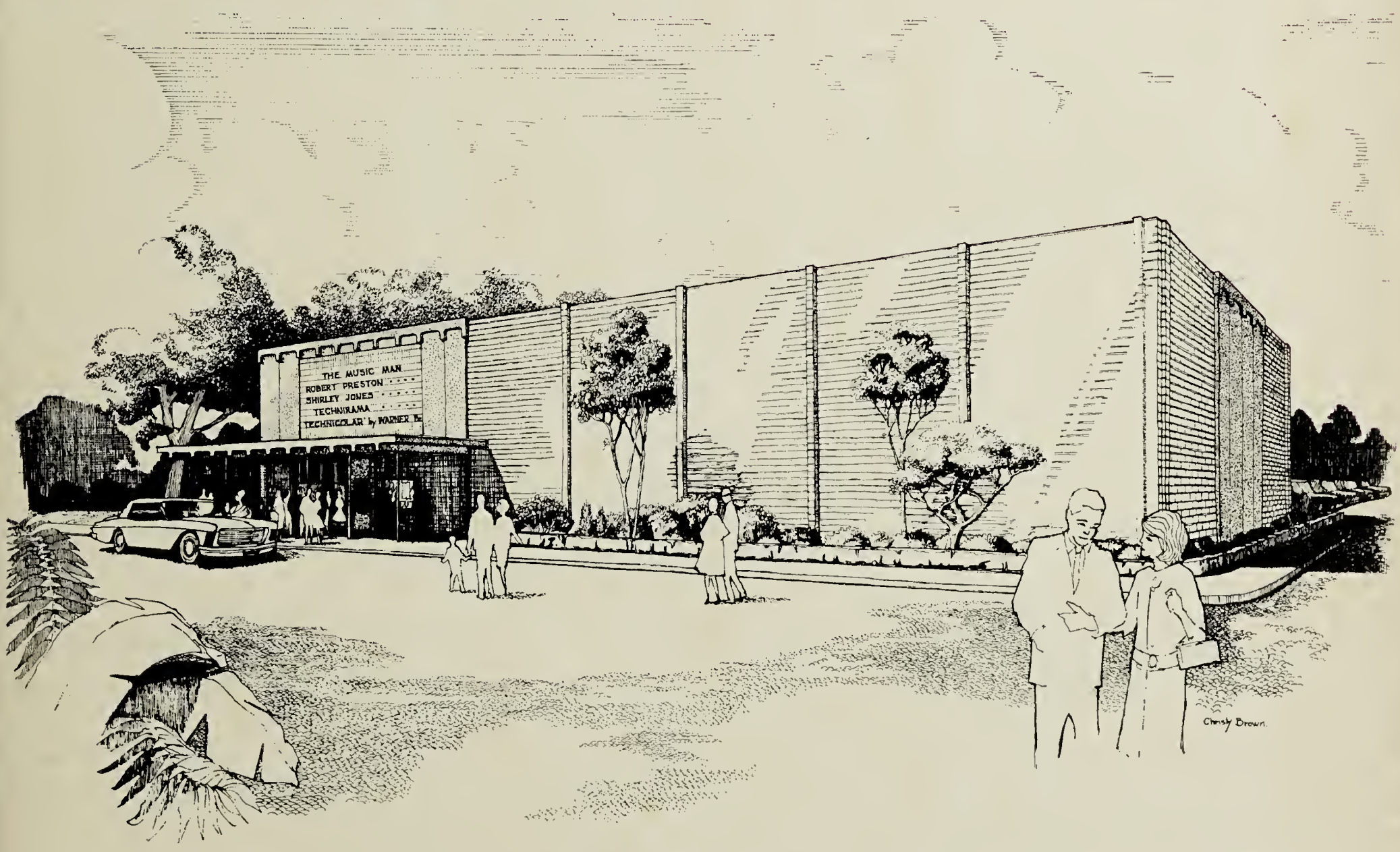
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PHYSICAL THEATRE • EXTRA PROFITS



COVER PHOTO • Sketch shows $450,000 theatre and cocktail lounge set by Broumas Theatres for Cleveland suburb of Orange, Ohio. House will have 1,000 seats and lounge in theatre motif.

Volume 20 **Number 12**
December 15, 1965

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS WHICH IDENTIFY ONLY THE PRODUCT OF THE COCA-COLA COMPANY.

Wednesday

REVIEWS

COKE BOFFO: ADDS $3100 TO B.O.

TRADE-MARK®

Theatre Circuit Reports Drink Sales Up 25%

In a refreshment stand product switch, a foremost New York theatre circuit* recently changed to Coca-Cola.

Enthusiastic about the results the circuit reports: "During the summer for . . . 9 weeks . . . as compared to the same period last year . . . our counter drink sales increased $3100 over last year or 25% . . . The figures reflect that Coca-Cola has had a great effect upon increasing counter drink sales for our theatres."

The circuit added, " . . . our . . . sales per patron reached a new high . . . since we started to use Coca-Cola, our sales per patron increased 2.5 cents . . ."

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Coke wins an 'Oscar' every year for outstanding sales performance at refreshment counters. And you know what an 'Oscar' can do for box-office receipts. To book Coke for your theatre, just call your local Coca-Cola Representative.

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Drink Coca-Cola

Editorial

Is Exhibition "Overextended"?

WE HAVE heard growing concern voiced over the amount of capital exhibition is investing in new theatre construction. With more than $100 million in new construction added to our capital investment (currently about $2.73 billion) each year for the past four to five years, exhibition is earmarking more than five per cent of its holdings for new growth and expansion.

The caution-light warning of "overextension" has been flashed for good cause, but we must emphasize that it is the existing theatre that is being challenged. The concern expressed by industry leaders that we might find ourselves unable to supply enough product and patrons to support more theatres does not mean that newer theatres will become increasingly risky investments. Though shopping center theatres in particular have cut into the audience markets for downtown and neighborhood theatres, they have been a positive stimulus to exhibition.

In reality, the question of "overextending" applies to exhibitors who depend heavily on the status quo for survival. Look at the facts characterizing this "boom" period: (a) Our weekly audience is less than half that enjoyed from 1946-49. (b) Today's weekly audience of 45 million patrons pays double the admission prices charged just after the war. (c) Annual gross receipts, though feature production and audiences have shrunk, are where they were 20 years ago. (d) Our plant capacity for accommodating patrons in today's 18,000-plus theatres far exceeds our ability to attract a bigger audience.

Fundamentally, we have had difficulty building a larger national audience for films and increasing our feature output. Studios and theatres have used increased prices to offset reduced ticket sales, and this has had a dramatic impact on both film content and moviegoing habits. TV has also been a factor in eliminating the low-budget feature from the major studios' production schedules. Our patrons, who have become far more discriminating, attend theatres less frequently, pay more for film entertainment, and expect more for their money.

The evidence is weighty that our newer theatres, located in the heart of middle and upper-middle class suburban population areas, can compete profitably for the cream of today's feature films and draw a heavy patronage for quality domestic entries, either major or independent, and foreign films.

The implication that irresponsible investments have been made is, by and large, incorrect since the reference has applied to the 'industry" rather than individual operators or circuits. New construction activity has, for the most part, meant circuit investment in new shopping center houses. These ventures are profitable and boast a surprisingly low rate of morality. We can expect this type of construction to continue for some time.

While exhibition might like to see progress tempered by more democratic considerations, the harsh reality is that new theatres will continue to challenge today's dangerously small audience for films until a concerted effort is made to build U.S. theatre attendance.

PHYSICAL THEATRE • EXTRA PROFITS • Sectianal department af MOTION PICTURE EXHIBITOR, published ance a month by Jay Emanuel Publications, Inc., 317 North Broad Street, Philodelphia, Pennsylvania, 19107. All contents copyrighted and oll reprint rights reserved.

Al deProspero, editor



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70/35mm costs only 1½% more than 35mm.*

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Art gallery exhibiting modern paintings enhances smart second floor lobby of Trans-Lux Theatres' new Reisterstown Plaza indoor, located in suburban Baltimore.

Design and Construction

■ We happen to know one of the last ornamental plasterers in the New York-Philadelphia area who executed many a Titan torso in the best traditions of Phidias and his Renaissance counterpart, Michaelangelo.

The gentleman is, of course, retired, and much of his life's work has long since vanished in the process of interior renovations. The pinnacle of his career dates less than half a decade ago, when another major 'boom' in theatre construction was in full swing. He, and countless other artisans who have, for the most part remained anonymous despite the taste and imagination of their craft, regards modern architecture with a slightly veiled contempt. It is as barren to him as the flaking, rococo figures in a deserted movie palace appear to the young real estate speculator of today.

The question our friend never had to answer about his gargoyles and deftly turned balustrades might be "what is their function?" The design of public buildings is overwhelming oriented towards the functional approach. Thus there is the perpetual division between the old and new, nowhere more clearly seen than in the leavings of our friend's art. There is no questioning the magnificance of some of the multi-tiered crystal chandeliers, the chilling volume of sound that issued from the basso pipes of a full-sized theatre organ, the lost artistry of hardwood parquet and ornamental carvings.

There is also no questioning the ease with which the modern architect singles out the basic function of the motion picture theatre auditorium—to provide a comfortable environment in which to view the picture on the screen—and nixes any sort of obtrusive ornamentation. This utilitarian approach does concede that a structure devoid of contrasting colors and building lines can be not only monotonous, but cold.

We might summarize the effect of large, unbroken masses of wall surface or an expanse of a solid-colored lobby floor surface as abstract.

Divisions, in many ways, let us give dimensions to what we see. The modern architect, painter, or sculptor who aspires to "create space" by removing "unnecessary" ornaments or divisions often finds he must face the prospect of creating a psychological uneasiness in many persons as familiar references are removed and nothing is provided to take their place.

The image of an empty barn will serve to illustrate why a counter-trend in design recently emerged as auditoriums became increasingly stark. Two words, intimate and luxurious, are now in popular use when new construction or refurbishing projects are spoken of. If we build stalls in an empty barn, we divide up the interior space with partitions. By filling the stalls with a comfortable bed of straw, we did some measure of warmth. This oversimplification does, in many ways, point up the growing consciousness of psychological factors oper-

(*Continued on Page* PE-6)

PHYSICAL THEATRE

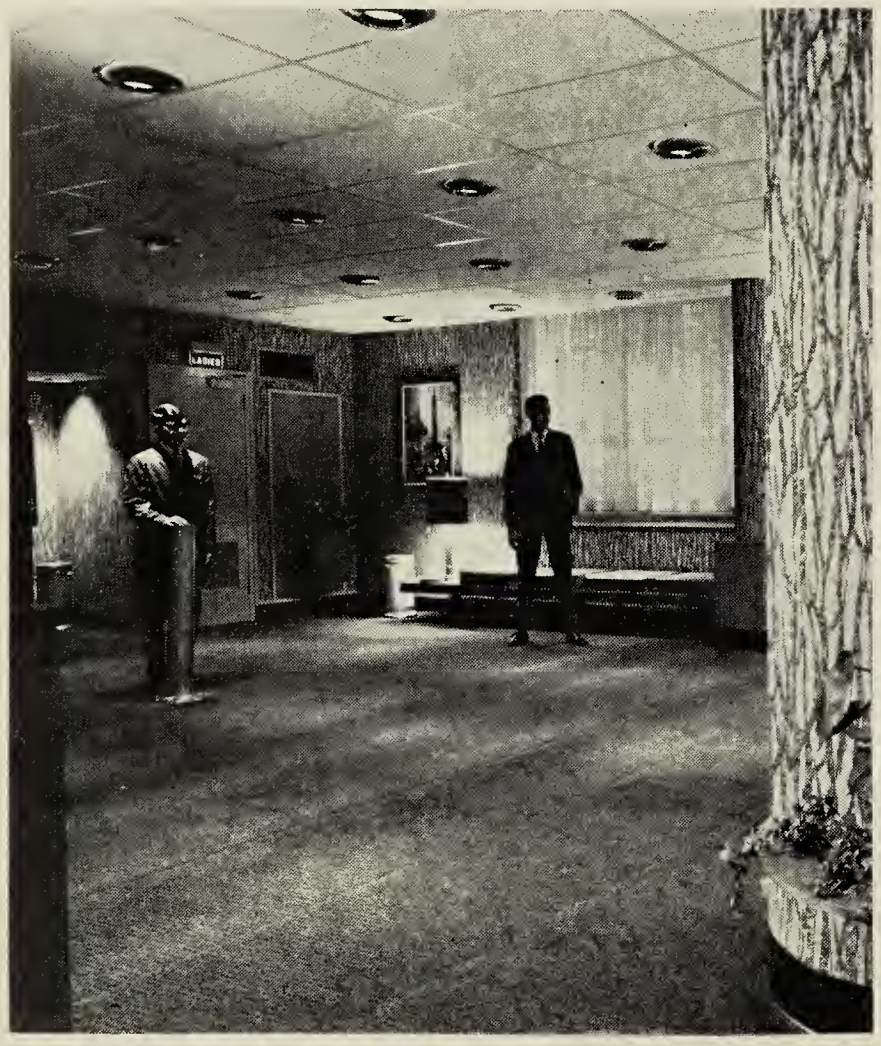
Vol. 20, No. 12 Dec. 15, 1965



Lobby area of new Fox Parkside Theatre, San Francisco

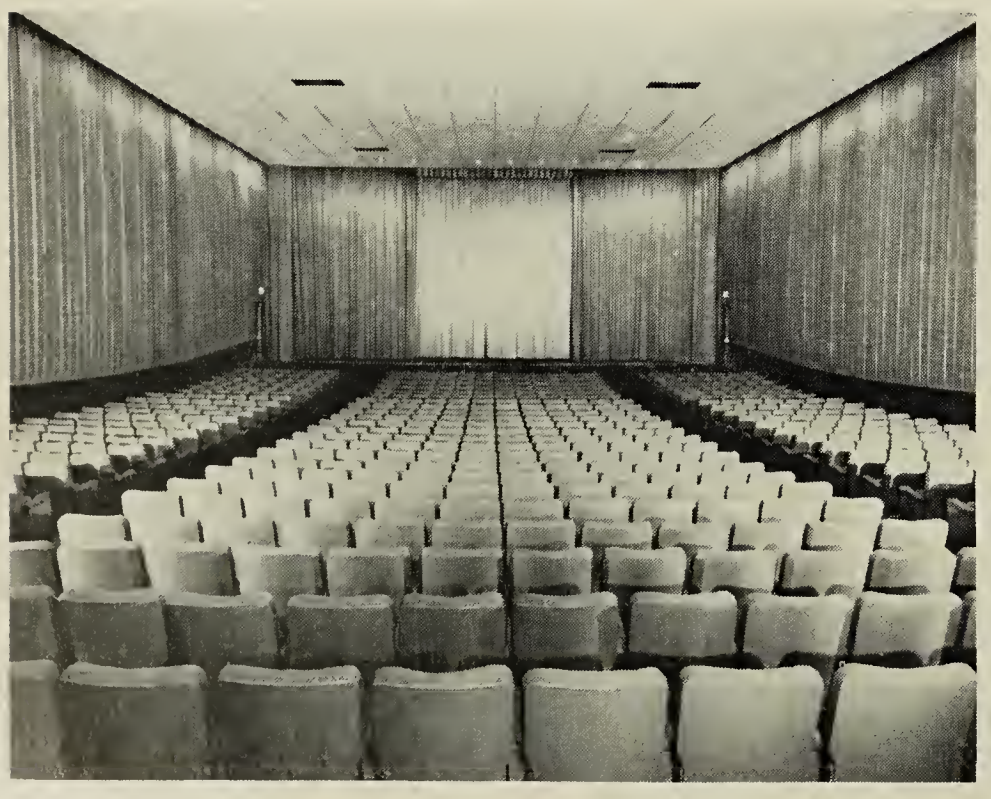


Combination lounge-gallery of Lakeside, Metairie, La.



Planters, paintings set off Reisterstown lobby

Gold screen curtain highlights Ballantyne-equipped Lakeside Theatre's auditorium



ating in our patron's minds.

Think for a moment of the preference given to white and off-white shades in contemporary interior decoration. In smaller rooms, the illusion of additional space is clearly reinforced, but a white wall 150 to 200 feet long and thirty feet high begs for division of some sort. Those of us who have been fortunate enough to witness the unbroken expanses of the desert or the sea know well that the effect is both awe inspiring and frightening. Though a nearly flat expanse of sand or water is completely uniform, nature rarely confronts us with the kind of uniformity common to man-made things.

For this reason, both color and building lines are varied to relieve the monotony that would otherwise be present in simple design. What is sought is the harmonious relationship of design elements and decorator colors.

By and large, the types of design prevalent today are keyed to the dominant schools of design for the retail stores, department stores and banks located in shopping center developments. Theatres are usually required to conform to the overall architectural mood of the center complex, with the result that contemporary indoor theatre design has given us few radical departures from what is essentially a conservative flavor. In keeping with the dictates of center developers, theatre architects have relied heavily on straightforward, blocky design elements. Large exterior wall areas of light-toned brick, building stone or painted building blocks are broken by large glass doors and floor to ceiling windows, which help lend depth to even a perfectly rectangular structure.

The well known theatre architect Drew Eberson, who has had a great deal of experience with all types of shopping center theatres, described the process of contracting for a new center theatre as follows: "The speculative builder and developer offers to build a theatre. The necessary theatre parking has already been incorporated, the shopping center is in business or has been financed and the small amount of square footage required for the theatre structure is a bonus for the builder. Generally the speculative builder wants to construct a simple shell.

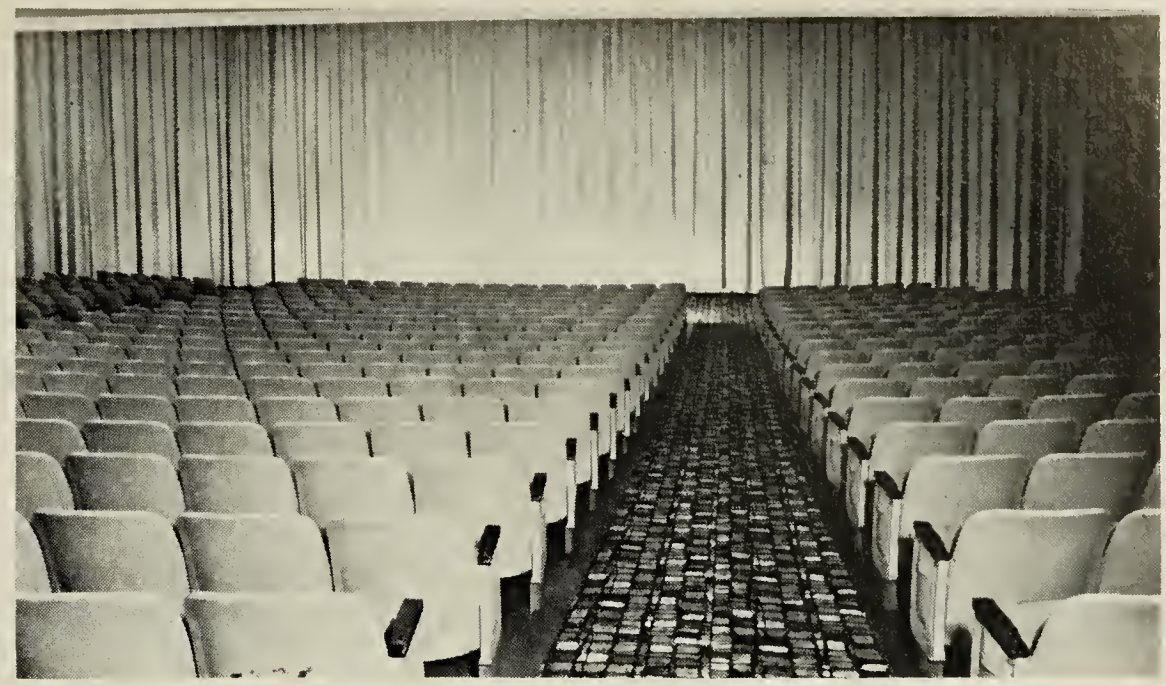
"A knowledgeable tennant will request the builder to employ a theatre architect designated by him. The landlord and tenant agree on a fixed rental or a percentage, or both. The matter of taxes, and maintenance is negotiated. The theatre is to be built in accordance with the sketch plans and outline specifications attached to the lease, but in no way can be construed as working drawings. Before establishing the rental figure the builder, in consultation with the architect, establishes an approximate cost of the building, exclusive of equipment, and then determines what he believes the value of his land to be.

"After the lease is signed the architect proceeds with the

(*Continued on opposite page*)



Kawneer metal front doors at Fox Parkside



Acoustic draperies encircle Fox Parkside's stage area

working drawings and the landlord proceeds to build. At no time is there a stipulated cost of the building in the lease. This type of lease puts a great burden on the architect who must wear two hats. He is being paid by the builder and has a professional responsibility to the tenant. The builder wishes to cheapen everything and to change interpretation of plans and specifications to his advantage. The tenant usually is anxious to get a better theatre than outlined, as he is not paying for it. It is just a big headache. All parties are dissatified and certainly the final theatre structure is affected.

"Another type of lease is where the builder feels that in an existing shopping center his land has already been paid for and that all he would require under the lease would be ten per cent of his investment in construction cost. The tenant names the architect, tells the architect the kind of theatre he would like, the architect works for the builder in creating this theatre and ten per cent of the cost of the building would be the rent. Of course this is an unusual type of arrangement as far as the theatre tenant is concerned. He controls the theatre cost as he must approve the plans and the architect protects him in getting competitive bids.

"Another method is where the shopping center owner rents the land to be occupied by the theatre with certain guarantees or parking utilities, etc. for a fixed price per year perhaps against a percentage. The tenant employs the architect and builds himself. The landlord, in addition to providing the land, advances a fixed amount of money, which is paid to the tenant on the architect's certificate during construction. If the cost of the building goes over the fixed amount that is not the concern of the landlord.

"It is easier to negotiate the rent on this basis rather than on the landlord's guess what he can build for or what he thinks he can save by cutting corners.

"Either of the last two methods have proved to be very satisfactory."



Striking glass enclosed inner lobby of Reisterstown Plaza features landscaping and white marble walls

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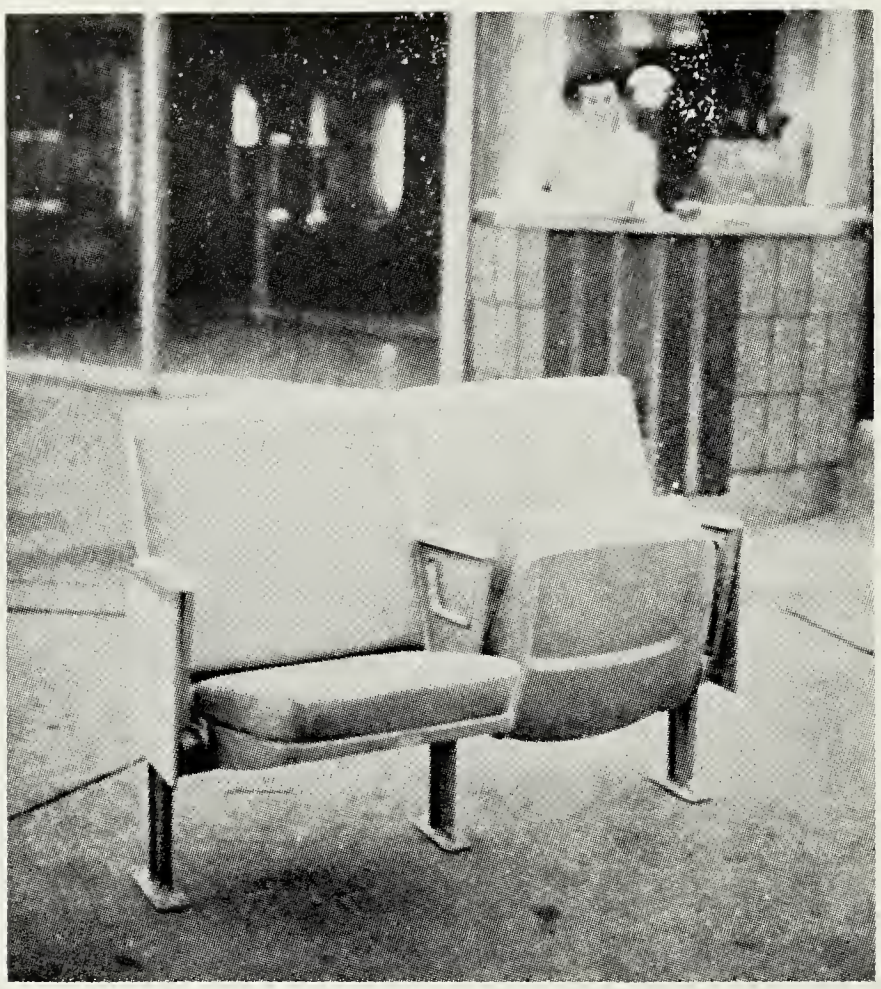
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Al deProspero, editor **December 15, 1965**

NAC Canadian Regional An Outstanding Success

Sizeable Trade Show, Lively Sessions Spark Record '65 Toronto Convention

TORONTO—The National Association of Concessionaires concluded one of its most widely attended and successful Canadian Regional Conventions here Nov. 16 at the Inn On The Park Hotel.

Featured during the two day meet were many prominent speakers in diverse fields of the concessions industry, and a sizeable trade show consisting of fifty-two exhibitors occupying 55 booths where many items of new food-drink equipment and products were on display.

Charles L. Sweeney, director of concessions, Odeon Theatres Limited, and NAC Canadian Regional vice-president, together with J. J. Fitzgibbons, Jr., president, Theatre Confections Limited, Toronto, a past NAC president, acted as co-chairmen of the meet. Sweeney estimated that 275 persons were in attendance, a record figure.

Jack O'Brien, newly elected president of NAC, was represented by Julian Lefkowitz, Detroit, Michigan, NAC second vice-president, who extended the association's greetings to the delegates, and read a wire from O'Brien, then hospitalized for a check-up, which in part stated, "The Canadian region is an integral and important part of NAC, and their activities contribute greatly to the strength and welfare of our group."

Leading off the program was a presentation by Kevin Fitzgibbons, of Cronyn, Pocock & Robinson Ltd., Toronto, containing a comprehensive review of the many types of concessionaire insurance. Exhibitors who were introducing new equipment, products and services at the trade show were called upon to describe their company's innovations. This ranged from new drinks to food preparation equipment.

Louis L. Abramson, NAC executive director, presented Honorable Merit Award plaques won by two Canadian theater managers in the recent NAC sponsored "Concession Idea Man of the Year" contest. These included Al Allin, manager, Odeon Theatre, Sarnia, Ontario, and Ivan F. W. Ackery, Orpheum Theatre, Vancouver, British Columbia. Sweeney and Fitzgibbons accepted the plaques on behalf of the two contest runners-up, respectively. In his talk, Abramson also discussed the values of NAC membership, saying one of the main goals of the Association is to help concessionaires achieve their greatest sales potential by inspiring public confidence in the quality of products and services its members offer.



Delegates attending the Canadian Regional Convention of the National Association of Concessionaires listen to guest speaker Everett C. Lindsey (standing at extreme right) manager of employee relations for Gulf's Cincinnati refinery.

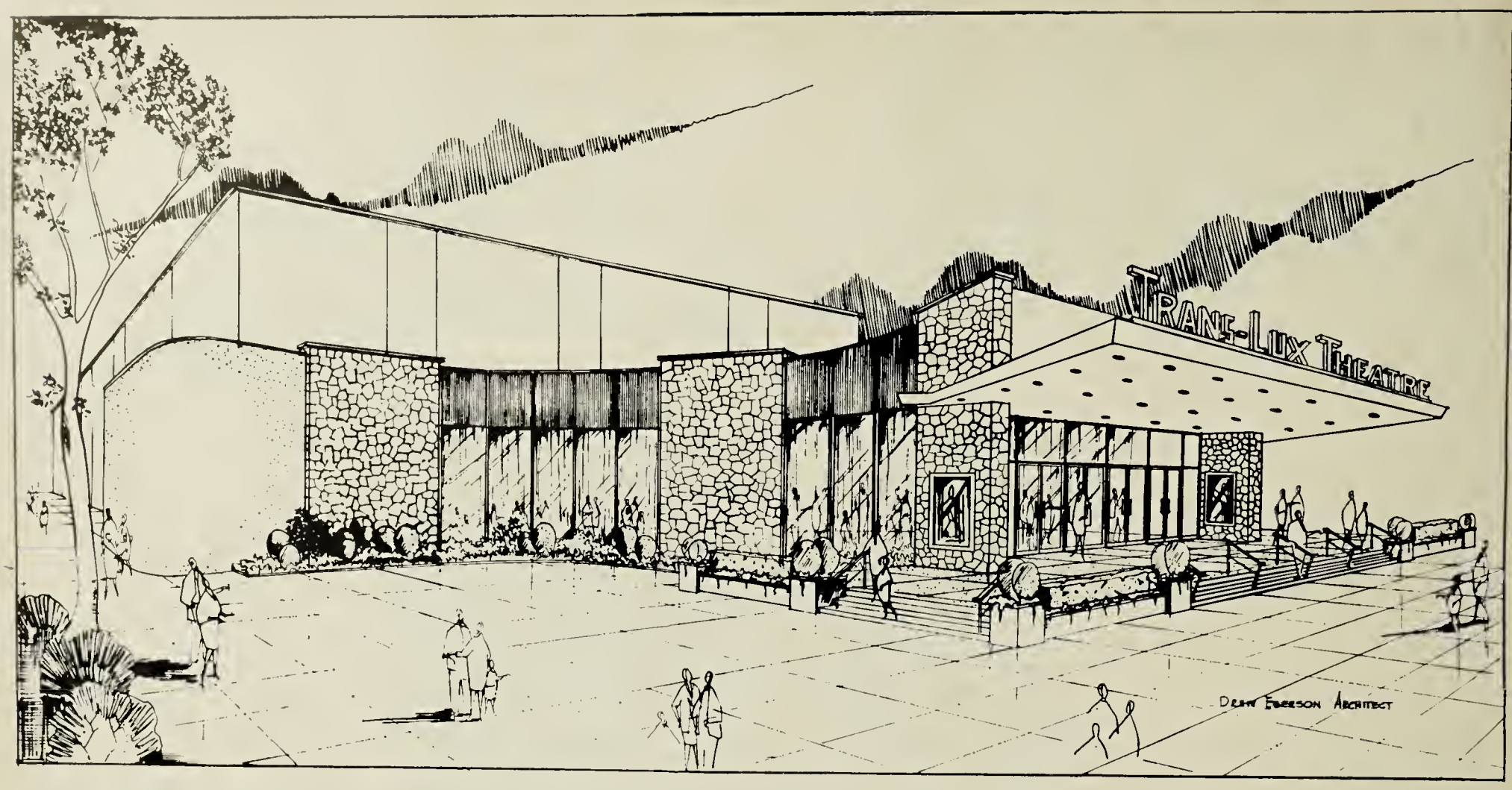
Guest speaker at a luncheon meet was Everett C. Lindsey, manager, employee relations, Gulf Oil Corporation's Cincinnati refinery. Lindsey's presentation on human motivation was both humorous and inspiring, consisting of a veritable variety show with costumes and music.

The trade show also featured a unique "ribbon-cutting" gimmick—a six-foot long hot dog resting in a six-foot bun. Cut to usher in the trade show in place of the usual ribbon, the "sandwich" was covered by local press and TV.

Bob Orr, Vendbar Industries, kicked off the second day's session with a visual presentation depicting the growth and progress of food and merchandise vending in various parts of the world. Facts and figures given revealed there are approximately 5 million venders throughout the world doing a gross business of $500 billion annually that is increasing annually by 16 per cent.

Sydney Spiegel, Concessions Equipment Co., Toronto, NAC director-at-large, spoke on "The Trend in Concession Design." He emphasized the following fundamentals in planning a refreshment facility: choose the location carefully; make the size fit the potential for peak volume; make the design attractive—using the right colors; illuminate properly and animate with point of sales signs; chose equipment carefully that is built to last and large enough for peak period volume. Coupled with proper design, said Spiegel, are also keeping menus limited to popular, quickly prepared "Fund Foods"; pricing foods competitively with local food outlets; serving top quality food hot or cold—as you would expect to receive it were you the customer and serve

(*Continued on page* PE-13)



Trans-Lux Sets Penna. Center House Discussions Underway For 15 More

NEW YORK—The newest and most modern motion picture theatre in Central Pennsylvania will debut next spring when the Trans-Lux Theatre opens at the Colonial Park Plaza Shopping Center in Harrisburg. The 1,000-seat house, on which construction will begin soon, is part of Trans-Lux's multi-million dollar theatre expansion program in shopping centers, reports Richard Brandt, Trans-Lux president.

The new theatre, designed by architect Drew Eberson, will be equipped to show Cinerama, Cinemascope, 70mm and 35mm film presentations. It will occupy a prominent section of the 45 acre shopping center, which offers free parking for nearly 6,000 automobiles. Other nationally-known occupants of Colonial Park Plaza include Sears Roebuck, Woolworth, Food Fair and Kress.

In keeping with the historic significance of that part of Pennsylvania, Trans-Lux vice-president Thomas Rodgers said he will use Colonial dress for his ushers and front personnel. The theatre opening will be a gala kleig-light event with proceeds going to a popular local charity. The initial film presentation will be a major production in its premiere showing in that part of the country.

Trans-Lux presently operates theatres in New York, Philadelphia, Boston, Washington, D. C., Baltimore and Detroit. While most are "downtown" houses, new construction will be in shopping centers, primarily, and an "occasional" drive-in, noted Brandt. He said that immediate discussions cover fifteen new theatres, "... all of them but a few steps away from the drawing boards," he added. Bud Levy, general manager of the theatre division of Trans-Lux, reports preliminary activity in fifty additional geographical locations.

The new Pennsylvania theatre to be operated by Trans-Lux Harrisburg Corporation, is actually seven miles from Harrisburg, covering a population area in excess of 200,000 persons. The shopping center is at the confluence of many roads, including Route 22, a main artery.

"Our Trans-Lux theatre at Colonial Park Plaza will certainly be among the finest in Pennsylvania. We look forward to bringing a new kind of movie-going enjoyment to the people of Harrisburg and the surrounding community," Brandt said.

SW Plans Ft. Worth D-I

DALLAS—The Dallas zone office of Stanley Warner Theatres, Inc., in conjunction with W. E. Hilton, has announced the purchase of a 25 acre tract in the west side area of Fort Worth for the prime purpose of constructing a drive-in theatre.

The plans provide for a 1400 car drive-in, equipped with the latest sound and projection equipment. The snack bar will have the most modern equipment and conveniences to provide rapid service to theatre patrons for the many food items to be offered. The theatre will be paved with a dust free surface and will be equipped with individual in-car speakers.

In addition to the in-car speakers, electronic sound equipment will, if the patrons so desire, enable them to receive the motion picture sound through their own car radio.

The construction will be under the supervision of Albert H. Reynolds, a pioneer in drive-in construction in Texas. He will be assisted by Dan Goodwin as an aide in construction and supervision.

The drive-in will provide the best of motion picture entertainment, announces Brandon Doak, head film buyer of the Stanley Warner Theatres, Inc., Texas zone.

This will increase the operating theatres in the Stanley Warner Texas zone to 27. Stanley Warner Theatres, Inc., are owners and operators of motion picture theatres from coast to coast. Their Texas zone has two theatres in the construction stage and several in the planning stage.

Loew's For Fla. Center

NEW YORK—Loew's Theatres and Lauderhill Shopping Center, Inc. jointly announced the signing of a lease for the construction of a new theatre in the Lauderhill Mall, State Road 7 and Sunrise Blvd., Lauderhill, Fla. The center will be one of the largest in South Florida.

The lease was negotiated by the Loew's Theatre circuit's chief executives, Arthur M. Tolchin and Bernard Myerson, and Herbert Sadkin, president, Lauderhill Shopping Center, Inc.

The new luxury theatre will seat 1,200 and provide free parking for 3,500 cars. Widely-spaced rocking-chair type seats, an art gallery, and unique decor will be among the theatre's many features.

Concessionaires Meet

(*Continued from page* PE-11)

it fast with a minimum of steps and handling.

Dave Axler, Premier Operating Ltd., was moderator of a "Meet the Meat Men" panel, including Sy Sigal, Shopsy's Food Ltd., Gordon Duchlow, Swifts Canadian Co. Ltd., and Ben Winbaum, Vaunclair Purveyors Ltd. In discussing sanitation, quality and meat products, Sigal said "You are dealing with food and with people who will eat this food, and who depend on you to give them perfectly wholesome product to eat. There are on the market extremely adequate germicides which are tasteless, odorless and non-toxic which can make your place bacteriologically clean. That's the kind of clean you have to have in your operation. The industry has become a highly specialized one, and more and more emphasis must be placed on standards."

Gordon Duchlow, manager, hotel and restaurant sales division, Swift Canadian Company Ltd., maintained that serving a good hamburger will build good will and bring customers back time and again. Operators who say "why buy an expensive product, because they can't taste it anyway after they have covered it with catsup and other condiments?" do not help their business, he said. The successful operator, he said, are those people who have built their business on quality.

A "Concessionaires' Panel" was moderated by J. J. Fitzgibbons, Jr., Theatre Confections Ltd. One concessionaire described how he was able to push a high profit item at his concession bar by tying it in with a feature attraction entitled "The Skull," using a free "Skull Ring" with each popcorn purchase and by dressing one of his ushers in a fluorescent skull mask and black leotards. Sales jumped to 500 boxes of 25¢ popcorn compared to his average week-end sales of 125 boxes.

By periodically adding new and high profit lines to his menu and pushing established lines, Kerry Gilmor, Brompton Drive-In Theatre, said he was able to increase his per patron sales by ten cents while attendance was only up a fraction. Much of his success, he said, was due to proper staff orientation.



Charles L. Sweeney (left), and J. J. Fitzgibbons, Jr. (right), convention co-chairmen, position "Welcome Sign" in lobby of the Inn On The Park Hotel.

Visiting concessionaires were entartained at two luncheons and cocktail receptions. The luncheon Monday, November 15 was sponsored by the Pepsi-Cola Co. of Canada and by both Shopsy's Ltd., and Seven-Up Ltd. Cocktail receptions were hosted by Crush International Ltd. and Coca-Cola.

Hurley Expands Facilities

FARMINGDALE, L. I., N. Y.—The Hurley Screen Company, Inc., manufacturers of motion picture projection screens and frames, announced that all manufacturing and sales operations have been transferred to a new location.

The company said the move was made to integrate all operations at the new site, in one of Long Island's large industrial parks. The new structure, said the company, was specially designed with complete modern facilities and increased space for fabricating and handling the giant size screens and frames which are currently being specified for new and refurbished theatres.

It is expected that the new plant, located at 26 Sarah Drive, Farmingdale, will also speed customer service.

Coke Names Two V-Ps

ATLANTA—William S. Judkins and James F. Williams have been elected vice-presidents of The Coca-Cola Company. The announcement was made by J. Paul Austin, president. Judkins is field manager for bottler sales and Williams is manager of the advertising and sales promotion services department.

Coca-Cola Earnings Rise

ATLANTA—Third quarter net profit for The Coca-Cola Company after provisions for reserves, income taxes, and all other charges amounted to $25,623,675, as compared to $22,179,824 for the third quarter of 1964, said J. Paul Austin, president, following a board meeting. Third quarter per share earnings were 90 cents per share, as compared to 78 cents per share for the third quarter of 1964.

Net profit for the first nine months of 1965 was $60,888,487, as compared to $52,627,909 for the first nine months of 1964. Company earnings accounted for $2.14 per share for the first nine months of 1965 as compared to $1.85 per share for the same nine months period in 1964.

Provision for taxes for the first nine months was $60,588,000, and for the first nine months of 1964, $57,569,000.

All of the above figures and comparisons are adjusted to reflect the operations of Duncan Foods Co., which was merged into The Coca-Cola Company effective May 8, 1964.

The board declared a quarterly dividend of 42½ cents per share.

Texas House Refurbished

CELINA, TEX.—The Ritz Theatre, which has been closed for some time, has been reopened by Rodney Yarborough. The theatre was previously operated by Buddy and E. L. Harris.

Included among the improvements are a new, 28 foot wide screen; new projection lenses and reconditioned projection equipment; complete redecoration of the interior; new carpeting; new flooring in the lobby; all seats rehabilitated and the sound system improved.

Your Drive-In Screen Brightness can be More than Doubled

for about a penny more per hour by simply switching from Brenkert, Magnarc, Mogul or other low current arc lamp to the new, efficient higher amperage

Strong FUTURA I ARC LAMPS

These facts were documented by "before and after" light measurements and cost comparisons made at a leading Georgia drive-in. (Name on request)

	Screen Foot Center	Lamberts Side	SCREEN LIGHT Uniformity	Operation Cost Per Hr.
FUTURA I	5	4	80%	36c
Old Arc Lamps	2½	1½	60%	35c

You, too, should see your equipment dealer or send for literature.

THE STRONG ELECTRIC CORPORATION

21 City Park Avenue • Toledo, Ohio 43601

Albany's Theatres Eye Renewal Plan

ALBANY—Industry men speculated about the effect Mayor Erastus Corning's spectacular plan for revitalization of the downtown business area through the development of a huge store and office complex atop a 5,000-car parking garage would have on the Stanley Warner Strand, in a block that corporation owns.

They also wondered what might be the effect, either directly or indirectly, on Fabian's Palace, two blocks north of the Strand. An arterial highway is slated to extend past the Palace. There had been pleas that the John V. Pruyn Library, diagonally across from the Palace, be "spared" in the highway development program because it is considered a unique example of Dutch architecture.

The plan of Mayor Corning, recently reelect-for a seventh term and friend of local industryites, envisages the construction by the city of the garage complex "in stages." The city then would either sell or lease the air space above the garage for commercial development. Corning told a three-man reportorial team for The Knickerbocker News that he would go to New York to start negotiations with the federal government on urban renewal for the downtown area. The Housing and Home Financing Agency is the one with whom he proposed to negotiate.

The advantage of the city in erecting the garage is that it can be made "self-supporting or very nearly so," Corning explained. Better for the city to spend $15,000,000 to $18.000.000 for a garage that is self-sustaining than it would be to spend $5,000,000 or $6,000,000 cash as a one-sixth share of a $30,000,000 to $40,000,000 urban renewal plan, Corning observed.

The platform garage would not be put up en bloc, but rather in three sections north to south, eventually tied together, the Mayor continued. The "down" grade would permit three or four levels of parking. Spreading of the construction time would give businesses affected a chance to relocate if they wished to do so. The city would be its own developer, but would engage a developer-coordinator.

The city, in acquiring all the land and structures in the designated area "bit by bit," would pay a one-sixth share, Corning remarked. The federal government would absorb two-thirds net of the projects' costs and the state, one-sixth.

The Knickerbocker News and The Times-Union both editorially commend the daring idea of the Mayor's. He pointed out this would fit in the state's "South Mall" plan, in which 93 acres of land near the Capitol and downtown were acquired for a series of buildings. The first of these is under construction.

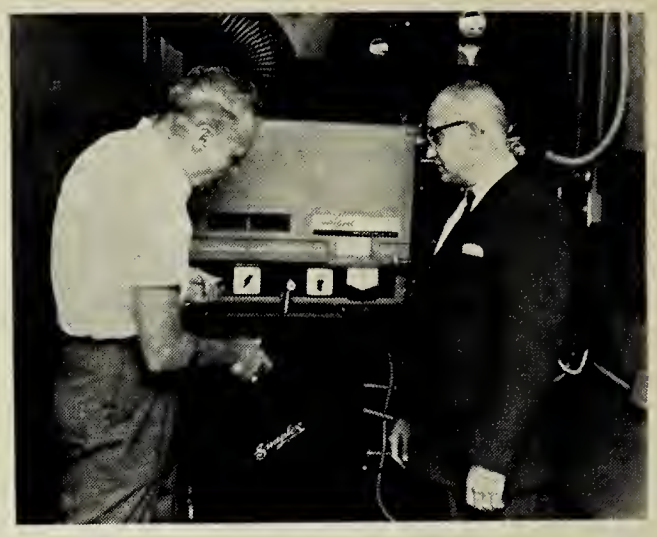
Governor Nelson A. Rockefeller, father of this ambitious project, has said it will be completed "by 1970," and will make Albany "one of the most beautiful capital cities in the world."

The block across from the Palace is to be the site of a new federal building. All except one structure in it has been demolished. Included is the L-shaped plot on which the old Grand Theatre long stood and on which exhibitor Samuel E. Rosenblatt, Albany developer, operated a parking lot for sometime after the Grand was ball-and-chained to the ground.

Strand and Palace are the only downtown film houses still standing. Stanley Warner owns the block in which the former is situated. The 100-year-old Leland, dark since last spring, is believed to be slated for demolition. Paul Wallen was its final operator.

NGC Maps Mich. Site

LANSING, MICH.—As part of its $50 million dollar nationwide expansion program, National General Corporation announces that it has entered into a lease for a deluxe motion picture showcase in this city, it was stated by Dan A. Polier and William H. Thedford, co-directors of theatre operations for the company.



Walter Heller, projectionist (left), and O. M. Swaine, manager, Riverdale Plaza, Hampton, Va., examine installation of new Strong Futura projection arc lamps by National Theatre Supply, Baltimore.

Convention Plans Made By Texas D-I Owners

DALLAS—Members of the convention committee for the Texas Drive-In Theatre Owners headed by Harry McCartney, convention chairman, met to brief committee members on plans for the "biggest convention ever," according to McCartney.

The 14th annual convention will be held at the Statler-Hilton Hotel Feb. 1-3, 1966.

McCartney stated all convention exhibit booths have been sold for the event. Outstanding industry speakers are being contacted, and last month, members of the association attended the national convention of Theatre Owners of America in Los Angeles to make additional contacts for the Dallas convention.

Last year's convention in Dallas was attended by over 700 from over half of the 50 states. McCartney stated all indications point to a still greater attendance for the 1966 convention.

Convention committee members attending the meeting were president Earl Podolnick; Edwin Tobolowsky, legal counsel; Philip Tidball, convention co-chairman; Evelyn Neeley, booth chairman; Arlie Crites, executive secretary; and Bill W. Slaughter, 1965 convention chairman, in addition to McCartney.

Singer Co. Acquires PLC

AUBURN, N. Y.—Robert E. Pequignot, vice-prseident, The Singer Company, has announced the acquisition by Singer of the business of PLC Corporation, manufacturers of permissive load control devices.

PLC was formed to produce and market a new invention useful in the fields of electric heating and air conditioning as well as other applications. By use of the PLC device, maximum power demand is reduced, for any given installation. Load factor is improved, and as a result, the cost of electricity, particularly for all-electric hotels, apartment houses, hospitals, and nursing homes, is appreciably reduced.

Francis J. Wilcox, former president of PLC, and Harry E. Wyman, electronics engineer and co-inventor of the new device, have been retained on a consulting basis. John T. Bensley, formerly vice-president of PLC and an electrical engineer, has been employed by the climate control division and will be in charge of manufacturing operations.



NG Trains Managers Under New Program

HOLLYWOOD—With the completion of National General Corporation's second manager training seminar here, a total of 27 young managers and assistant managers have participated in the program and received certificates since the educational development plan began last Summer.

The series of seminars are the first ever undertaken by a theatre circuit in which executives in all phases of NGC's operations set forth, step-by-step, the policies, organization and functions of each department in the nationwide company's structure.

In outlining the purpose of the program and its relation to the future of National General, chairman and president Eugene V. Klein told the participants, "The progress of our company is in your hands. It is our plan to develop and reward talent within our ranks as we move into all phases of our expansion program."

Executive vice-president Irving H. Levin addressed some remarks to the group at the opening session with regard to NGC's production subsidiary, Carthay Center Productions, and its future plans.

Organization of NGC's theatre operations, basic manager development, employee benefits and vital challenges to the motion picture industry were set forth by William H. Thedford and Dan A. Polier, assistant vice presidents and co-directors of theatre operations.

The company's Southern California district managers, William Hertz, Bob Weeks and Harold Wyatt, who coordinated the program, discussed many basic elements of good theatre management. These included recruitment and hiring of personnel, wages, uniforms and appearance, proper scheduling of staff, working conditions and other factors which motivate the best employee and patron relations.

A session of the program covered development of concession sales, concession purchasing procedures, display materials and matters germane to this area of theatre management. A part of the session was held at NGC's Culver City warehouse and provided students with an opportunity to see, at first hand, the problems involved in nationwide concession distribution. Following this, several theatres with outstanding concession operations were visited. NGC executives participating in this meeting were John W. Wilson, national concessions manager; Beach Abrams, national concessions purchasing manager; Bill Upham, assistant to national concessions manager and Dave Boyd, warehouse manager.

J. Walter Bantau, director of construction, purchasing and maintenance, conducted the third session of the program. His subjects included purchasing, maintenance of equipment, repairs and utility cost control. Emergency procedures involving air-conditioning, plumbing and other "behind the scenes" matters were mentioned.

The student participants were taken on a tour of NGC's Carthay Circle Theatre, recently renovated at a cost of more than $100,000, where they saw demonstrations of the latest projection and sound equipment. Carthay Circle manager Robert Siner and director of special events, Victor J. Rosen lectured on aspects of "hard ticket" presentation using present attraction of 20th's "The Agony And The Ecstasy" as a case in point.

The group also visited the Chinese, Vogue and Bruin theatres in Los Angeles and witnessed a typical top-to-bottom theatre maintenance inspection.

At a subsequent meeting conducted by NGC Ad-Pub Director Joseph Vleck, and his staff, advertising, publicity, promotion and ex-

(*Continued on page* PE-16)



CERTIFICATES AWARDED at National General Corporation's second manager training program to (Rear left to right) Dewayne Belisle, Wichita, Wichita; Thomas Feezel, U. C., Berkeley; Norman Bailey, Tower, Fresno; Joe Lane, Crest, El Centro; Phil Dreckman, Centre, Denver; Wiley Todd, Fox, San Jose; James Hunter, Granada, West Frankfort, Ill.; Gene Glassburn, Billings, Montana; Gary Frye, Miller, Wichita. Seated (left to right) are Charles Call, Fox, Ft. Madison, Iowa; John McSpadden, Loma, San Diego; Bill Burnett, Fairway, Shawnee Mission; Donald Bontjes, Culver, Culver City; NGC Southern California District Manager Harold Wyatt; Lawrence Flesch, Marlow, Helena, Montana; Douglas Wilson, Fox, Inglewood; Richard Steitz, California, Bakersfield; Kale Wonsetler, Denver, Denver and Don Thornbrough, Inglewood, Inglewood.



Year Round D-I Gets 70mm

BUFFALO—The Young Street Drive-In, owned and operated by Nate Dickman and Harry Berkson, opened recently as the first drive-in in the area to be equipped with a 70/35mm projection system. With this equipment the theatre can project every known system with the possible exception of D-150.

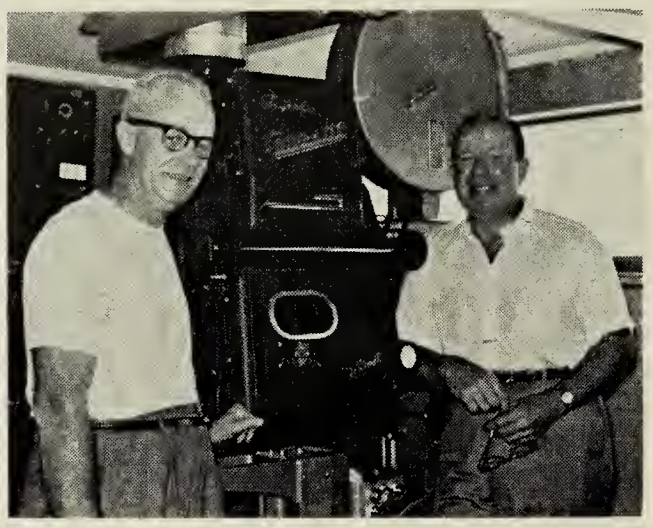
Norelco 70/35mm projectors were installed and Ashcraft Super Core-Lite arc lamps, burning 165 amperes were selected to light the picture on a 120 ft. wide screen at a projection distance of 470 ft.

During the booth installations Bud Ashcraft, president of C. S. Ashcraft Mfg. Co., Inc., stated that switch from 70mm to 35mm or vice-versa was simple because the same 18 inch diameter front surface cold type reflector is used for both systems. The position of the 13.6mm positive carbon to the front surface of the reflector is decreased or increased to the recommended distance, with the arc lamps' special arc image indicator showing the exact distance of the change.

The change can be made in a matter of seconds, Ashcraft said.

The Young Street Drive-In is equipped with 1,000 Simplex In-Car Speakers, 528 Eprad Golden Hot Shot Car Heaters and with two fully air-conditioned indoor theatres —each equipped with 100 American Bodiform seats, making the Young Street a year-round operation.

The two indoor theatres are located on each side of the main building which houses the concessions area (extending beyond the front of the building) and the projection booth on the upper floor. Both outdoor and indoor patrons have access to the concessions facilities. The indoor theatres face the outdoor screen. The patrons are protected from inclement weather by over 150 feet of floor-to-ceiling plate glass in both theatres and the concessions area.



Chief projectionist Carl Petersan, IATSE Local 233, and Gerry Gearge, manager, Buffalo branch, NTS, who supervised installation of projection and sound equipment. Nate single projection port for projection and observation. Screen is visible from anywhere in booth.



Fully air-conditioned mainbuilding of the Young Street D-I, which houses an "over-the-roof" projection room, cafeteria-style concessions area, two luxury-type small indoor theatres, with 100 American Bodiform seats in each, and mens' lounge and rest rooms.

WANT FURTHER INFORMATION ON

PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

- ☐ **AMERICAN SEATING CO.**, "Stellar" Theatre Chairs
- ☐ **ASHCRAFT MFG. CO., INC., C. S.**, Super Core-Lite 35/70 Projection Lamps
- ☐ **BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.**, Theatre Planning; Theatre Precision Equipment
- ☐ **CARBONS, INC.**, Lorroine Arc Corbons
- ☐ **COCA-COLA CO., THE**, Caco Cola
- ☐ **EASTMAN KODAK CO.**, Eastmon Films
- ☐ **KNEISLEY ELECTRIC CO., THE**, Silicon Rectifiers, Replocement Stacks; "Sil-Tubes"
- ☐ **MASSEY SEATING CO.**, Theatre Seat Rehabilitation
- ☐ **NATIONAL THEATRE SUPPLY CO.**, Theotre Equipment and Supplies, American Seating Chairs
- ☐ **NORTH AMERICAN PHILIPS CO., INC.**, Norelco AA II 70/35mm Projectors
- ☐ **STRONG ELECTRIC CORP., THE**, "Futuro" Arc Lamps.
- ☐ **XETRON DIV., CARBONS, INC.**, Xetron Lamp houses, Power Supplies

LIST ITEMS_____

_____

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ISSUE OF DECEMBER 15, 1965

NAME .....

THEATRE .....

ADDRESS .....

CITY, STATE .....

MOTION PICTURE EXHIBITOR
317 N. Broad St., Philadelphia, Pa. 19107.

NG Manager Training Program

(*Continued from Page* PE-15)

ploitation were the focal points for study. Students in the group were shown how to make up a newspaper ad which can most advantageously "sell" a motion picture. The nature and importance of good press relations were discussed in detail, as was the need for advance planning of individual publicity and promotion campaigns tailored to suit each film booked in a theatre.

A day was devoted to a studio tour hosted by Universal vice-president David A. Lipton and studio advertising manager Archie Herzoff. The "students" sat in on a specially-planned production conference at which an advertising-publicity campaign was discussed from story development through pressbook preparation, radio-television commercials, trailers and newspaper ads. This informative meeting enabled the seminar members to follow a motion picture from the time of its conception through the time of exhibition at their theatres.

Final sessions involved insurance, organizational function of the company's accounting department, a demonstration of the IBM 1401 computer and real estate. Harold A. Lipton, general counsel, Alan May, vice president and treasurer and Paul Scherer, assistant secretary and assistant treasurer were among the NGC executives taking part in these meetings.

The eighteen young men, from theatres located throughout NGC's national operation were Norman Bailey, Tower, Fresno; Dewayne Belisle, Wichita, Wichita; Donald Bontjes, Culver, Culver City; Bill Burnett, Fairway, Shawnee Mission; Charles Call, Fox, Ft. Madison; Phil Dreckman, Centre, Denver; Thomas Feezel, U.C., Berkeley; Lawrence Flesch, Marlow, Helena; Gerry Frye, Miller, Wichita; Gene Glassburn, Billings, Montana; James Hunter, Granada, Illinois; Joe Lane, Crest, El Centro; John McSpadden, Loma, San Diego; Richard Steitz, California, Bakersfield; Don Thornbrough, Inglewood, Inglewood; Wiley Todd, Fox, San Jose; Douglas Wilson, Fox, Inglewood, and Kale Wonsetler, Denver, Denver.

EK Promotes Pistor

ROCHESTER, N. Y.—Appointment of John A. Pistor as director of motion picture trade relations, Motion Picture and Education Markets Division of Eastman Kodak Company, has been announced by Donald E. Hyndman, assistant vice-president and general manager of the division. Pistor reports to C. Ray Troutner, sales manager of the MP&EM Division.

Pistor, a Cornell University engineering graduate, joined Kodak in 1938.

In February, 1965, he was named sales manager of the New York City region, MP& EM Division.

Frels Post To Cohn

VICTORIA, TEX.—Irving Cohn has been named as circuit concessions manager for the Frels Theatres, according to an announcement made by Rubin S. Frels, vice-president and general manager of the circuit.

Cohn is also scheduled to become manager of the new Playground Theatre, the city's first new neighborhood theatre, being built in the Miori Shopping Center and slated for a spring opening.

He comes here from the post of manager of the Love Theatre, Garland, Tex. He was for 23 years previously with the Jefferson Amusement Co.

Kodak Educational Grants Up

ROCHESTER, N. Y.—Eastman Kodak will contribute $2.4 million under its 1965 education aid program, up about 60 per cent over 1964, the company announced here.

In the five years 1961-65, the value of Kodak's annual aid-to-education program has totaled more than $7 million.

Included in the 1965 amount, part of which is provided from current earnings and the balance from funds previously set aside for educational purposes, are these categories:

About $390,000 in unrestricted direct grants will go to 86 privately supported colleges and universities.

The sum of $250,000 in research grants has gone to 25 selected college and university graduate departments.

A total of $120,000 in special grants go to support capital-improvement or endowment programs at three institutions.

Special grants to 15 colleges that emphasize the liberal arts will total $75,000.

About $1.5 million in contributions will go to educational institutions located in areas where the company has major manufacturing facilities and to educational organizations that support various phases of advanced learning.

"We at Kodak long have held as a cardinal belief that there can be no more rewarding investment than education," William S. Vaughn, president, said.

"It is only by support and encouragement, financial and otherwise, that the colleges and universities of our country can continue to develop the business and scientific talent essential for steady progress."

New Warming Cabinet

Glenco Refrigeration Corp. announced what is said to be the industry's first "convention type" warming cabinet in its Glenco 400 line here recently.

Glenco 400 Warming Cabinets are designed to keep cooked foods at "just right" temperatures, ranging from 100° F. to 200° F., with each compartment individually thermostatically controlled. The forced air convection provides proper temperature in all areas of cabinet without hot or cold spots.

Each section is complete, with a separate heating system, separately insulated and with a separate control panel.

One, two and three section units are available as standard models.

R. C. Ups Quarterly Dividend

COLUMBUS, GA.—The board of directors of Royal Crown Cola Co. increased the company's quarterly dividend payment here to 15 cents per share for common stock, previously 13 cents per share. The dividend is payable Jan. 3, 1966 to stockholders of record Dec. 15, 1965. It makes the 110th consecutive quarterly dividend declared by the company.

Erwin V. Wagner



Erwin V. Wagner, 71, founder and chairman of Wagner Sign Service, Inc., passed away Nov. 4, 1965, suddenly, at his Arkansas residence. He was born in St. Louis, Mo. on April 16, 1894.

Affectionately called "Wag" by all of his friends and business associates, he was the innovator of what proved to be a revolutionary method of announcing movie titles on theatre marquees. In 1934, after being in the sign business since 1913 and forming the Wagner Corporation in 1927, he invented the 3 in 1 Marquee that we know today, which consisted of removable frames, glass and letter mounting bars.

Offices in Detroit and New York were opened to handle the volume business. Constantly improving his products, the name of Wagner became synonymous with quality in the sign industry.

"Wag" was active in the affairs of the business, as well as in the many trade organization committees to the end, and lived to see his company outgrow its Chicago plant and its move to a new building in Melrose Park, Illinois last October.

He was a veteran of World War I, a member of the Variety Club, a Shriner, a Chicago Athletic Club and New York Athletic Club member. He also participated in activities conducted by Chicago Association of Commerce, Illinois Manufacturers Association and United States Chamber of Commerce.

Survivors include his wife Elisabeth, his sister, Mabel Wenneker and brother, Steven.



The late Mr. Wagner at his offices, seen with O. B. Laney, president, Wagner Sign Service, Inc.

RC Ups Quarterly Div.

COLUMBUS, GA.—The board of directors of Royal Crown Cola Co. announced here that the company's quarterly dividend payment has been increased to 15 cents per share of common stock, up 15 per cent from the previous 13 cents per share. The dividend is payable Jan. 3, 1966, to stockholders of record Dec. 15, 1965. It makes the 110th consecutive quarterly dividend declared by the company.

The dividend advance was the second in three months, with the previous increase from 12 cents to 13 cents per share coming in the Aug. 23, 1965, board meeting. The two increases combined represent a 25 per cent advance in quarterly dividend payment since last August, up from the previous 48 cents per share per year to 60 cents.

Royal Crown Cola Co. president W. E. Uzzell said the increase was made possible at this time because of the sustained gains in earnings and profits.

Fox, El Paso, Readied

EL PASO, TEX.—James R. Sutton has been named manager of the new Fox El Paso Theatre, to be opened here by National General Corp. Announcement of Sutton's appointment was made by Jack McGee, Mountain-Midwest division manager.

The new theatre is scheduled to be opened on Dec. 22 and marks the circuit's entrance into Texas exhibition. Sutton has been with the circuit for 16 years managing theatres in Sheridan, Rawlins and Laramie, Wyo.

He managed the Fox Lakeridge, Denver, and most recently the Fox East Hills, St. Joseph. Mo.

N.O. Likes Robert E. Lee

NEW ORLEANS—The latest in neighborhood motion picture theatre construction is the Robert E. Lee Cinema at Robert E. Lee Blvd. and West End Blvd.

The luxurious film house, owned by Joy N. Houck of New Orleans and Shreveport, features ante-bellum decor burgundy and gold. The elegantly designed interior is highlighted by wall-to-wall carpeting and full length draperies throughout. A balcony with rest room and lounge areas overhangs the spacious lobby, which is lighted by five gaslight chandeliers. The single level auditorium furnished with custom-built rocking chair loungers seats 600 and are installed for patron comfort and in a pattern to afford a good view of the screen from all areas of the floor. Other features of the glass front structure include a super-high intensity wall-to-wall screen with streeophonic sound; free checkroom service; ladies maid in the powder room; and trained hostesses, who serve as ushers.

The theatre, operating on a continuous showing basis, has since its opening been showing the cream of the crop of subsequent run features and partaking in multiple playoffs of first run pictures.

CARBON ARCS . . . FOR FINEST PROJECTION . . . Compact Xenon Arcs

Lorraine Arc Carbons
division
• Brighter Light on Screen
• Longer Burning per Carbon
• More Economical . . .

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division
XETRON LAMPHOUSES • XETRON POWER SUPPLIES

CARBONS, INC., BOX K, SADDLE RIVER, N. J. 07927

SMPTE Scholarships Set

MONTREAL—The SMPTE education committee, meeting at the Society's 98th technical conference, announced that the Society has established university scholarships for undergraduate degree programs in the photographic and television sciences. Reid H. Ray, president, Reid H. Ray Film Industries, St. Paul, Minn., and chairman of the education committee, made the formal announcement and stated that this original program will be later broadened to encompass other phases of the communications sciences.

The initial contribution for the newly established scholarship program was given through the Jeffee Foundation by Saul Jeffee, president of Movielab, Inc., New York.

Two other sustaining members of the SMPTE also have pledged additional contributions to support this program.

New District Drive-In

WASHINGTON, D.C.—Morton Gerber, president, District Theatres Corp., announced construction has started on a 700 car Drive-In located on a 14 acre tract west of Richmond, Va., on State Rt. 6.

The theatre, which will be called The Patterson, will incorporate the newest in modern screen and projection techniques, and an up-to-date snack bar. It is expected to open about April 1, 1966.

District Theatres now operates two Drive-Ins on Williamsburg Rd. west of Richmond.

Am. Mat Sales App't.

WAPAKONETA, OHIO—Appointment of H. Paul Bennett as director of national accounts for American Mat Corp., was announced here by Harlan L. Lea, president.

Bennett has 30 year's experience in matting manufacturing and sales in the United States, Canada and European Common Market.

He will handle the complete line of vinyl, rubber, composition, steel, and wood industrial and institutional floor matting sold by American Mat.

ASHCRAFT

SUPER CORE-LITE
CORE-LITE
CINEX SPECIAL
35/70

PROJECTION LAMPS
AND HIGH REACTANCE
MULTI-PHASE RECTIFIERS

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World's Standard
Of
Projection Excellence

NTS's Ownbey Retiring

NEW YORK—Lloyd C. Ownbey, vice-president in charge of the western division of Naticnal Theatre Supply Company, announced his plans to retire on Mar. 1, 1966. Ownbey's decision was disclosed in a recent letter to W. J. Turnbull, president, and J. W. Servies, vice-president, of NTS.

With 38 years of service behind him, Ownbey, only 60, is taking advantage of the



L. C. OWNBEY

company's early retirement program.

Ownbey has been with NTS since graduating from the University of Southern California, where he studied architecture. He started as a draftsman in the Los Angeles branch. He has been a salesman for the company as well as manager of both the San Francisco and Los Angeles branches of National prior to becoming a vice-president, a position which he has held since 1951.

Technicolor Names New VP

HOLLYWOOD—The appointment of Gary P. Thomas as vice-president and general manager of Technicolor's Consumer Photographic Division was announced.

Heywood Exec. Lectures

GARDNER, MASS.—A lot of advertising men bewail the inexperience of ad job applicants—but Carl B. Lugbauer, general advertising manager of Heywood - Wakefield Company, Gardner, Mass., is doing something about it.



LUGBAUER

Lugbauer accepted an assignment to teach a "Principles In Advertising" course in the business administration division of Mount Wachusett Community College in Gardner. It will be conducted for three hours one night a week for 17 weeks and carry a three-semester hour credit toward a degree in business administration.

A graduate of Tufts University with a degree in economics and education, Lugbauer joined Heywood-Wakefield Company in 1935. He has been general advertising manager of the company since 1952.

Jet Spray Names Mgrs.

WALTHAM, MASS.—John J. Donnelly and Walter F. Neal, Jr., were recently named sales and service managers for Jet Spray Corp., manufacturers of visual display beverage dispensers.

Donnelly, a former New England sales representative for a leading syrup manufacturer, will be responsible for sales and service of Jet Spray equipment in the southwestern U. S. region.

Neal, a veteran of 16 years in syrup sales, will serve as Jet Spray's New England regional sales and service manager.

Jet Spray currently has distribution in 96 countries of the world on all six continents.

C. H. Brinkman Cited By JWV

SPRINGFIELD, MASS.—Charles H. Brinkman, general manager of the Westinghouse automatic merchandising division and manager of a local Westinghouse plant here was named recipient of the annual "outstanding citizen award" bestowed by the Springfield's Post 26, Jewish War Veterans.

The award, the 16th such made by the veterans organization to an area individual who has distinguished himself by his "dedicated service to his fellow man," illustrated how a dynamic businessman, long a national leader in the vending industry and currently on the board of the National Automatic Merchandising Assoc., can find time to involve himself fully in the affairs of his community.



Charles H. Brinkman, third from left, is congratulated by (L to R) John F. Moriarty, director of civic affairs and community relations, Monsanto Co.; Lloyd M. Raine, national deputy inspector, JWV, and general chairman of selection committee; Charles G. Young, past recipient of award; Sol Fagin, vice-chairman of awards comm.; and William C. Webb, manager, Better Business Bureau of Western Mass.

Since moving to Springfield, Brinkman has actively worked for such organizations as the Springfield Girls Club—Boys Club Building Campaign, Industrial Division of the United Fund, American Red Cross, Junior Achievement, Inc., Springfield Orchestra Assoc., Wesson Memorial Hospital, YMCA, Civic Agencies, Springfield Industrial Assoc., and others.

He is married to the former Nancy Nanck, and makes his home at Twin Brook Circle, Longmeadow, with his four children.

Delaware Indoor Planned

DOVER, DEL.—Muriel Schwartz, president, George M. Schwartz Theatres, announced here plans for a deluxe 1,000 seat shopping center theatre in Dover, to be completed by fall of 1966.

The theatre will have all modern appointments, including push back seats, 70 mm equipment, and stereophonic sound. Miss Schwartz and Mrs. George M. Schwartz now operate seven theatres and Drive-Ins in Delaware and Maryland.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29 year old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO Vol. 74, No. 20 December 15, 1965

AMERICAN INT.

Planet of the Vampires

MELODRAMA 86M.

AIP
(Colorscope)
(Filmed in Italy)
(English dialogue)

ESTIMATE: Suspenseful science fiction entry.

CAST: Barry Sullivan, Norma Bengell, Angel Aranda, Evi Marandi, Fernando Villena, Stelio Candelli. Directed by Mario Bava, produced by Fulvio Lucisano; associate producer, Salvatore Billitteri.

STORY: A pair of space ships, one captained by Barry Sullivan, head for a strange planet that has been transmitting weird signals. As they are about to land, they are cut off from each other. The crew of Sullivan's vessel seem to lose their minds and start attacking each other. Sullivan retains his senses and breaks up the fights, which restores their sanity. They manage to land and later find that the other ship crashed, killing those aboard. Perhaps they were killed battling each other. They bury the crew and then seek signs of life to no avail. There are mysterious happenings, a fog that causes strange reactions, etc., and some of Sullivan's crew are killed or disappear. He manages to capture one of the bodies that has come back to life and learns the body is inhabited by a strange creature, one of the few survivors on the planet which has destroyed its civilization. The remainder wish to return to earth, but Sullivan refuses. He and two survivors make haste to take off for earth. En route, though, it becomes apparent that they didn't escape and that their bodies have been taken over by the strange things on the planet as the ship heads home.

X-RAY: This yarn of space exploration is well made, and there is enough story line to hold audiences in suspense as the unfolding takes place. There's horror too as well as okay performances, good direction, and capable production values that help put the release across. The reliance on horror is on the unseen for the most part, but this aspect is skillfully and imaginatively done. It should do okay as part of the program, with a bit of extra selling garnering better attendance. The story is by Ib Melchior, and screenplay is by Melchior, and Louis M. Heyward.

AD LINES: "The Day The Universe Trembled"; "The Shocking Tale Of Future Space Explorations."

DO SAVE . . . pink REVIEWS

They provide a permanent evaluation of all features as caught by our skilled reviewers Pages are cumulative numbered.

CAUTION

The running time of some of the road-show attractions have been altered when the pictures go out on regular release. Therefore, it is best to check with the exchanges for the exact running times. For instance, United Artists' "It's A Mad, Mad, Mad, Mad World" is now said to run 154-½ minutes, whereas it was 167 minutes as a road-show and as previously stated in MOTION PICTURE EXHIBITOR. We attempt to keep up with these changes; but don't always receive the necessary cooperation from distribution.

—THE EDITORS.

MGM

A Patch of Blue

DRAMA 105M.

MGM
(Panavision)

ESTIMATE: Sensitive drama handled with exquisite taste and sure to please discriminating audiences.

CAST: Sidney Poitier, Shelly Winters, Elizabeth Hartman, Wallace Ford, Ivan Dixon, Elisabeth Fraser, John Qualen, Kelly Flynn, Debi Storm, Renata Vanni, Saverio LoMedico. Produced by Pandro S. Berman; directed by Guy Green; screenplay by Green, based on a novel by Elizabeth Kata.

STORY: Elizabeth Hartman, blind since childhood, lives with her waitress-prostitute mother, Shelley Winters, and her always drunk grandfather, Wallace Ford, in a cheerless apartment. Hartman never leaves and is constantly mistreated by Winters. She convinces Ford to take her to the park for a day, picking her up on his way home from work at night. All she remembers before the accident that left her sightless is a patch of blue sky. She delights in feeling the sun on her face and the sounds of life around her. She meets Negro reporter Sidney Poitier, who takes an interest in her. He can't believe the sordid story of her home life and determines to help her escape from the cocoon of fear and ignorance constructed through the years by Winters. Poitier is disturbed by his growing feeling for the girl, who has fallen completely and wonderfully in love with the first person in her life who has been kind and gentle. She does not know he is a Negro until a vicious Winters tries to keep her from seeing him again. Poitier arranges for Hartman's admission to a special school for the blind and the beginning of a new life. Winters raves but is powerless to stop him. It is obvious that Poitier and Hartman are in love, but such considerations must be postponed.

X-RAY: This is a beautiful motion picture —beautifully produced, beautifully directed, beautifully written, and above all, beautifully acted. Newcomer Elizabeth Hartman, portraying the innocent blind girl who discovers love and new life, takes a single giant step to stardom with an inspired performance that is worthy of award consideration. Sidney Poitier matches her every step of the way, and the two blend tears and laughter while weaving a spell that should affect discriminating audiences everywhere. Such material could easily degenerate into soap opera or maudlin sentimentality in less talented hands. That never happens here as exquisite taste is evident in all departments. The inter-racial is powerful and believable, but nevers gets into the way of the human elements that make th film so fine. The last time we were so wonderfully moved and entertained was by "Lilies of the Field," which went on to great acclaim and won an Oscar for Poitier. He has a shot at another statuette, and all concerned with making "A Patch of Blue" can take pride in their accomplishment. The film may need special care in mass markets and in areas where the inter-racial aspects will overshadow its excellence, but it deserves all the help theatremen can give it.

TIP ON BIDDING: Better rates in many situations.

AD LINES: "Joy And Tears . . . Love and Laughter . . . A Drama To Touch The Mind And The Heart"; "Elizabeth Hartman, A Radiant New Personality, And Sidney Poitier, More Wonderful Than in 'Lilies Of The Field,' Light The Screen With A Rare Dramatic Radiance."

7 Women

DRAMA 93M.

MGM
(Panavision)
(Metrocolor)

ESTIMATE: Mission trouble in China has angles and interest.

CAST: Anne Bancroft, Sue Lyon, Margaret Leighton, Flora Robson, Mildred Dunnock, Betty Field, Anna Lee, Eddie Albert, Mike Mazurki, Woody Strode, Jane Chang. Produced by Bernard Smith; directed by John Ford.

STORY: In 1935, parts of China feature conflicts between the Chinese and Mongols, with one of the latter, Mike Mazurki, particularly active in an area where an American mission is located. It is headed and dominated by Margaret Leighton with Mildred Dunnock as her assistant and Sue Lyon and Eddie Albert on the staff. Albert's wife Betty Field, is pregnant with her first child and afraid as the date approaches. When the news from the field is bad, Leighton takes the stand that they won't be harmed because they are American citizens. The assignment of a doctor

is reported to her, and everyone is surprised when it turns out the doctor is a woman, Anne Bancroft, who has worldy manners, a cynical attitude, and habits that shock Leighton. Flora Robson, head of a British mission in another ravaged province, arrives to seek refuge with some of her people, and Bancroft finds that they have brought the plague with them. She has a battle controlling it and also trying to get Albert to take Fields out to a hospital before the baby arrives. The Chinese Army detachment pulls out of the town nearby as Mazurki and his forces arrive. Albert, with new courage, decides to go into town to find out what is happening and is killed when he tries to protect some women. Mazurki and his forces take over the mission, killing many. The women are imprisioned, at which point Fields goes into labor. Bancroft persuades Mazurki to let her get her medical bag, and he agrees after ordering her to give herself as ransom. The baby is born successfully and with her power over Mazurki, Bancroft is able to help the women and child with food, blankets, etc., as Leighton condemns her as a harlot. The others understand her tremendous sacrifice. Bancroft is even able to get them their freedom, and they, leave hurriedly. She and Mazurki toast each other afterwards in poison, and her sacrifice is indeed supreme.

X-RAY: A group of women of differing ages, temperaments, and backgrounds thrown together under difficult and terrorizing conditions are offered here. Their conflicts and outlook are never dull. By the same token, there is not too much here that is pleasant either. Audiences should be attracted by the cast and the situations and then interested in the plot development, made all the more realistic by fine performances and good direction and production. The entry is not the best of fare for the very young, but it should intrigue their elders with its suspense, frustrations, and off-the-beaten-path tale. The screenplay is by Janet Green and John McCormick, based on the short story, "Chinese Finale," by Norah Lofts.

AD LINES: "Terror Stalks The Countryside As A Mongol War Lord Invades China"; "Seven Women Face A Barbarian Who Spreads Death And Destruction In His Path."

PARAMOUNT

The Slender Thread

DRAMA
98M.

Paramount

ESTIMATE: High rating suspense thriller.

CAST: Sidney Poitier, Anne Bancroft, Telly Savalas, Steven Hill, Edward Asner, Indus Arthur, Paul Newlan, Dabney Coleman. Produced by Stephen Alexander; directed by Sydney Pollack.

STORY: In Seattle, college student Sidney Poitier arrives for his stint as a volunteer at the city's crisis clinic established to help would-be suicides. Once alone, he receives a call from a woman identified subsequently as Anne Bancroft, who admits taking a large amount of sleeping pills in a suicide attempt. She resists attempts to find out where she is calling from but agrees to keep talking to him. With the aid of flashbacks, it develops that the reason for her move is that her husband, Steven Hill, captain of a fishing vessel, has discovered that their son is not his but rather the result of a premarital experience. Since the discovery, relations between them have been poor, and his unforgiving attitude as well as a lack of someone to talk with drives her to the point of desperation and the eventual taking of the pills. Poitier alerts the telephone company and the police on another phone, and they try to trace her location. It's all time consuming. Clinical psychologist Dr. Telly Savalas and other staffers eventually return, but they are afraid to break in. Savalas insists that Poitier continue as an interruption may trigger her into hanging up. It also develops that she had tried suicide once before when the situation first came to light and she was hospitalized for that attempt. Eventually, her location is pinpointed at a huge motel. They eventually find her barely alive, but evidently she will have a fighting chance, Hill has been brought back from his vessel by the coast guard, and he is glad to hear that she has been located and that there is a chance to save her.

X-RAY: Once again, the telephone plays a vital role in creating a taut offering loaded with suspense. Skilled performers Sidney Poitier and Anne Bancroft capture the tension of an expert screenplay that is based on a true-to-life incident and convey it in capable and thrilling fashion to an audience that will be caught up from the very start, with relief coming only following the almost unbearable climax. The technical assist provided by police and telephone company personnel makes the entry all the more real, and reaction from viewers should be most gratifying. Direction and production are excellent. Sterling Silliphant wrote the screenplay suggested by a Life Magazine article by Shana Alexander.

TIP ON BIDDING: Higher bracket.

The Spy Who Came In From The Cold

DRAMA
112M.

Paramount
(Filmed abroad)

ESTIMATE: Interesting filmization of best seller.

CAST: Richard Burton, Claire Bloom, Oskar Werner, Peter Van Eych, Sam Wanamaker, George Voskovec, Rupert Davies, Cyril Cusack, Michael Hordern, Robert Hardy, Bernard Lee, Beatrix Lehmann. Produced by Martin Ritt.

STORY: British Intelligence's Berlin agent Richard Burton is recalled to London and given a new assignment, that of getting East Germany's ex-Nazi counter-spy chief Peter Van Eyck. As part of the build up, Burton assumes a seedy appearance and the part of a drunkard. He is placed by the Labor Exchange in the post of assistant librarian in the Institute of Physical Research, where he meets Claire Bloom, another assistant who is secretary to the local Communist party. They fall in love. Burton is arrested for fighting with his grocer and when released is met by both Bloom and Michael Hordern, who says he represents a Prisoners' Aid Society, but who actually is a German agent. Burton is congratulated secretly by his office and told that now is the time for him to defect with the object being to incriminate Van Eyck as a British agent, on cooked up evidence. Burton goes to Holland, where he meets Russian Sam Wanamaker and begins to subtly incriminate Van Eyck. Things get too hot, and he is forced to go to East Germany, where he finally meets Oskar Werner, Van Eyck's Jewish assistant, who hates his boss. Burton and Werner strike up instant rapport, but Van Eyck, tipped off to the plot, has Burton arrested along with Werner. However, the Praesidium, on the basis of Werner's report, arrests and tries Van Eyck. His counsel, George Voskovec, produces Bloom at the trial, and she unwittingly discredits both Burton and Werner. Burton realizes that Bloom and Werner have been framed by the British to save Van Eyck, a British agent, from Werner's growing suspicions. Van Eyck arranges to free Burton and Bloom and help them over the Berlin wall. She is shot trying to get over, and Burton is also shot when he hesitates in trying to assist her. He has finally come in from the "cold."

X-RAY: This cold war espionage thriller is based on a best seller that has sold over five million copies since it was published. It seems assured that a large audience is awaiting it with anticipation. It's a rough, tough story of behind-the-scene maneuvering between agents of Britain and the Iron Curtain countries that should hold interest fairly well although much of the plot's establishment depends on conversation. An impressive allotment of suspense is to be found here along with effective drama, good performances, and strong direction and production. The name of Richard Burton along with the novel should prove to be heavy ticket sellers. The screenplay is by Paul Dehn and Gut Trosper, based on the novel by John le Carre.

TIP ON BIDDING: Higher bracket in many situations.

MISCELLANEOUS

All Men Are Apes

COMEDY DRAMA
85M.

Adelphia Pictures

ESTIMATE: Fair offering for sexploitation spots.

CAST: Stephanie De Passe, Mark Ryan, Grace Lynn, Steve Woods, Steve Vincent, Bonny Lee Noll, Mia Marlowe, Ted Teschner, Walter Teague, Sanoi Brown. Produced by Barnard L. Sackett; directed by J. P. Mawra.

STORY: Stephanie De Passe relates how she and her mother began to compete for men when she took over a sailor friend of her mother, Grace Lynn, who cautioned De Passe against revealing that she was her daughter. The mother turns her out, and she spends some time with lesbian Mia Marlowe. She can't take too much of this and agrees to become a stripper for agent Steve Vincent. On her own, De Passe is not adverse to flings with men, even the hotel porter. She eventually meets and falls in love with gangster Mark Ryan, but he likes to make love with a whip which soon discourages her. Marlowe gives her a gun to protect herself, after which a night club owner persuades her to do an act with an ape. Ryan tries to get her back, but she prefers the ape.

X-RAY: This is a low budget offering that throws sex in all shapes and forms at the audience. There are some laughs to be found here—some intentional and some not so intentional—as well as sub-standard performances, passable direction, and adequate production. etc. It's only suitable for the sexploitation spots where viewers expect the kind of rough, raw nonsense that is to be seen in this suggestive release. The screenplay is by Charles E. Mazin and Barnard L. Sackett.

AD LINES: "All Men Went Ape For Her"; "The Shock Story Of Beauty In A City's Jungle of Beasts."

FOREIGN

An Evening With The Royal Ballet

BALLET
93M.

Sigma III
(Technicolor)
(Filmed in Britain)

ESTIMATE: Four ballet selections make a package for selected audiences.

CREDITS: Margot Fonteyn, Rudolf Nureyev, David Blair, and the artists of the Royal Ballet. Directed by Anthony Asquith and Anthony Havelock-Allan.

CONTENT: "La Valse" is performed by the artists of the Royal Ballet to the music written by Ravel. "Les Sylphides" features Margot Fonteyn and Rudolf Nureyev with a score by Chopin. "Le Corsaire" also features Fonteyn and Nureyev. "Aurora's Wedding," with Fonteyn and David Blair, is from "The Sleeping Beauty."

X-RAY: This compilation is for cultured audiences who appreciate the ballet and its music, with nary a word spoken. Of course, the names of the featured performers are famous in their sphere, and fans of this particular segment of the entertainment world should like what they see. The color work is fine, and it's well done technically.

AD LINES: "An Unusual Entertainment In Enchanting Technicolor"; "Margot Fonteyn and Rudolf Nureyev Together For The First Time On The Motion Picture Screen."

Hansel And Gretel

FANTASY
52M.

Childhood Productions
(Color)
(Filmed abroad)
(Dubbed in English)

ESTIMATE: Famous fairy tale makes up well for children.

CREDITS: Narrated by Paul Tripp; songs by Anne and Milton DeLugg; produced by Schonger Films.

STORY: Hansel and Gretel live in a wood-chopper's hut on the edge of the forest with their mother and father. They are very poor, facing eviction by the landlord, who hounds them for the rent. The children are determined to find the gingerbread house of the witch of the forest and her treasure so that they won't be evicted. They find the house and are trapped by the witch, who imprisons Hansel, intending to fatten him up so that she can eat him. Gretel is forced to help with the household chores, and one day she gets a chance to push the witch into the oven. She frees Hansel as the house burns down. They find the treasure beneath a trap door and bring home enough jewels and gold to prevent the landlord from evicting their parents. Wealthy now, they expect to live happily ever after.

X-RAY: Children should be delighted by this filmization of the famous fairy tale of the Brothers Grimm with its color, good pacing, and short running time. The songs are cute, and the entry should make up well as part of a package with co-feature "The Bremen Town Musicians."

AD LINES: "The Mystery of the Forest Solved By Hansel And Gretel"; "Hansel and Gretel's Adventures With The Witch of the Forest."

Johnny Nobody

DRAMA
88M.

Medallion Pictures
(Filmed In Ireland)

ESTIMATE: Suspenseful, well-made import.

CAST: Nigel Patrick, Yvonne Mitchell, Aldo Ray, William Bendix, Cyril Cusack, Niall MacGinnis, Bernice Winters. Produced by John R. Sloan; directed by Nigel Patrick.

STORY: Writer William Bendix settles in a small town in Ireland and proceeds to make himself thoroughly disliked by his anti-religious outbursts. His stand leads to brawls in the village until stranger Aldo Ray arrives. Ray kills Bendix as the latter denies that there is a God in heaven and asks to be struck down if He is really there. Ray is arrested and seeks the comfort of local priest Nigel Patrick while claiming amnesia. He becomes known as Johnny Nobody. The populace considers his deed a miracle, and public sympathy is on his side during the ensuing trial. Patrick analyzes some of the mail he receives and does a bit of probing in the country, where he finds that Ray is just posing as an amnesiac and that he had planned the crime because Bendix had once published a book on the subject of religion that Ray was supposed to have created. In league with Ray, is his wife, Yvonne Mitchell, who has been acting as a reporter at the trial. She tries to prevent Patrick's getting to court to present his evidence before the jury renders a verdict, and she even gets the police after him with false charges. He eludes them but arrives after the jury has freed Ray. A free man, Ray defies Patrick, knowing that he can not be tried again. He also blasphemes against God, at which point he drops dead. Justice evidently has been done after all.

X-RAY: A bit off the beaten track in story, this entry can probably go on the art circuit as well as part of the show in some regulation houses. There is a certain charm to be found in the Irish countryside and its people, as well as capable acting, strong and probing direction, and suitable production values. There is also suspense and drama and a few twists to hold audience interest fairly well. Patrick comes off fine as both actor and director. The story is by Albert Carr.

AD LINES: "A Priest Turns Detective In An Unusual Suspense Entry"; "A Mystery With A Different Twist."

Life At The Top

DRAMA
117M.

Royal Films Inter.
(English-made)

ESTIMATE: Interesting sequel to "Room at The Top."

CAST: Laurence Harvey, Jean Simmons, Honor Blackman, Michael Craig, Donald Wolfit, Robert Morley, Allan Cuthbertson, Margaret Johnston. Produced by James Woolf; directed by Ted Kotcheff.

STORY: Ten years have elapsed since Laurence Harvey married Jean Simmons, daughter of influential mill owner Donald Wolfit, who has made him an executive with his firm. Though he has gained much materially, Harvey is not happy with his situation nor with himself. His neglect of Simmons drives her into an affair with a friend of the family, a situation which Harvey eventually discovers. She denies it had any serious complications. Meanwhile, his ambitions to get ahead are thwarted by Wolfit, who tolerates him. Harvey also finds himself attracted to Honor Blackman, a television personality, who has an affair with him and urges him to break off with Simmons and join her in London. He does this after telling off Wolfit, and things go smoothly until he can't find a job. Eventually, there is a break between him and Blackman. Mulling things over, he realizes he needs Simmons and her father and agrees to a reconciliation. This puts him back at the top in his small town, and he resigns himself to the situation.

X-RAY: Many will recall the success which the initial entry, "Room At The Top," encountered, and presumably those viewers should be ripe for this sequel. The marriage for convenience is well explored, and the result is interesting, containing good performances, apt direction, and neat production values. The efforts of a man to find himself should hold viewer attention well, especially in the art and adult situations where the basic scenes and language will be better tolerated. Mordecai Richler wrote the script, based on a novel by John Braine.

AD LINES: "First Came 'Room At The Top' —And Now The Exciting Sequel"; "Marry The Boss' Daughter And Live It Up Until Self Respect Takes Over."

The Shepherd Girl

MUSICAL DRAMA
105M.

Frank Lee International Films
(Eastman Color)
(Shawscope)
(Made in China)
(English titles)

ESTIMATE: Import has limited appeal.

CAST: Julie Yeh Feng, Kwan Shan, Yang Chi-ching, Chu Mu, Chiang Kuang-chao, Li Ting, Ouyang Sha-Fei, Lin Feng. Directed by Lo Chen, produced by Run Run Shaw.

STORY: Julie Yeh Feng is an attractive shepherdess who loves to sing. She is worried about her father, who likes to gamble. For some time, her songs have been answered by boatman Kwan Shan. Though they have never met, they know each other through song. Shan comes to her town one day, as Feng meets hunter Chu Mu, who wants to posses her. She rejects him forcefully. Her father borrows gambling money from a shop owner and falls into his power. Meanwhile, a merchant friend asks Shan to sing his praises to Feng. She penetrates his disguise, and they fall in love. Shan sees a widow being mistreated and drives off the roughneck. Rumors spread about him having an affair with her. Feng believes these and pays attention to Mu to slight Shan. The widow explains the facts to Feng. Mu puts pressure on the father through his gambling debts to agree to a marriage. Shan tries to earn enough to pay off the debt, and he undertakes a delivery of merchandise through pirate-infested waters. His bullet-ridden boat is discovered, which convinces Feng he is dead. Mu presses for marriage, but on the wedding day, Shan returns, explaining that he has been wounded. He challenges Mu to a duel, with the winner to get Feng. Mu loses and yields his place to Shan in the wedding procession.

X-RAY: There are some picturesque settings that are charming, and the color is revealing. However, the story is on the slow and dull side as well as over long. The conversations are sung, and this helps to slow down the proceedings. The acting, direction and production are fair by western standards and some may want to see this as a curiosity piece. It's for the art spots where its repetitious theme may not be minded too much. Director Lo Chen also wrote the screenplay, and in case anyone is interested, they still sing their conversations in certain areas of Taiwan represented in the film.

AD LINES: "A Musical Drama Of Old China"; "A Chinese Romance In Song And Color".

Swedish Wedding Night

DRAMA
96M.

Royal Films Int.
(Swedish-made) (English titles)

ESTIMATE: For adults in the art spots.

CAST: Jarl Kulle, Lena Hansson, Christina Schollin, Edvin Adolphson, Isa Quensel, Catrin Westerlund, Tor Isedal, Peter Thelin, Lars Ekborg, Margareta Krook. Produced by Tore Sjoberg and Lorens Marmstedt; directed by Ake Falck.

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R

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S

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U

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V

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W

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Willy McBean and His Magic Machine—94m.—Misc. 5324
Winter A-Go-Go—88m.—Col. ____5342

Y

You Must Be Joking—100m.—Col. ____5342

Swedish Wedding Night

(*Continued from page* 5355)

STORY: Christina Schollin, pregnant by the farmhand on her father's farm, decides to marry Jarl Kulle, wealthy widower butcher. The night of the wedding, all kinds of things happen as drink and food are felt. There are relations between the sexes; there's a card game; there's fighting; there's even a suicide. Finally, when the bride is taken home by the bridegroom, the latter is too drunk to go beyond the living room. His best friend obligingly gets into the wedding bed.

X-RAY: This is not exactly the pleasantest of films, and some adults will need a strong stomach to appreciate some of the on-screen happenings that are imbued with bits of comedy, sex, drama, tragedy, etc. The story line is a bit confused and not exactly aided by some of the titling. The acting is fair enough, and the direction and production are adequate, with the title providing the best selling angle. It's strictly an adult art entry.

MOTION PICTURE EXHIBITOR plus SHOWMEN'S TRADE REVIEW

DECEMBER 15, 1965 SECTION THREE
Vol. 74, No. 20

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna.—19107.

Omar Sharif Personals

Omar Sharif, following personal appearances in seven key American cities, arrived in Hollywood, the first member of the "Doctor Zhivago" cast to participate in the West Coast promotional campaign for the MGM roadshow attraction.

On arrival, MGM scheduled three days of press conferences for Sharif, prior to his return to New York for additional TV appearances. From there he goes to Philadelphia, then back to New York to attend the December 22nd World Premiere at the Capitol Theatre. The following morning he flies to Hollywood for the December 23rd benefit premiere at the Hollywood Paramount.

Sharif's itinerary also includes Boston, Miami, Washington, D.C., Detroit, Chicago and San Francisco.

"Look" at Paramount

Two of Paramount Pictures' most important releases for 1966, "Assault on a Queen" and "Oh Dad, Poor Dad, Mamma's Hung You In The Closet and I'm Feelin' So Sad," receive major coverage in separate articles in the December 14 issue to *Look* Magazine.

"Assault on a Queen," a Seven Arts-Sinatra Enterprises presentation, is the only motion picture to be represented pictorially in a lengthy career article on Frank Sinatra. A full-color photograph shows Sinatra rehearsing a scene with his "Queen" co-star, Virna Lisi.

In the same issue, *Look* focuses a large portion of a Barbara Harris profile story on her starring role in the Ray Stark-Seven Arts production, "Oh Dad, Poor Dad, Mamma's Hung You In The Closet and I'm Feelin' So Sad." A photograph from one of her key scenes in the way-out comedy spreads across almost two pages of the article.

007 Men's Line Launched

The Colgate-Palmolive Company has launched an all media national advertising campaign for a new line of men's toiletries under the 007 label. These are keyed (by licensing agreement) to the phenomenally popular James Bond films, the latest of which is United Artists' "Thunderball."

Colgate has kicked off its campaign with television, radio and magazine ads plugging 007 After Shave using as its key merchandising message, "007 gives any man the license to kill—women." This paraphrases the 007 tag for James Bond.

Other Colgate 007 products advertised include Shave Cream, Spray Deodorant, Hair Tonic, Cologne, Talc and Soap.

Doris-For-A-Day Look Alike Contest Sparks "Do Not Disturb" Promotion



The latest electronic spectacular to light up Broadway, New York, is the 24 feet high by 90 feet long sign heralding the Dec. 22 world premiere of MGM's "Doctor Zhivago" at Loew's Capitol. Created by Artcraft-Straus, the ad located above 48th Street and Broadway, is the only running motion picture sign in the area.

NEW YORK—Despite the most intensive Christmas competition to be found in many years, 20th Century-Fox's "Do Not Disturb" promises to be one of the strongest pre-sold non-roadshow attractions ever released by the company, according to Arthur Manson, assistant to Jonas Rosenfield, Jr., vice-president and director of advertising, publicity, and exploitation.

This claim is spearheaded, Manson reported at a press conference in the home office, by the international "Doris-for-a-Day" look alike contest, whose promotional value is estimated at a minimum of $750,000. The contest has created exceptional local interest in the film from eight to 12 weeks prior to its opening in 100 key cities in the United States and 15 foreign countries.

In the competition, 50 finalists from every major area around the world will win a five-day, all-expense-paid trip to Hollywood where the final elimination will be held at the world premiere of the CinemaScope-DeLuxe Color comedy. The grand prize will consist of an appearance in Doris Day's next 20th-Fox production, "Fifth Avenue Folly," a "dream" wardrobe created by Bardley Country Clothes, and other valuable gifts.

The contest, featuring co-sponsorship with a newspaper, tv station, or radio station, or a combination thereof, as well an exhibitor's sweepstakes, has been an outstanding success, according to Manson. "The close-knit cooperation we have received from both exhibitors and co-sponsors has surely made this one of the most successful merchandising endeavors ever undertaken in our industry." He pointed out that originally 15 major U.S. cities each were to be represented by a local winner, but the response was so fantastic that the total was raised to 25. In addition, there will be five U.S. regional winners, with the remainder of the contestants coming from overseas.

The 25 domestic cities are Atlanta, Boston, Buffalo, Chicago, Cincinnati, Dallas, Dayton, Denver, Detroit, Houston, Kansas City, Miami Beach, Minneapolis, Nashville, New Orleans, New York, Philadelphia, Pittsburgh, St. Louis, Salt Lake City, San Antonio, San Francisco, Toronto, Vancouver, and Washington, D.C. The foreign territories are England, South Africa, Chile, Venezuela, Peru, Germany, Italy, Sweden, Denmark, Norway, Finland, France, Holland, Belgium, and Austria.

Manson said that exhibitors became an integral part of the campaign with the special

(Continued on page EX 727)

"Space Monster" in Georgia

Allied Artists turned a "Space Monster" loose on Atlanta, Georgia, in a unique example of live exploitation that achieved maximum presell for the company's horror combination, "Frankenstein Meets The Space Monster" and "Curse Of The Voodoo."

Harry Goldstein, Allied Artists exploiteer, arranged for a man to be costumed to simulate the weird creature from the "Frankstein" picture and followed through by having the "monster" make a dramatic entrance just before kickoff time at the Georgia Tech-University of Virginia football game. At half time, sign on back plugging the pictures, the "monster" paraded on the gridiron before the capacity house of 45,000 spectators. The creature also made a special television appearance, with appropriate credits for the upcoming Atlanta saturation engagement of the show, on a local high-rated horror program.

Finally, the "monster" was an in-person guest at a fully-attended business session of the locally-held convention of the Theatre Owners of Alabama, Georgia and Tennessee. It was the only "live" promotional presentation at the convention and evoked highly favorable comment from the showmen.



An important part of the story of 20th-Fox's "The Nanny" was used as an idea by William Kanefsky, manager, SW Stanton, Philadelphia, to create a sign 9x5 feet. Secured was a replica of a bathtub and a life-like doll laying on top of water face down. Copy read: "Too shocking to reveal What Is Going On Behind This Shower Curtain. You Must See The Film."

"Viva Maria" Styles

A number of top manufacturers have made fashion tie-ups with Louis Malle's "Viva Maria," starring Brigitte Bardot and Jeanne Moreau, giving the film the biggest international apparel promotion in years.

Among the major "Viva Maria" items to be merchandised will be a complete line of dresses, belts, hats, purses, swim wear and sweaters.

Sportswear, U.S.A., will reproduce the costumes worn by the two stars in the Lopert Pictures Corporation release. Somewhat modified from the film's style, the line will be priced to retail under $15. Designed in the current vogue, the "Viva Maria" line will feature granny dresses, suits, blouses and long skirts.

Others in the "Viva Maria" fashion tie-in are Colony Designs for belts, Braeburn Hat Company for millinery, Koret Bags for handbags, Lee Beachwear for swimsuits and Leonard Fashions, Paris, for sweaters to be distributed in America by Continental Made.

"10th Victim" Plugged

Ten thousand reprints of the two-page text and color photo spread on Joseph E. Levine's "The 10th Victim" that appeared in the magazine, Rome Presents, will be distributed by Ballantine Books as part of its national promotion campaign for the paperback novel based on the Embassy Pictures release.

The paperback will be issued by Ballantine to more than 110,000 national outlets via the Curtis Circulation Company and in conjunction with the film's playdates.

"Slender Thread" Paperback

A major book promotion for Paramount's "The Slender Thread" has been set with The New American Library, which will publish Stirling Silliphant's novelization of his screenplay.

The paperback, which will be featured in thousands of retail outlets in the U.S. and Canada, will have dramatic cover art keyed to Paramount's advertising campaign for the film.

EXPLOITATION—an encyclopedia of useable exploitation stunts — is published every other week as a section of Motion Picture Exhibitor.

Poker Playing By Air Goes Modern To Plug "Cincinnati Kid" In K.C.

A computer-tailored campaign dealt MGM's "The Cincinnati Kid" into a strong hand for the recent engagement at the Roxy Theatre, Kansas City, Missouri. The heart of the campaign was a novel idea in contests, playing poker by radio with hands electronically computed. The application of a computer to a campaign and the idea of playing poker over the air are believed to be "firsts" in exploitation.

A most rewarding aspect of the campaign was the high level public response, considerably exceeding expectations of the WDAF Radio staff, which conducted the program. In the 12 days of the contest more than 1,500 listeners sent in postcard applications to play electronic poker with one of four disc jockeys, Dan Henry, Al Leibert, Fred Everett, or Gene Davis, and a chance at winning a grand prize vacation trip.

The public interest was spurred by a promotion spot announcement schedule which began with 161 minutes on the log. There were innumerable ad libs and additional promos were scheduled as the traffic department found more log room. Each time a poker hand was played on the air, both the contest and the picture came in for additional plugging, in effect adding 40 announcements to the schedule.

Arrangements were made with Statistical Tabulating Corporation to compute the poker hands. STU used an IBM 1401 computer to "deal" the hands, and printed 102 two-hand combinations, no hand having less than a pair.

Telephone calls were placed by the jockey on shift and a tape cartridge containing 102 numbers was played. The listener instructed the air personality where to stop and thereby determined the game number to be played. The listener also had a choice of hand no. one or hand no. two.

If the listener's hand beat that of the WDAF personality, the listener received tickets to see "The Cincinnati Kid," two decks of Hoyle playing cards, and a gift bond from the Antioch Shopping Center. If the listener lost the game, he got only the theatre tickets and playing cards. WDAF Radio mailed a computer-printed verification copy of the poker game as played to each person who became a contestant.

The contest ran over a month, when the grand royal flush drawing was conducted from all of the postcards received. The winner was Mrs. Barney Probin, who won a week's vacation for two to New Orleans with transportation via Braniff International Airways and accomodations at the Hotel Roosevelt, plus $100 spending money from Durwood Theatres, which instigated the campaign.

The campaign with these very modern concepts was carried out in a tie-up among Durwood Theatres, WDAF Radio and the Statistical Tabulating Corporation. The details were worked out by M. Robert Goodfriend, general manager, and George Kieffer, executive assistant, for Durwood Theatres; Edward Giller, program director, and John Krivas, promotion director, for WDAF; and Max Thayer for STC.

There were a number of embellishments to the campaign. The glamour of the Roosevelt Hotel and Braniff Airways names was used in both daily newspaper display and in lobby displays. These latter were set up as cross-plugs in each of the ten Durwood Theatres in greater Kansas City.

The campaign was considered as especially effective by all the participants, not only on its novel approach but also on the intensity of its penetration.

MGM'S "Blue" Recordings

Metro-Goldwyn-Mayer has completed a deal with Mainstream Records to release a sound track album of the score for "A Patch of Blue," starring Sidney Poitier and Shelley Winters and introducing Elizabeth Hartman. The company will also release two singles from the production.



The electronic computer was a key device in the recent exploitation campaign which centered around MGM's "The Cincinnati Kid" at the Roxy, Kansas City, Mo. Poker hands "dealt" by the computer were played by listeners and air personalities of WDAF Radio with the grand prize a vacation trip for two in New Orleans. Shown are the winner of the grand prize, Mrs. Barney Probin, with M. Robert Goodfriend, general manager, Durwood Theatres; Max Thayer, of Statistical Tabulating Corporation; and, right, WDAF radio personality Fred Everett, on whose show the winner was chosen.

British Showmanship

By Jock MacGregor

A big picture—"Mary Poppins"—and a big showman—Leslie J. Harris, of the Odeon, Birmingham, long known as the show place of the midlands, mean a big campaign. Here indeed he has excelled himself and been given 100 marks by the Rank Regional controller. He preceded his opening with a press preview and invited many VIPs and opinion formers. "Mary Poppins", "Bert" penguin and a troupe of Pearly Queen Babes were in the foyer to greet the guests. In his opinion the *piece de resistance* of the entire campaign was a free stand at the Boys and Girls Exhibition, the Midlands largest exhibition. With the assistance of Rank regional and theatre staff, a 150 seat theatre was constructed and the "Poppins" trailer and three Disney cartoons were screened every hour. At the end of each show a giant "Spot the Difference" contest was held. Disney supplied many posters of all sizes, blow-ups, stills, contest forms, newsletters, color brochures, overprinted balloons, and a "do it yourself" cut out display. 200,000 adults and children attended the show and there is no doubt in Harris' mind that this stand played a big part in the breaking of records during the four week run. The 400,000 circulation Evening Mail and Despatch serialized the story over the six days prior to opening and ran a painting contest for which there were more than 1000 entries and organized the local heat for the national "Mary Poppins" personality girl contest. This was backed with editorial and pictorial breaks over three and one-half weeks of the four weeks run. A children's painting contest was also sponsored by the Sunday Mercury. Harris' effective tieups are too numerous to list.

Harry Murray, Gaumont, Sheffield, took full advantage of the visit of Robert Calvert, who holds the honorary rank of major in the Confederate High Command (UK Division), dedicated to upholding the high honor of the Southern Confederacy and to defend the memories of those men in gray, on a recruiting mission to exploit "Major Dundee". The Sheffield Star published a six inch treble column picture and serialized the story over five nights. He was forestalled on book tieups as the book was not to be published until after his run.

Doris-For-A-Day

(*Continued from page* EX-725)

sweepstakes which awarded a U.S. Savings Bond to each manager whose theatre has booked "Do Not Disturb" and which is named on the entry blank. An exhibitor could be a winner even if he were not playing the attraction, but merely cross-plugged it. More than 550 theatres have participated in this phase of the promotion.

A diversified line of unlimited amounts of contest materials and accessories were made available by 20th-Fox to promote the event at no cost to the exhibitor, including a special 35mm color trailer, 30x40's, 40x60's, counter cards, entry blanks, lapel ribbons, door hangers, 16mm trailer for tv, 16mm tv clips, manuals, newspaper and broadcast kits, and production information guides.

The various kits provided a complete guidance for major theatre chains, independent exhibitors and co-sponsors. An 18-page manual provided a step-by-step guide to all procedures, and described all materials available as well as merchandising ideas. The broadcast kit, for television and radio station co-sponsors, included special on-the-air copy, flip cards, 16mm trailers, telops, and transcriptions. The newspaper kit included stories, suggested display ads, and scene stills.

Manson illustrated newspaper co-sponsorship by showing editorial and display layouts and color breaks from various cities around the country. He said that many papers used even more space to promote the contest than had been suggested by 20th-Fox.

Another unusual aspect of the contest was the additional cooperation of many tv and radio stations' sponsors, such as local supermarkets, chain and department stores. For example, WSB-TV in Atlanta made an additional tie-in with 100 Big Apple Supermarkets which displayed 40x60's in windows and 30x40's at checkout counters, distributed entry blanks, and devoted much of their regular advertising space to the contest. In addition, more than 1,000,000 broadside mailings by the chain prominently featured news of the contest.

Similar cooperation between stations and local merchants has occurred in Kansas City, San Francisco, Toronto, Miami and Seattle, among others. An interesting sidelight pointing up the enormous interest in the contest, Manson reported, was that Seattle is not one of the 25 major cities, but only part of a regional contest.

The 20th-Fox executive also discussed promotional activities in the foreign territories. "I am delighted," he said, "that our overseas promotions are as extensive and as showmanship-oriented as our domestic ones."

All local winners will arrive in Hollywood on Dec. 17 for five days of whirlwind activity including press interviews, sightseeing, and the climactic world premiere of "Do Not Disturb" on Dec. 20 at the Studio Theatre.

Manson said an extraordinary lineup of additional merchandising beyond the contest has been created for the film. A major tiein, for example, is with Bardley Woolens which not only will give the contest winner a "dream" wardrobe, but also will provide woolen ensembles to each local winner. On Dec. 18 in Hollywood, the Wool Bureau will present a fashion show featuring the original clothes designed by Ray Aghayan for the film as well as the adaptations by Bardley. This event will kick off similar promotions between Christmas and New Year's across the country in department stores that sell Bardley clothes. Some of these include Jordan Marsh in Miami, Julius Garfinckel in Washington, D.C., Hornes in Pittsburgh, and Best & Co. in New York.

All stores, in connection with the Bardley shows, also will present a nine-minute, 16mm featurette made in cooperation with the International Wool Secretariat. Starring Doris Day and narrated by Reginald Gardiner, the short is a salute by the wool industry to the designs created for Miss Day.

In addition, full-page cooperative ads are being prepared in 15 cities between Bardley retailers and 20th-Fox. These ads interweave a message about the clothes and news of the film.

Another tie-in with the Spadea Pattern Syndicate will find 240 local papers in the U.S. serviced by that company with a fashion pattern service for women's pages. This promotion was kicked off Nov. 14 in 48 cities when This Week Magazine featured Miss Day on the cover with the center devoted to patterns of the costume designs by Aghayan. The campaign is tied in with approximately 400 yard goods departments of retailers.

Columbia Records has issued a 45 rpm record featuring Miss Day singing two songs from "Do Not Disturb." Nationally, they will be serviced to 5,500 leading radio personalities in each area. There will be a local service follow-up by both the record company and 20th-Fox with an additional mailing and servicing of the record to all exhibitors.

Also, travel tie-ins have been effected with both Lufthansa Airlines, on an international basis, and American Airlines on a domestic basis. Lufthansa will take ads featuring Doris Day in principal papers around the United States.

Other aspects of the extensive campaign include 300,000 "Do Not Disturb" door handle tags to be distributed through the 20th-Fox branch offices to all major hotel chains throughout the country, as well as 500,000 Christmas stickers to be serviced to leading department and specialty stores for gift wraps. The stickers feature the key ad art and this message, "Doris Day Says Do Not Disturb until Christmas."

In addition, a Dell paperback has been published featuring scenes from the film on both the front and back covers as well as full credits.



Johnny Crawford, one of the young stars of Embassy's "Village Of The Giants" recently hammed it up in front of a giant blow-up for the film during its multiple engagement in Chicago.

Join Presley's Harum

Young men and women throughout the country will have an opportunity to win a new spring outfit as a result of MGM's "Harum Scarum" starring Elvis Presley. The women will be invited to write in to various radio stations telling, in fifty words or less, why they would like to be in Elvis Presley's harum. Those who submit the best replies will receive an outfit similar to the one Mary Ann Mobley wears in the production. The girls will also be invited to write in telling why their boy friends should be selected as Sheik of their city. The men selected will receive outfits suitable to princes of the plains.

THE EXHIBITOR'S EXPLOITATION EFFORTS

HARRY GAINES, manager, Trans-Texas' Hollywood, Ft. Worth, Texas, had quite a campaign on Universal's "The War Lord." Henry Wilcoxon, one of the co-stars in the picture, arrived in town and was greeted by the press at the Town Club in Hotel Texas. Interviews were held in the club by amusement critics from the Star Telegram and the Fort Worth Press. Following the press interview, he was accompanied by police escort to the Castleberry High School for a student assembly. About 2,500 students were on hand for the presentation of a promotional film on "The War Lord" and a brief talk by Wilcoxon, followed by a question and answer period regarding the film and about movie making in Hollywood. After this program, the escort led the way to WBAP-TV and a live interview with Bobbie Wygent, always the gracious hostess, in color no less. As away from the theatre bally, arrangements were made with the amusement editors of the Texas Wesleyan College newspaper, "The Rambler," for a mock battle and archery contest to help publicize "The War Lord." Jousting with wheel barrows with whipped cream pies and shaving cream as ammunition was most hilarious with a bit of pie throwing carried over into the archery contest. Several photos of this "mess" were used in "The Rambler" and the Star-Telegram picked up some shots for its use but didn't give the theatre a single plug. We picked up a few boys from the Fort Worth Boys Club, youngsters from about nine years of age to eleven, and had them stage a mock battle beside an old silo on a dairy farm near Fort Worth. The silo, of course, resembled an old medieval fort and gave a bit of atmosphere for photographs, one of which appeared in the Fort Worth Press. The Decca Record distributor in Dallas was contacted and six sound track albums and advertising material were promoted. The records were given away by radio station KFJZ for those who identified the music and the picture from which it was taken. This didn't cost the theatre anything. The ad material was distributed among six record shops along with our own art shop made placards for window displays.

COLUMBIA'S "Ship of Fools," was given an all out advance promotion campaign when it was shown at the Cinema and Amherst theatres simultaneously in Buffalo by Managers James J. Hyes, of the Cinema, and Emil Noah, of the Amherst. The tie-up with the Swiss Chalet restaurants on the Niagara Falls boulevard and in downtown Buffalo, was the top feature of the campaign. Through this stunt a deluxe program was issued and distributed in the theatres and the restaurants, the latter getting the back page for its ad. The theatres also used Swiss Chalet posters in their lobbies and the eating places had similar displays in their places of business. A pictorial preview on "Ship of Fools" was used on the Sunday in advance of showing in the rotogravure section of the Courier-Express, which has a circulation of over 300,000 in Western New York. A special ad was used in same paper's Focus tabloid section a week in advance. There was a big advance radio spot campaign. Six local stations were used. The Empire State News company used banners on 16 trucks which constantly are on the move in the city and environs. "Read the



Here is the happy winner of the Texas Wesleyan College archery contest recently arranged by Harry Gaines, manager, Trans-Texas' Hollywood, Ft. Worth, Texas, for U's "The War Lord". Prizes were promoted from a cooperating sporting goods company.

Book—See the Movie" was the theme of the posters. Special display ads were created for the daily newspapers and ads also were placed in the local college papers and the Jewish Review. Both managers were successful in getting a lot of art and publicity in the local newspapers as well as some 20 more community newspapers.

The United Artists' Spotlight this month falls on Charles Berman and his staff in London for their excellent promotional efforts on behalf of the James Bond double bill of "Dr. No" and "From Russia With Love." The campaign involved a national tie-up with Frigidaire, a power tool manufacturer, and a massive department store display of Bond memorabilia. Frigidaire produced thousands of 20x28 inch showcards featuring the poster art for the film and including the double action operation of their Twin Tub Washing Machine. These were distributed to appliance dealers urging them to cooperate with local theatre managers who would supply them with additional accessories. The full cost of the printing of the window cards was absorbed by Frigidaire. In addition to this a contest run by the Rank Organization and a power tool manufacturer produced even wider interest in the Bond double bill. Entrants were to list nine identical objects which appear in two line drawings of key scenes from "Dr. No" and "From Russia With Love." Winners received a Wolf "Supersafety" Master home power tool. Runners-up were given passes to the double bill. Perhaps, the most exciting aspect of the entire promotion was the display of Bond gadgetry and props exhibited at London's famed department store, Thomas Wallis and Company on Oxford street. The display, which will be open to the public from November 1st through the peak Christmas shopping season, included items from the first two films, including the fantastic attache kit, as well as the even more sophisticated special pieces from "Thunderball." The fabulous two man submarine, the rocket firing motorcycle, sea sleds, spear guns, oxygen tanks and many more gadgets drew attention to the new Bondbuster and also plugged the double bill currently in general release. The exhibit will be seen by an estimated 1,000,000 holiday shoppers. Another aspect of the campaign which did not materialize, only because of the lack of time required to produce a trailer, was Berman's plan to run continuously a 16mm looped trailer for the double bill in the Oxford Street window of the store. All in all an excellent promotion!



Larry Attebery, Chicago television station WBKB, raises the arm of Bob Duller in triumph after Duller came in first in the Amphicar racing during the first annual "Red Line 7000" stock car race on water in the Chicago River, held in honor of Paramount's "Red Line 7000" opening in Chicago.

Stock Car Water Race

A new sport was born in Chicago—Stock Car racing on water—with the starting point of the race under the Michigan Avenue Bridge, in the middle of the Chicago River. Eight cars participated—each driver was equipped with the standard safety equipment (crash helmets, safety belts, etc.) with one addition, life preservers. Promptly at 10:15 a.m., the starting gun was sounded for the two-lap (1¼ mile lap) race. The race proceeded west on the river to the one and a quarter mile mark in front of the Merchandise Mart, where the drivers executed a complete turn and continued the second lap east on the river to the finish line, directly under the Michigan Avenue Bridge.

Presenting Bob Duller, the winner of the race with the winner's trophy was popular television host, Larry Attebery of Chicago Station WBKB-TV.

All eight cars participating were stock Amphicars with 43.6 horsepower, developing 4500 rpms with an average speed of 14 miles per hour top. The real skill involved in the race was the expert maneuvering of the Amphicar in the wake and backwash developed by the participating cars. If a driver should make a mis-calculation and nose into the wake of another car, the front of the car would dip wildly, swamping both the car and the driver—while the car would not sink because of this, it would lose valuable time.

Drivers participating in the First Annual Red Line 7000 Stock Car Race on Water were members of the Amphicar Club of America, with Headquarters at Lake Shore Park Field in Chicago.

While the First Annual Red Line 7000 Stock Car Race on water was in honor of the Chicago Premiere opening of Paramount's "RED LINE 7000" at neighborhood and drive-in theatres, The Amphicar Club of America will stage a Red Line 7000 Stock Car Race on Water in Chicago and other major cities annually throughout the United States.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum words. No cuts or borders. **4 consecutive** insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

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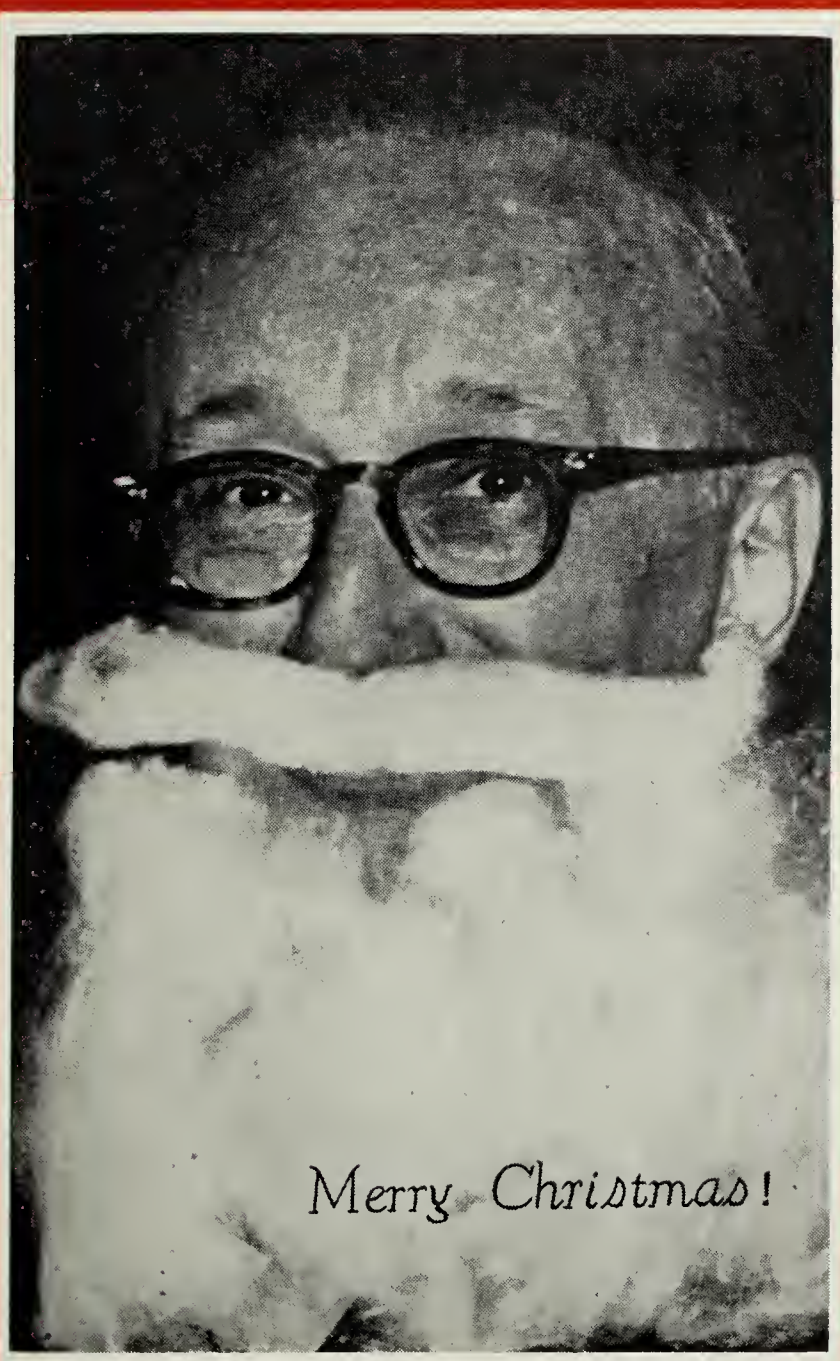
THIS IS THE YEAR OF THE

MOTION PICTURE

EXHIBITOR

DECEMBER 22, 1965 Volume 74 Number 21

IN TWO SECTIONS • THIS IS SECTION ONE



The gent behind Santa's whiskers wishing everyone a joyous Holiday season on behalf of the MOTION PICTURE EXHIBITOR staff is none other than publisher Jay Emanuel.

Indie Exhib Units Align With NATO

(See page 5)

Long Range Planning Aids MGM In Upsurge

(See page 10)

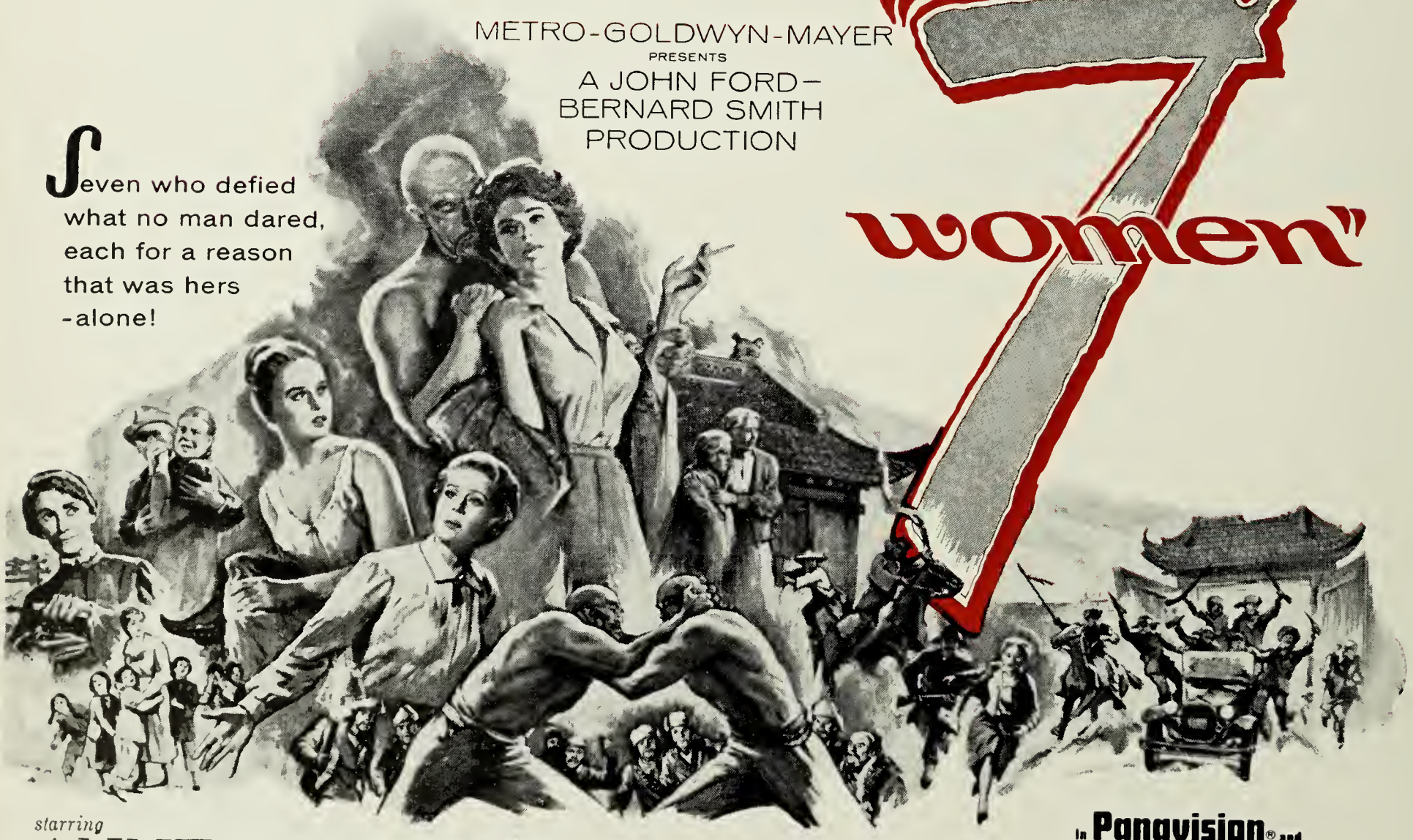
A LETTER TO SANTA CLAUS . . . see editorial—page 3

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Volume 74 • No. 21 December 22, 1965 Our 47th Year

A LETTER TO SANTA CLAUS

CHRISTMAS BRIGHTENS THE WEARY HEART and quickens the lagging spirit. There is joy everywhere, and men who snarl at one another all year learn again the happiness to be found in a simple smile.

It is a time for giving and receiving, for singing and rejoicing, for dreaming of a world at peace.

Visions of sugar plums dance in the heads of children everywhere, and since we are all children at heart during this season, let us examine some of the visions that might be daneing in the heads of theatremen today.

What would an exhibitor like to find in his stocking Christmas morning? One present that would make him happy would be a fair film selling and buying procedure that would alleviate the evils brought on by unchecked and suicidal bidding in a tight market.

The present bidding system runs counter to fair business methods and to human nature as well. It may be very true that all men are created equal, but it is not true that all theatres have been created equal. Many well operated, first-run theatres find themselves today forced to bid for product against third and fourth run operations that fail to measure up in a host of ways. Competition is the lifeblood of business, but it must be true competition. What we see too often in the motion picture industry is an artificially created competition fostered by a shortsighted effort to get the last possible dollar.

This would make sense if the motion picture industry were a fly-by-night business about to disappear from the entertainment scene. Hopefully, it is no such thing. The large, well located, well operated first run houses helped to make the motion picture industry the great entertainment medium it is today. It makes no sense to pit them against theatres without matinee performances and grossing as little as $75 per night.

If it weren't for the aura of desperation that pervades the industry today, these situations could not exist. However, many exhibitors are desperate, and they will guarantee film companies more money than they can possibly gross because they figure they have nothing more to lose. They keep hoping for a miracle to strike their boxoffice and bail them out of an impossible situation, but such miracles are rare indeed.

The motion picture industry, if it is to have a real future, requires the best efforts of all its members. Men put forth their best efforts only when they see a future for themselves, and that vision is denied them by the unfair business practices plaguing exhibitors today.

The first victims, of course, are the exhibitors who spent huge amounts for theatre construction, giving employment to many and paying all sorts of taxes. The final sufferers, however, will be the public.

The problem is a thorny one, certainly. Some distributors, who claim publicly to be against bidding abuses, work behind the scenes to spread these abuses to areas where exhibitors have managed to live in peace instead of at each other's throats.

The New Year will see exhibition's first effort to present a united front in the search for solutions to industry problems. The problem of bidding must be given a high priority on their agenda.

After all, there is no other industry that would tolerate some of the practices prevalent in the motion picture industry. Consider a case where bids on the same picture are rejected and resubmitted as many as four times, with the negotiations carrying on until just a few days before the picture hits the theatre screen. The resultant chaos and uncertainty makes it impossible for a theatreman to exert his best efforts on behalf of the film.

It is time that the industry acted to relieve such conditions. It is time some sanity returned to this great industry.

Maybe there is no Santa Claus, but this is a Christmas present that can only be attained by men of good will. Isn't that what Christmas is all about?

MERRY CHRISTMAS

and a Happy New Year!

NEWS CAPSULES

FILM FAMILY ALBUM

Diamond Rings

Mr. and Mrs. Myron J. Starr, Brooklyn, N. Y., announced the engagement of their daughter, **Nadine Ronnie**, to **Paul King**, New York City. Starr is New York city salesman for United Artists Corporation, and Mrs. Starr is associated with Pan-World Films.

Obituaries

Mrs. James Larrimore, 44, daughter of **Charles Brackett**, Los Angeles, died of a fractured skull suffered in a fall in Saratoga Springs, N. Y. Brackett is a member of the law firm of Brackett, Eddy and Dorsey and is on the board of the Adirondack Trust Company. He is widely known in the motion picture industry. She is survived by her husband, a son, and a sister.

Herman Coane, brother-in-law of **Lewen Pizor**, who had operated the Colonial in Phoenixville, Pa., died in Philadelphia. He is survived by his wife, a brother, and two sisters.

Herbert Effinger, who at one time operated the Leader, Philadelphia, and who has been retired, died of a stroke.

Dan S. Kostopulos, 61, died in Salt Lake City. Active in charities, he was sponsor of special activities for handicapped children in the Utah area, and his life ambition was a camp for handicapped children which is now under construction. He was a former theatre manager and owner of the Broadway Theatre. Survivors include his widow, a sister, and brothers.

Mack Miller, 55, Merchandising Promotions of America in Southern California, and a distributor of Latin American musical records and tapes, died in Los Angeles. He is survived by his wife.

Urban F. Peacock, 74, an architect who designed motion picture theatres in Milwaukee and throughout the state of Wisconsin, died of pneumonia. He retired in 1956. He is survived by his wife and three daughters, among others.

"OUR MAN FLINT"

The Zanuck team has another outstanding hit with "OUR MAN FLINT." Featuring James Coburn and Lee J. Cobb, along with the most beautiful array of femininity these tired eyes have ever seen parade across a movie screen, it shapes up as money in the bank.

The theme is another clever departure from the themes made so popular by Ian Fleming and secret agent James Bond. Some of the wild and imaginative angles and stunts are going to have boxoffice impact that will be felt around the world. Here is action to make your hair stand on end and the kind of entertainment that is deserving of every theatreman's best efforts.

This is diverting, dramatic, amusing, and artfully plotted and executed. It's a grand entertainment bonanza, and any critic who doesn't agree had better take a second look or make an appointment with a doctor.

Fox has delivered again.

JAY EMANUEL

FORMS FOR THIS SPACE CLOSED AT 5 P.M. ON MON., DEC. 20

Paramount Hot Potato In Judge Palmieri's Hands

NEW YORK—Paramount Pictures non-jury anti-trust trial before Judge Edmund Palmieri against Herbert J. Siegel and Ernest H. Martin, dissident stockholders, in an attempt to oust them from the board, ended as the dissidents' counsel completed arguments.

The anti-trust allegations stem from a section of antitrust law that forbids interlocking directorates between companies that are or have been in competition.

Paramount is represented by Louis Nizer, while Siegel and Martin are represented by Edward Bennett Williams and Paul R. Connelly, respectively.

Williams asserted that the anti-trust action was a "facade" behind which Paramount management was "trying to get rid of. . . voices of dissent." He asked that Paramount's bid for an injunction be denied, but he didn't ask for any penalty against the company.

Nizer accused Siegel and Martin of "bad faith and chicancery" in making "a most brutal raid" on Paramount. Even if the sale of General Artists' stock was valid, he declared, merely ending an illegal situation wouldn't be enough; persons who violate the law must be penalized, in this case an injunction that would prevent the situation from arising again.

Before the Judge gave both lawyers until Dec. 31 to submit their final papers to him, Connelly brought out from Edwin L. Weisl, Paramount chairman of the executive committee, that Paramount's interest in Electric and Musical Industries, Ltd., a big British record and appliance maker, which owns 96 per cent of Capitol Records, Inc., of the U. S., was 96 per cent. EMPI is of interest in the struggle between Paramount and the dissidents because Capitol has an arrangement to finance Broadway musicals produced by Martin's company, Feuer and Martin Productions, Inc.

Paul E. Manhein, Lehman Brothers' partner, who is another key, pro-management director of Paramount, along with Weisl, denied they had been critical of anyone at Paramount, or that they had said the Paramount board would welcome anyone who demonstrated the ability to improve the company's management. They said they hadn't any confidence in the two dissidents.

Weisl said he had discussed a possible merger with Sir Joseph Lockwood, chairman of EMI, and Alan W. Livingston, president of Capitol, but the talks never got to the point of specifying which would be the surviving company.

The case, which has been followed with great interest by everyone with an interest in the motion picture industry, will probably not be decided for quite some time. Judge Palmieri, of course, is recognized as the leading federal judge in antitrust matters as they pertain to the motion picture industry. He recently conducted hearings on the problem of blind bidding.

BROADWAY GROSSES

"Cat," "Maria" Lead Way

NEW YORK—With Radio City Music Hall and the Astor out in front, business in the Broadway first-runs in the pre-holiday week was holding its own.

The break-down was as follows:

"THAT DARN CAT" (Buena Vista). Radio City Music Hall, with usual stage show, did $124,000 from Thursday through Sunday, with the third week going to $200,000.

"THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES" (20th-Fox). DeMille claimed $17,000 for the 28th and final week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $44,000 for the 42nd week.

"THE AGONY AND THE ECSTASY" (20th-Fox). Loew's State, with hard ticket policy, did $40,000 on the 11th week.

"VIVA MARIA" (UA). Astor opened big with $33,000 reported for the first session.

"CAT BALLOU"—"THE COLLECTOR" (Columbia). Victoria announced $7,000 for the third and final week of these re-runs.

"BATTLE OF THE BULGE" (Warner-Cinerama). Warner Cinerama had $25,000 for the first week of this road show attraction.

"MY FAIR LADY" (Warners). Criterion, with road show policy, stated the 61st week was $29,600.

Loew's Capitol was closed getting ready for the Dec. 22 opening of MGM's **"Doctor Zhivago."**

New One For Wometco

MIAMI, FLA.—Plans are now being drawn for a second Wometco theatre in the 163rd Street Shopping Center, North Miami Beach, according to a joint announcement made by Mitchell Wolfson, president, Wometco Enterprises, Inc., and Norman Kranzdorf, vice-president, Food Fair Properties, Inc.

The new theatre, to be called the 163rd Street Theatre North, will be built alongside of Wometco's present 163rd Street Theatre. The name of the latter will be changed to 163rd Street Theatre South.

Food Fair Properties, Inc., will build the new theatre, and Wometco will operate it under a lease agreement. Wometco and Food Fair Properties, Inc., have similar arrangements in connection with five theatres in Florida, including the 163rd Street Theatre, and others in Winter Park, St. Petersburg, Gainesville, and West Hollywood.

The 163rd Street Theatre North will seat 1,000 persons, bringing the total capacity of the two theatres to 2,400 seats.

The new theatre will be equipped with the most modern projection equipment and a full stereo sound system in addition to living room-type seats, an individual zone-controlled air conditioning system, and a rocking chair smoking lodge.

Conventional, art and reserved-seat films will be shown. Wometco plans to open the new theatre next spring.

NATO Reflects True Exhibitor Unity

Television Industries, Inc., To Buy 15 Beacon Theatres

NEW YORK—Basil Estreich, president and chairman of the board of directors of Television Industries, Inc., which is listed on the American, Midwest and Pacific Coast Stock Exchanges, and Sheldon Smerling, Beverly Hills, president and chief executive, Beacon Theatres, stated that Television Industries, Inc., and Smerling entered into an agreement for the acquisition, for an amount in excess of one million dollars, by Television Industries, Inc., from Smerling of a number of companies operating 15 first-run motion picture theatres and their confection vending concessions.

The companies are also active in television and motion picture production. Television Industries, Inc., has been distributing the RKO feature and short subjects library and recently has been distributing "The Best of the Bolshoi."

The companies which will be acquired upon the closing of the transaction operate three theatres in Chicago, two in Detroit, two in San Francisco, and one each in Boston, Cincinnati, Columbus, Denver, New Orleans, Fresno, Calif., Montclair, N. J., and Montreal, Canada, and operate confection vending concessions in those theatres.

The Beacon Theatres constitute a chain that has been expanding and exhibit motion pictures on a first-run or reserved seat basis at advanced admission prices.

Estreich and Smerling said that the agreement will be submitted for the approval of the stockholders of Television Industries, Inc., at a special meeting to be called after clearance of proxy material by the Securities and Exchange Commission.

It was also pointed out that several conditions must be complied with by Television Industries, Inc., and a listing application for additional shares of stock must be approved by the American Stock Exchange, Midwest Stock Exchange, and Pacific Coast Stock Exchange on which Television Industries, Inc., is listed, before the transaction can be closed.

It is expected that upon consummation of the transaction, Smerling and his associates will assume active roles in the company's affairs.

Irish Tent Sets Record

LONDON—Noel Coade, chief barker of the Variety Club of Ireland, reveals that the Tent raised a record $50,000 during its last financial year.

The club also presented a Sunshine Coach and two mini-coaches to organizations caring for handicapped children, bringing the total of such vehicles in Ireland to five.

Va., D. C., Md. Exhib Meet

RICHMOND, VA.—Jerome Gordon, president, Virginia Motion Picture Theatre Association, announced that at a joint meeting in Washington, representatives of the Maryland, District of Columbia, and Virginia TOA units voted to have a joint convention of all three groups at the Cavalier Hotel, Virginia Beach, Va., July 19-21, 1966.



Si Fabian, president, Stanley Warner Corporation, recently presented Harry Goldberg with a gift upon his retiring as SW ad-publicity director after 34 years with the firm.

SW Ad Men Go All Out In "Sweepstakes" Drive

NEW YORK—A general meeting of all Stanley Warner zone advertising managers was held in the home office to survey the first quarter results of the circuit's "Presidential Sweepstakes Drive," now underway.

In attendance at this first meeting conducted by Henry Burger, newly appointed director of advertising and publicity for Stanley Warner, were the following ad men: Edgar Goth, Newark; Frank LaFalace, Washington; Roy Robbins, Philadelphia; Budd Schulberg, Pittsburgh; Al Swett, New Haven, and Harry Mintz; Milwaukee.

Harry Goldberg, retiring Stanley Warner ad head, also addressed the meeting and stressed the necessity for continuing efforts on ticket selling activities on all attractions, plus concentrated efforts to reach the probable patrons for such attractions as " La Boheme" and "An Evening with the Royal Ballet," to not only attract new audiences but to bring back a class of patronage which has drifted away from the nation's theatres.

Campaign books already submitted by Stanley Warner managers on the first group of "Showmen's Choice" attractions in competition for the $50,000 prize money were reviewed. Due to variances in local and area release dates, entries on several of the already designated drive pictures are not expected until the first of the year, and judging was withheld until all reports were received.

Nat D. Fellman, Stanley Warner vice-president, also addressed the meeting and expressed his delight in the over-all excellence of the campaign books received, and for what he termed "the outstanding results achieved by the circuit." Fellman also stated that he was highly gratified by the drive results thus far and was anxiously awaiting the awarding of the $2500 for each of the nine "Showman's Choice" pictures already included in the drive.

Council Post For Hetzel

NEW YORK—Ralph Hetzel, acting president, Motion Picture Association of America, will serve on the advisory council of the Edward R. Murrow Center of Public Diplomacy at Tufts University, Medford, Mass.

ITOA, MMPTA To Enter Single National Group; First Board Meet Jan. 11 To Set Budget, Officers

By MEL KONECOFF

NEW YORK—The newly-formed National Association of Theatre Owners (NATO) will represent practically all the theatres in the country when it officially commences operation on Jan. 1, according to Jack Armstrong and Sumner Redstone, presidents of the two theatre associations, National Allied and Theatre Owners of America, respectively, which will cease to function at the end of 1965.

The pair reported at a press conference that two independent exhibitor groups have announced their intent to join NATO, which just about completes theatre representation in the single national organization. These are the Independent Theatre Owners Association, headed by Harry Brandt, and the Metropolitan Motion Picture Theatres Association, headed by Philip Harling.

Redstone and Armstrong reported that the first board meeting of NATO will take place in New York on Jan. 11, at which time the board of 80 members will be completed, and this group, in turn, will name the slate of officers for 1966. A nominating committee will meet on Jan. 10 to present a suggested line-up to the board on the following day, and they hoped to utilize the resources and manpower from both organizations to the fullest degree.

The board will consist of representatives of 46 local or regional organizations; 18 past presidents of TOA and Allied; and 16 members at large to be elected by the others designated as board members by the constitution. Representation will come from all areas of the country.

Other business on the agenda at the Jan. 11 meeting will be the establishment of an operations budget as well as the naming of an executive committee of 24 members, which will take much of the work off the board's shoulders.

NATO will have representation offices in both New York and Detroit in former locations of TOA and Allied, and executives of both organizations, Joseph Alterman and Milton London, will be associated with NATO.

Brandt, in announcing the affiliation of the ITOA with NATO, stated, "It is with a great sense of satisfaction that I announce that the board of directors has voted unanimously to join NATO as a participating member.

"The formulation of NATO is a great step forward toward the elimination of evils plaguing both exhibition and distribution. NATO will be the force by which united exhibition will help itself and the overall industry to achieve solutions to pressing problems.

"Exhibitor problems are the same all over the country, and it's time we all pulled together. At long last, there is going to be one national exhibitor organization speaking in behalf of all theatre owners."

As regards the continuance of local units of Allied and TOA, both Redstone and Armstrong noted that the option of local organizations to either merge into one unit or to remain as separate operations has been left to their discretion.

Fox Sales Execs Meet In New York; Plan Drive For '66 Product Lineup

NEW YORK—Darryl F. Zanuck, president, 20th Century-Fox, told the company's sales convention here that their product lineup for 1966-67 will at least equal the 1965 level. He stated that the company has been successful because "we have product and we have distributed well" with the achievement a "team effort."

In discussing forthcoming product, Zanuck declared "I think 'The Bible' is the best motion picture ever made by anyone." He forecast that the film "is destined to be one of the most popular, if not the most popular films in the history of motion pictures."

He urged the 20th-Fox sales force to match the achievement of the studio with their own efforts in sales and distribution.

Seymour Poe, executive vice-president, gave a detailed report of the company's total financial and structural health.

Richard D. Zanuck, vice-president in charge of production, addressed the convention through a wide-screen, full-color film shot in Hollywood especially for the event. He described the current production program as the company's "most ambitious and extensive." He also reported on the company's emergence as the "number one" producer of television film series.

Joseph M. Sugar, vice-president in charge of domestic sales, who conducted the convention, also spoke, Others participating were Donald A. Henderson, vice-president, finance; Jerome Edwards, general counsel; Jonas Rosenfield, Jr., vice-president and director of advertising, publicity, and exploitation; David Raphel, vice-president of 20th Century-Fox International; Francis T. Kelly, treasurer; George F. Wilkinson, comptroller; and Abe Dickstein, assistant general sales manager.

Rosenfield and members of his staff conducted a merchandising presentation with films covered being "Do Not Disturb," "Our Man Flint," "Stagecoach," "Those Magnificent Men In Their Flying Machines," "The Blue Max," "Modesty Blaise," "How To Steal A Million Dollars and Live Happily Ever After," "Fantastic Voyage," and "Flight Of The Phoenix."

Roadshow attractions covered were "The Bible," "The Sound Of Music" and "The Agony and The Ecstasy."

Rosenfield presented a blueprint for "keeping a road-show alive."

Sugar announced a "Smash Every Record" 27-week sales drive with first, second and third prizes for the three branches delivering the highest percentage against their quota for the full 27 weeks. There will also be a first place prize for each district manager, as well as the division manager, whose branches achieve the highest percentage.

The sales convention was followed by a full day of closed sales meetings and a farewell cocktail reception at the Hotel Warwick.



At 20th Century-Fox's recent sales convention in New York, Darryl F. Zanuck, president, (Center) told delegates that the company's product lineup for the next two years would at least equal the high level of this year. Seen with Zanuck are Seymour Poe (Left) executive vice-president; and Joseph M. Sugar, vice-president in charge of domestic sales.

National General Earnings Up 25 Per Cent Over '64

NEW YORK—National General Corporation reported fiscal year operating earnings of $3,147,805 or 91 cents a share for the 52 weeks ended Sept. 28, a 25 per cent increase over earnings of $2,509,894 or 70 cents a share for the 53 weeks ended Sept. 29, 1964.

Per share figures are based on 3,452,944 shares outstanding at the close of the fiscal 1965 year and on 3,592,523 shares in 1964.

According to Eugene V. Klein, National General's president, gross income amounted to $61,921,845 in 1965 compared with $59,049,-034 in 1964. Net worth rose from $21,031,083 in 1964 to $22,504,805 in 1965, and total assets grew from $66,266,830 to $75,694,538.

National General is one of the nation's largest motion picture exhibition circuits with approximately 215 theatres. The company has embarked on an expansion program which will add approximately 100 theatres to the circuit over the next three years.

SF Festival Gets Award

NEW YORK—The Independent Film Importers and Distributors of America (IFIDA) will honor the San Francisco Film Festival with a Special Citation at the IFIDA international film awards dinner to be held at the Hotel Americana, Jan. 21, 1966, it was announced by David Emanuel, dinner chairman.

Mrs. Shirley Temple Black, who will be accompanied to New York by the festival's executive director William Boyd and chairman Mel Swig, will accept the award.

"IFIDA is honoring the San Francisco Film Festival for its vast contribution to the culture of the local community," Emanuel stated. "We salute the Chamber of Commerce of San Francisco for assuming sponsorship of this important annual event." Emanuel also called attention to the fact that Irving M. (Bud) Levin had established the Festival over a period of years, and that in saluting the San Francisco Film Festival, IFIDA was also paying tribute to his endeavors.

Hakim Named Times Rep

NEW YORK—European Producers International, Ltd., headed by Gaston Hakim, has been appointed official representative for Times Film Corporation. Hakim, whose offices are located in Los Angeles, will service the 13 western states.

New Memphis Chief Barker Devoted To Film Industry

MEMPHIS—Eli "Slim" Arkin, chief barker for 1966 of Variety Tent 20, Memphis, has been in the movie business since his high school days, and has done advertising, engineering, production work, film buying, and since 1954 has been manager of the Memphis Warner. His interest in movies has never diminished, and sometimes he will see practically every showing of an exceptional movie at the house he manages.

"Movies are still the greatest form of entertainment in the world to me. Viewing a good movie again and again becomes more enjoyable as I get the audience reaction," he said in an interview when elected chief barker, adding that his present work is mostly public relations, "taking in everything from speaking to club groups to answering customer complaints."

It has been manager Arkin's experience that complaints are more likely to be about the temperature of the theatre than he quality of the movie.

"People generally know what they want to see," he explained. "There are so many publications devoted to film news, a fan knows a lot about a movie by the time he buys a ticket. The main thing people want is light entertainment. They aren't interested in anyone else's troubles. When you step away from entertainment, you are no longer in business."

Other 1966 officers for Tent 20 are John Smith, first assistant chief barker; Conrad Bach, second assistant; George Overton, dough guy; and Wayland Lillard, properly master. Watson Davis was appointed press guy. Elected to the 1966 crew at the general membership meeting were Fred P. Gattas, chief barger for 1965; Nate Reiss, R. L. Bostick, Lewis Dreisbach, Jack Durrell, Wayland Lillard, Bailey Prichard, R. L. Lightman, Howard Nicholson, Tom Kirk, and G. L. Brandon. Elected to the board of directors of Variety Children's Heart Institute were Gil Brandon, Fred P. Gattas, R. L. Bostick, M. A. Lightman, Jr., E. P. Sapinsley, and W. W. Goodman. Contribution office chairman Nate Reiss reported a $2,800 increase for 1965, as compared with 1964. Membership enrollment was reported at record level.

IFIDA Builds Suspense

NEW YORK—The accounting firm of S. D. Leidesdorf & Co. has agreed to service the counting of ballots for this year's International Film Awards, it was announced by David Emanuel, dinner chairman of the IFIDA-sponsored event, which takes place at the Americana Hotel on Jan. 21, 1966.

Under a change in procedure, final awards in all categories will be announced at the dinner. The Leidesdorf firm will be given full control over all appropriate procedures with reference to ballots for the Eurstyn Award (foreign language films), the English-language Award, the Acting, Directional, and Short Subject awards.

Margolis To Gen. Cinema

BOSTON—The appointment of Sydney Margolis as director of real estate was announced by Richard A. Smith, president of General Cinema Corporation.

Margolis joins General Cinema after serving as vice-president and secretary in charge of real estate of the Loft Candy Corporation of New York, a position he held from 1956 until the present.

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That's secret agent Jason Love who takes you where the spies are!

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IN PANAVISION® AND **COLOR**



THIS IS THE YEAR OF THE LION

N.Y. Legislators Prefile New Bills For Classification, Minimum Wage

ALBANY—As the date for convening of the 1966 Legislature approaches, assemblymen and senators have "prefiled" bills that would affect motion picture theatres in a variety of ways. The session, opening Jan. 5, promises to be a lively and contentious one, with the Republicans in control of the Senate, and the Democrats leading the Assembly.

Governor Nelson A. Rockefeller, Republican, is already vigorously campaigning for a third four-year term, although he has not yet been nominated in convention. All the solons—65 senators and 165 assemblymen—will serve single-year terms, as was the case with the 58 upper house members and the 150 lower house electees of 1965.

No one knows what the situation will be next November. The "divided" Legislature must enact, by Feb. 1 next, a reapportionment law in the "one man, one vote" dictum of the U. S. Supreme Court, or face the probability the courts will handle the chore.

A record-breaking total of new legislators makes predictions particularly hazardous on the thousands of measures that will be introduced. The film industry may encounter another busy, tough session on Capitol Hill.

Most potent of the prefiled legislation is Assemblyman Noah Goldstein's bill amending the Penal Law to bar unaccompanied children from theatres where the picture being exhibited has been advertised "for adults only" or "recommended for adults only." The Brooklyn Democrat, tenacious in his advocacy of this proposal, succeeded in having it reported favorably by the Democratic-controlled Assembly Codes Committee at the last session. Advanced to third readings, the proposal remained on the calendar for several weeks, and then was recommitted for amendment. A Senate "companion" measure died in committee.

Assemblyman Goldstein has argued that the tightly-drafted bill is essential for the welfare of under-16's who enter theatres playing "Adults Only" films without the physical presence of parents, guardian, or adult relative. Often, such "promotion" is employed to entice teen-agers, Goldstein believes.

He would put the clamp on a range of theatre personnel, from the owner, lessee, or exhibitor to the manager or an employee thereof. If they admitted, or permitted to remain in the house, the specified-type youngsters, the offense would be a misdemeanor—after Sept. 1, 1966.

Exhibitor organizations have strongly opposed the Goldstein proposal.

Film theatres would also be affected by several prefiled bills that propose to increase the present minimum wage of $1.25 an hour. One, similar to a 1965 measure passed by both Houses (Democrat-dominated), but vetoed by Gov. Rockefellr, provides for a hike to $1.50 on or after Jan. 1, 1966. Another "ups" the minimum scale to $2. A third would authorize cities adopting an ordinance and creating a department or board to approve a rate in excess of the current minimum. A fourth provides that the state scale shall advance whenever the federal "floor" rises.

Strong support for these bills is expected. Gov. Rockefeller, like many legislators, favors a minimum wage increase, but insists that it be tied to similar federal action. Otherwise, the chief executive holds, New York state industries and operations would be "penalized" by the "runaway" of business to states with lower salaries.

Metropolitan Motion Picture Theatre Owners Association, New York State Allied Theatres, and other industry groups have staunchly opposed increases in the state minimum scale without exemption for theatres.

Dallas Battles To Keep Film Censors In Business

DALLAS—The city council has adopted an ordinance creating three alternate positions on the new city movie classification board.

At the same time, it named Mrs. Loumelia Jane Morton Ellis to replace board member Mrs. Walter B. Hailey Jr., who declined to serve, and selected Dan Eddy as a board chairman.

The alternates will serve in the absence of regular members.

A federal suit maintaining the movie ordinance is unconstitutional and violates state law was to be heard Dec. 17 in the court of Judge Sarah T. Hughes.

The city is seeking to have the case heard soon so that, if allowed to stand, the ordinance could be applied by the Christmas holiday season.

B'nai B'rith Honors Douglas

HOLLYWOOD—Film star Kirk Douglas has been selected the "Man of the Year" by the Beverly Hills B'nai B'rith, it was announced by Richard Ettlinger, lodge president.

More than 1,500 people will gather at the International Ballrom of the Beverly Hilton Hotel the evening of Jan. 23 to honor Douglas, who was selected as "Man of the Year" for his devotion to humanitarian causes. Noted educator Robert Hutchins and comedian Danny Thomas will be co-chairmen for the event.

Columbia Earnings Dip; Jaffe Forecasts Upsurge

NEW YORK—Columbia Picture Corporation reported that earnings in the fiscal year, ended June 26, slumped to $2,024,000, or $1.02 a common share, from $3,154,000, or $1.64 a share in the preceding year. Total revenue went down to $140,600,000 from $145,200,000.

Management has also previously reported that the decline continued into the first fiscal quarter ended Sept. 25 this year, with earnings falling to $696,000 or 35 cents a share, from $1,098,000 or 56 cents a share, in the year-earlier period.

Further, management has strongly hinted that the present quarter, ending about Dec. 31, would also be a disappointment, as amortization costs for pictures, which cut into earnings in the preceding September quarter, are continuing through the current quarter.

Leo Jaffe, executive vice-president, told shareholders he had hopes that an improvement would begin in the last six months of the current fiscal year. This hoped-for upturn, he said, would stem in part from pictures the company will release to theatres during the rest of this year and in 1966.

The shareholders' meeting was enlivened by complaints about the company's disappointing performance for the past year and questions about what the management was doing to improve earnings. The company was complimented on the one hand for the fine way it has built up Screen Gems, Inc., a subsidiary, into a successful television company, and also sharply criticized for not producing more profitable films.

Continental Names Webster

OKLAHOMA CITY—Harry Webster, who recently resigned his position as managing director of the Cooper Cinerama in Minneapolis to accept a similar position with Continental Roadshow Theatres, Inc., has been appointed managing director of the Continental Theatre now under construction in Tulsa, Okla. Webster will also supervise group sales operations for Continental Theatres, Inc. He is presently on special assignment in Oklahoma City and Denver.

Continental Theatres, Inc. will open the Denver Continental on Jan. 25 and the Tulsa Continental about Feb. 23.



The 60 foot wide Colorama in Grand Central, New York, of Radio City Music Hall's Christmas pageant, "The Nativity," brought together, left to right, Robert F. Phillips, Eastman Kodak Photographic Illustrations Division, the photographer of the Colorama; Russell V. Downing, Radio City Music Hall president; Peter J. Braal, manager, Eastman Kodak Photographic Illustrations Division; and Leon Leonidoff, Radio City Music Hall senior producer.

23 Cities Are Celebrating Christmas In A Very Special Way This Year!

MINNEAPOLIS—opening Dec. 22, Academy Theatre • SAN DIEGO—opening Dec. 22, Capri Theatre • BUFFALO—opening Dec. 23, Granada Theatre • CHICAGO—opening Dec. 23, Cinestage Theatre • DETROIT—opening Dec. 23, Music Hall Theatre • KANSAS CITY—opening Dec. 23, Capri Theatre • NEW HAVEN—opening Dec. 23, Whalley Theatre PITTSBURGH—opening Dec. 23, Squirrel Hill Theatre • SAN FRANCISCO—opening Dec. 23, Parkside Theatre • CLEVELAND—opening Christmas Day, Palace Theatre • JACKSONVILLE—opening Christmas Day, 5 Points Theatre • LOUISVILLE—opening Christmas Day, Penthouse Theatre • MEMPHIS—opening Christmas Day, Crosstown Theatre • MIAMI BEACH—opening Christmas Day, Lincoln Theatre • MONTREAL—opening Christmas Day, Allouette Theatre • PROVIDENCE—opening Christmas Day, Elmwood Theatre • ST. LOUIS—opening Christmas Day, Ambassador Theatre • TORONTO—opening Christmas Day, University Theatre.

And Currently Making The Holidays Happier in NEW YORK—Loew's State Theatre • LOS ANGELES—Carthay Circle Theatre • WASHINGTON—Uptown Theatre • BOSTON—Saxon Theatre • PHILADELPHIA—Goldman Theatre



MGM Profits Increase During Year; O'Brien Sees Continued Expansion

NEW YORK—For the fiscal year which ended Aug. 31, Metro-Goldwyn-Mayer, Inc., reported a net profit of $7,809,000 or $3.12 per share, based on the 2,506,029 shares outstanding at the year end. This compares with a profit of $7,390,000 or $2.83 per share in the preceding year, based on the 2,611,829 shares then outstanding.

In his letter to stockholders in the company's annual report, Robert H. O'Brien, president of Metro-Goldwyn-Mayer, stated, "This year of continued profitable operations reflects the inherent stability of our company. It also shows the results of the company's long-range planning in the areas of feature production and distribution and in the release of feature product to television. We believe that the company's operations are now founded on a broad and soundly established basis for the continuation and expansion of profits in the future."

It was also reported in the president's letter that the company's efforts to achieve a two-year advance release schedule for theatrical production and distribution has resulted in a stronger and larger film inventory, which allows the company greater selectivity in films to be produced, an advantage in scheduling and completion of productions at a better cost level, and increased flexibility in setting release and merchandising programs for maximum boxoffice results.

"Based on the product we now have in hand and in development," O'Brien continued, ". . . we expect that our earnings from theatrical presentation will improve. We also look forward to further growth in rentals from the television presentation of our feature pictures."

O'Brien noted that in 1965 as a result of increased popularity in feature films for television and a dwindling supply of unexposed feature product, there was a marked improvement in the prices paid by both network and syndicated television for feature films.

Metro-Goldwyn-Mayer has retained ownership and distribution of all the pictures produced since its inception. The company's current inventory of post 1948 features not released to television is among the largest of any major company. In order to maintain the strength, vitality, and attractiveness of the company's film library, certain groups of pictures, upon the completion of present licensing arrangements, will be withdrawn from the market for several years. O'Brien forecast that the surge of color television and the expected growth of UHF stations will provide new elements of value for feature films.

The company's tv program production operation continues to be profitable, with additional improvements anticipated for 1966. Arrangements are being made for MGM Telestudios' Videotape commercial operation, which reported a loss for the fiscal year, to be consolidated with Videotape Productions, Inc., in order to place it in a more profitable position.

Both the company's record and music publishing activities continue to improve. "The record division registered a strong upturn, enjoying one of the most profitable years since its inception. We have moved aggressively to broaden the scope of this operation to establish a wider basis for more favorable earnings," O'Brien continued.

President O'Brien also reported that MGM has an option on land in Ventura County, California, as a possible location for the erection of a new studio. Studies and analyses are now being conducted before a final decision is made by the company.



European film men recently visited the new Stanley Warner theatre on Route Four in Paramus, N. J., and seen are, left, Ilya Lopert, head of production for United Artists in Europe; third from left, Andre Holleaux, head of the French Film Office, and his assistant Gerald Valter, fourth from left. With them are Fred De Angelis, manager of the theatre; and Tony Williams, assistant zone manager for SW Theatres.

CINE Seeks Festival Pix

NEW YORK—The National Association of Manufacturers will again cooperate with the Council on International Nontheatrical Events (CINE) in arranging American industry entries in the Seventh International Industrial Film Festival, held in Europe in 1966.

Each year, CINE, a voluntary non-profit organization, selects the best of more than 10,000 nontheatrical, short subject and television documentary motion pictures produced in the United States. The winning films are awarded the coveted CINE Golden Eagle—which leads to further selections for widespread showing at various international festivals throughout the world.

Green Makes "Oscar" Music

HOLLYWOOD—John Green will serve for the eighth time as music director and conductor of the "Oscar" Show of the Academy of Motion Picture Arts and Sciences, producer Joe Pasternak announced.

The 38th annual presentation is set for Monday, April 18, 1966, at Santa Monica Civic Auditorium.

The presentation will be carried over the combined radio and television facilities of the American Broadcasting Company. This will mark the first show to be televised in color.

Utica Construction Boom Brightens Theatre Scene

UTICA, N. Y.—The potentially lush Utica area has attracted two experienced Albany-Schenectady operators, Alan Iselin and Howard Goldstein. They formed Route 12 Drive-In Theatre Corp. to operate a 1,000-car outdoor theatre and a 700-seat auditorium type house on Route 12, Utica. Construction is under way on the "twin," which is slated for opening April 15 next.

The automobiler will be equipped with 70/35 mm. projection and 600 in-car heaters. Harris Sanders, Albany architect, drew the plans for the combo, which will show the same film programs. This makes the ozoner "all weather."

Iselin now operates the Super 50 Drive-In, Schenectady-Saratoga Road; the Turnpike Westmere (outside Albany); the Auto-Vision, East Greenbush; and the 9-G Drive-In, Poughkeepsie. The Super 50, playing product day and date with Albany first run, accommodates 1,300 automobiles.

Three Florida ozoners are also in the Iselin Theatres string. Furthermore, he has produced two science fiction packages, with a third pair in the works. Iselin, son-in-law of Neil Hellman, veteran exhibitor-motel owner, is likewise producing a television pilot for Screen Gems.

Goldstein, a resident of Schenectady, served on old Film Row for years with RKO and 20th Century-Fox, eventually as a salesman. More recently, he acquired the Fort Dix Drive-In, near Hudson Falls, and built the Ft. Warren Drive-In, Castleton, Vt. Goldstein also conducts a buying-booking operation for independent exhibitors.

The Super 12 building announcement followed another in which Robert Kallet, president, Kallet Theatres, detailed plans for a 900-car ozoner in northeast Utica. Work on this began in late November. A spring opening is scheduled.

Kallet chain also is constructing a hardtop adjacent to its New Hartford Drive-In, bordering Utica. Another Kallet open-air in the Utica area is The Marcy.

Heavy highway construction around the Mohawk Valley industrial city and a relatively new General Electric Co. plant are believed to be reasons for the recent theatre boom. Kallet modernized and redecorated the Uptown, one of its two Utica first runs, last winter.

Reade Drive Winners

OAKHURST, N. J.—The winners of Walter Reade-Sterling's summer exploitation drive for its indoor and outdoor theatres were disclosed by Nick Schermerhorn, vice-president for theatre operation.

Competing individually against their theatre's 1964 summer period grosses, in the areas of exploitation, promotion, kiddie shows, theatre rentals, and concessions activities, the winning managers received cash awards. They are Al Goddard, Community, Kingston, N. Y.; Gordon Craig, 9W Drive-In, Kingston; Herbert Rubin, Community, Toms River, N. J.; and Harry Klein, Community, Morristown, N. J.

Platt Exits Sherpix

NEW YORK—The resignation of Milton Platt as general sales manager of Sherpix, Inc., film distributors, was announced. Platt said that he will disclose a new affiliation following his return from a brief vacation.

Feinberg Named NSS General Sales Manager

NEW YORK—Milton Feinberg, 20 year veteran sales executive with National Screen Service. has been appointed general sales manager of the company, it was announced by Burton E. Robbins, president. He replaces Melvin L. Gold, recently resigned. The appointment is effective Jan. 3.



FEINBERG

Feinberg originally entered the motion picture business as a salesman for 20th Century-Fox in Des Moines. He subsequently joined National Screen as Des Moines branch manager. For the last seven years, he has headed the NSS office in Chicago.

In announcing the appointment, Robbins stated, "We are particularly pleased and fortunate to find within our own ranks a sales executive of the proven ability and accomplishment of Milt Feinberg. His record of achievement has earned him the respect of our entire organization. Our company has always favored a policy of promotion from within. I am gratified at the opportunity of again demonstrating that we will continue to reward our own personnel whenever possible."

Martin Michel has been named advertising manager for National Screen Service, it was announced by Paul N. Lazarus, executive vice-president. Michel has been advertising manager of the Landau Company for the last year. He has been in the motion picture industry for 15 years, serving with 20th Century-Fox as radio-television manager and later as advertising manager.

Jack Greenberg, long-time field executive for National Screen Service, has returned to the company to head the Chicago branch. Greenberg began his career with National Screen in Des Moines in 1948. He subsequently was sales manager of the New York branch and later branch manager in Minneapolis. During the last five years, he has been engaged in private business.

Greenberg, who succeeds Feinberg in the Chicago post, will join NSS, effective Jan. 3. Feinberg will headquarter in New York.

IFIDA To Honor Embassy's Levine For Contribution To Foreign Films

NEW YORK—Joseph E. Levine, president of Embassy Pictures Corporation, is to be specially honored at the upcoming International Film Awards dinner-dance of the Independent Film Importers and Distributors of America, Inc. (IFIDA), it was announced by David Emanuel, dinner chairman.

Levine will be presented with a special citation for his contribution in producing and distributing outstanding international film attractions to American theatres at the gala affair, to be held Friday evening, Jan. 21, 1966, in the Imperial Ballroom of the Hotel Americana.

Under Levine's leadership, Embassy Pictures is currently distributing such fine foreign films as "Darling," "Casanova '70," and "The 10th Victim," with Marcello Mastroianni and Ursula Andress, and "Italiano Brava Gente," with Peter Falk and Arthur Kennedy.

Levine also is being honored for the outstanding foreign films which his company has released during the past decade, including the Academy Award-winner "Yesterday, Today and Tomorrow," "Marriage Italian Style," the Academy Award-winner "8½," "Two Women," "Divorce—Italian Style," "Boccaccio '70," "Il Successo" and the Academy Award-winner "The Sky Above—The Mud Below."

Stated Emanuel: "IFIDA's members are proud and delighted to announce that at our annual awards dinner we are going to honor Joseph E. Levine for his contribution to the fine reception and acceptance of international films on American screens over the past decade.

"Embassy Pictures, under his leadership, has shown the way toward the full acceptance of the finest international product. His company has become a byword for top entertainment, and its record in producing and distributing the best from abroad is unmatched. It will be a proud and happy moment for IFIDA when we honor Joe Levine at our annual dinner, for we will be saluting him and his company not only for what they have done in the past, but also for what we know they will do in the future toward establishing the greatness of our medium."

Wilmington Bishop Urges Support Of Good Films

WILMINGTON, DEL. — Catholics throughout the diocese of Wilmington have been urged by Bishop Michael Hyle to take a positive position: not to content themselves with complaining about bad movies, but to support the good.

Delmarva Dialog, weekly newspaper published by Catholic Press of Wilmington, Inc., carried the full text of Bishop Hyle's message announcing that the Legion of Decency will have the official title, "National Catholic Office for Motion Pictures."

"There may be," he said, "much room for difference of opinion, depending upon personal insights and interpretations. One man's meat may well be another man's poison."

Included in the proposed Catholic pledge are promises "to promote by word and deed what is morally and artistically good in motion picture entertainment" as well as "to discourage indecent, immoral, and unwholesome motion pictures" by "good example and always in a responsible and civic-minded manner."

Theatres "which regularly show objectionable films" would not be patronized by those taking the pledge.

U's Golding To London

UNIVERSAL CITY, CALIF.—In keeping with Universal Pictures' increased production activity in Great Britain, David Golding, executive in charge of Universal City Studios motion picture press department, is being promoted to a new post in London where he will take charge of publicity on all overseas productions, it was announced by David A. Lipton, Universal vice-president.

Golding will join Jay Kanter, MCA vice-president, who will be spending much of his time in London overseeing all phases of Universal's production activities there.



The nine Technicolor employees recently honored at a luncheon are, left to right, Robert Ritchie, Joseph Timothy, Frank Haklik, Jr., Harold Pyke, Theodore Lewis, Lloyd Bowen, Chester Taylor, John Kimber, and Norman Williams. Standing is Technicolor president Melvin H. Jacobs.

"Lady" Opens Conn. House

HARTFORD—UA Theatres have booked Warner Bros.' "My Fair Lady" as opening attraction for the newly-built Trumbull Cinema, downstate Trumbull Shopping Park. Premiere date is yet to be determined.

To date, "My Fair Lady" has had only two Connecticut playdates (both now concluded), the Bailey Theatres' Whalley, New Haven, and the Lockwood and Gordon Cine Webb here.

The Trumbull Cinema is first theatre in the six-state New England region equipped with D-150 all-purpose projection.

RKO Names Finance Mgr.

NEW YORK—Hortense Grant, executive assistant to RKO Theatres vice-president Matty Polon, was appointed financial manager of the theatre chain, it was announced by Harry Mandel, president.

In addition to her new duties, she will also be the liaison officer between New York and Wilkes Barre, Pa., where the RKO accounting department is headquartered.

The NEW YORK Scene

By Mel Konecoff

WHEN A CHILDREN'S FILM CAN GROSS OVER $1,300,000 IN ITS FIRST YEAR OF playing children's matinees on weekends, readers will agree that someone must be doing something right and that there is an area to be developed further here. This was the case with Michael Myerberg's "Hansel And Gretel," according to Tony Myerberg, president of New Trends Associates, Inc., which is releasing the film. The response has been so heartening he reported across the luncheon table the other day, that his company has closed a deal with the Selznick Company for the full theatrical rights to David O. Selznick's productions of "The Adventures of Tom Sawyer" and "Little Lord Fauntleroy." The deal runs for five years.

Myerberg believed that with the influx of many children's features, both domestic and foreign, exhibitors have had to become selective in their choice of quality product in order to maintain public interest. Proper subjects, he maintained, can run year after year as audiences in this area rotate every two to three years. His company is negotiating with other producers not only for this type of release but also for cultural subjects for adults which can play at off-periods in theatres. Even if the subjects have been shown on television, he did not think that they would be adversely affected boxofficewise.

Myerberg was of the opinion that exhibitors need some extra added money attractions. Six or seven of these per year can add returns that can make a big difference come totalling-up time. He has found that schools are very cooperative when the subject matter is proper, and he estimated that eight million heralds have been distributed to school children alone on "Hansel And Gretel." Incidentally, he uses an expert consultant to help with the publicity campaigns, his four year-old son.

He expected that his dad, Michael Myerberg, will resume active production at his Roosevelt Field studio complex in the near future, concentrating on films for general release as well as for the children's market. Leo F. Samuels is vice-president and general sales manager, and Paul Myerberg is executive vice-president of New Trends.

THERE ARE SPIES—AND THERE ARE SPIES: MARTIN RITT, PRODUCER-dircctor of Paramount's "The Spy Who Came In From The Cold," was in town to wind up a promotional tour on the film's behalf, which took him to Chicago, Boston, Washington, and Miami, where he took part in up and coming routines labeled "talk shows" to be found in abundance on radio and tv these days. He found a healthy curiosity on behalf of the film, which sold five million copies as a best seller. He admitted the other day at Sardi's that he paid almost nothing for the film rights to the property, $35,000, when he read it in gallcy form.

He recallcd when he read it, he was so impressed with the way it dealt with the cold war and spies that he called partner Paul Newman, told him he was going to buy it, and asked if Newman wanted "in." Of course, replied Newman, and Ritt closed the deal. By the way, he is doing his next film for Fox with Newman in the lead under an old commitment. It's callcd "Hombre" and will be shot in and around Tucson. Presently, he's got a three picture deal with Paramount. He'd like to turn 'em out at the rate of one a year, but admitted it's difficult to find good properties quickly. It also takes him a year to make a good serious film although if there is a chance, he'd like to turn to comedy. Have all his pictures made money? No, he replied, but the studios have survived large numbers of poor pictures.

Paramount advertising-publicity director Joe Friedman noted that the campaign on "Spy" will be "a simple, uncluttered one." He reported great interest from exhibitors prior to release, and many bid on it before it was shown with cancellation rights reserved in 15 situations. To date, no one has cancelled.

GIMMICK NOTE: JUST HAVING AND RELEASING A FEATURE IN TODAY'S market is not enough, declared Ed Feldman, vice-president in charge of publicity and advertising at Seven Arts. Instead, he maintained, each release must be backed with both a concentrated campaign and attention-getting gimmicks.

One of the latter is a "Whodunit Break" to be found in "Ten Little Indians," which gives audiences a chance to guess at the identity of the killer. It amounts to 180 feet of prepared film inserted at the climax of the picture, yet not interrupting or upsetting the story line while giving viewers a chance to match wits with mystery writer Agatha Christie. Exhibitors like this uncomplicated attention-getter, and it will be heavily plugged in all the advertising for mid-January and February openings. The idea is one of many by advertising manager Tom Lazarus.

Another stunt will involve screenings in each major city for law enforcement agencies to try to get the murderer identified. Extensive use will be made of radio and television.

Feldman, noting that the company is a little over a year old, declared it has made impressive progress because exhibitors are in their corner as enthusiastic boosters and because they are selling their product as if their very existence depends on it—which it does. The company's slogan might well be—"We're always trying."

THE METROPOLITAN SCENE: PADDY CHAYEFSKY, AUTHOR OF "MARTY"" and "The Tenth Man," has been appointed writer-in-residence at City College for the spring semester. He will teach a course in film and television writing being offered for the first time by the department of English. The college's Institute of Film Techniques is being closed down next June. . . . Holiday greetings in from Jerry Levine, Howard Newman, Eve Siegel, Samuel Bronston, Margaret and Charles Okun, Bernie Lewis, Irving Ludwig, Norman Robbins, Leon Bamberger, Lee Koken, Steve Ellman, Charles Call, the George Waldmans, etc. . . . More than 100 Columbia Pictures executives and employees gathered at the Rendezvous Room of the Hotel Taft to honor Albert (Nicky) Schwartz, manager of the company's print department, who retired after 30 years with Columbia . . . Right about here, let me wish all of you the best of holiday seasons and the happiest of new years.

Chakeres Circuit Plans Big Renovation Program

SPRINGFIELD, O.—The Chakeres Theatres, Inc., headquartered here, has embarked on a remodelling program for several of its houses.

The Capitol, Frankfort, Ky., is being entirely rebuilt at a cost of $75,000 and will reopen Christmas Day as a completely new theatre.

The Starway Drive-In, Frankfort, Ky., is also being remodeled at a cost of $35,000 and will have a new concession building, rest rooms, car heaters, and a complete remodeling of the exterior. It is scheduled to reopen in February.

The Wilmington Drive-In, Wilmington, O., is to have a new concession building, rest rooms, and screen tower at a cost of $42,500.

The Colony, Hillsboro, O., is to have new seats, screen, modern doors, and carpet at a cost of $17,000.

Conrad Heads WB Unit To Increase Production

BURBANK, CALIF.—A new wave of motion picture production looms at Warner Bros. Studios with the announcement by president Jack L. Warner of the appointment of William Conrad to head a special unit for the production of feature films in color and wide-screen scope.

Conrad will act as executive in charge of production, responsible to the president of the company, in making a minimum of six films, and aiming at a maximum of 12, during the next 12 months.

The project goes into action immediately. Conrad already has established new headquarters at the Warner Studios and is in the process of setting up the special unit and arranging for producers, writers, and directors to work on several properties that have been selected. Other properties will be acquired. The new Conrad unit will keep the Warner lot functioning at an increased pace in the months ahead.

Conrad has been under contract to Warner Bros. as a producer-director for the past four years. His selection by Warner for his new top-level assignment is looked upon by the organization as an expression of confidence in his creative and executive abilities.

Walter MacEwen carries on as executive associate to Warner in charge of all feature production.

Columbia Dividends Set

NEW YORK—The board of directors of Columbia Pictures Corporation declared a 2½ per cent stock dividend on outstanding common stock payable Feb. 16, 1966 to stockholders of record on Dec. 30, 1965.

The board also declared a regular quarterly dividend of $1.06 ¼ per share on the $4.25 cumulative preferred stock payable Feb. 15, 1966 to stockholders of record at the close of Feb. 1, 1966.

Tex. Opening Delayed

EL PASO, TEX.—A delay has been encountered in the opening of the Basset Center Theatre which was scheduled to open Nov. 1. New tentative opening date is mid-December.

Mike Connors Is Actor With Memory; Won't Ignore "B" Pix In His Past

By WILLIAM A. SCHARY
West Coast Bureau

HOLLYWOOD—Most successful actors, riding high at the box office, prefer to forget about "B" or "C" pictures they made early in their careers, or else they look pained when they are mentioned.

Not Michael Connors.

He is somewhat of a rariety in the short memoried world of movie making in that he recalls all his early films with either amusement or satisfaction. "I learned from them," he states. "I used to see them frequently—and some were stinkers—to see how my performance could be improved."

Connors, who co-starred in such top drawer items as "Harlow," "Good Neighbor Sam," "Where Love Has Gone," and who recently finished "Situation Hopeless, But Not Serious" is currently starring in "Operation Paradise," being shot in Rio and Rome.

When he first started his acting career, Connors admits he was "a pretty good basketball player." He was a star athlete at ULCA when an agent spotted him in a game and, impressed with his good looks, suggested he become an actor.

Connors went along with the suggestion and was soon working in pictures that he now describes as strictly for the tv wasteland. He was improving and was soon offered his own video series, "Tightrope," in which he starred for two years. But the idea of being a movie actor was still chewing at him, and he left the series in one of the most celebrated vanishing acts in show business.

His agent, an old vaudevillian, polished up his act for Connors, and he went south to Mexico as a cabaret and night club personality. Connor's departure from the television scene was a success in that he was no longer identified so solidly with the 21-inch screen and was able to make a fresh start as a "new face" in movie circles.

"Some of the movies were so so," he explains. "But I took anything that came my way. Actors who boast they are selective about their pictures in their early days must be rich or on a diet. There is no disgrace in appearing in what might be described as inferior pictures. If there is an audience for them, an actor should provide those people with what they want."

Connors is a rarity in that he dislikes going on location to make a film. Most actors relish the idea of going to some exotic locale to shoot a picture. Connors is uneasy whenever he gets out of shouting distance of Sunset Boulevard.

"I know there are a great many reasons for going abroad to do a picture," he states. "But my experience has been that most films could be done just as well in Hollywood. I have worked in Germany, Rome, Rio, Spain, England—and I'm convinced some of those films could have been done in the good old U.S.A."

"Berlin" Director Named

LONDON—Michael Anderson has been signed to direct Ivan Foxwell's one million Pound production in color of "The Berlin Memorandum." Screenplay is at present being written by Harold Pinter. Shooting is planned to commence in mid-April in Berlin and at Pinewood Studios.

The film is a co-production between the Rank Organisation, National General's Carthay Center Productions of Hollywood and Ivan Foxwell Productions.

Spalding To CPI Post

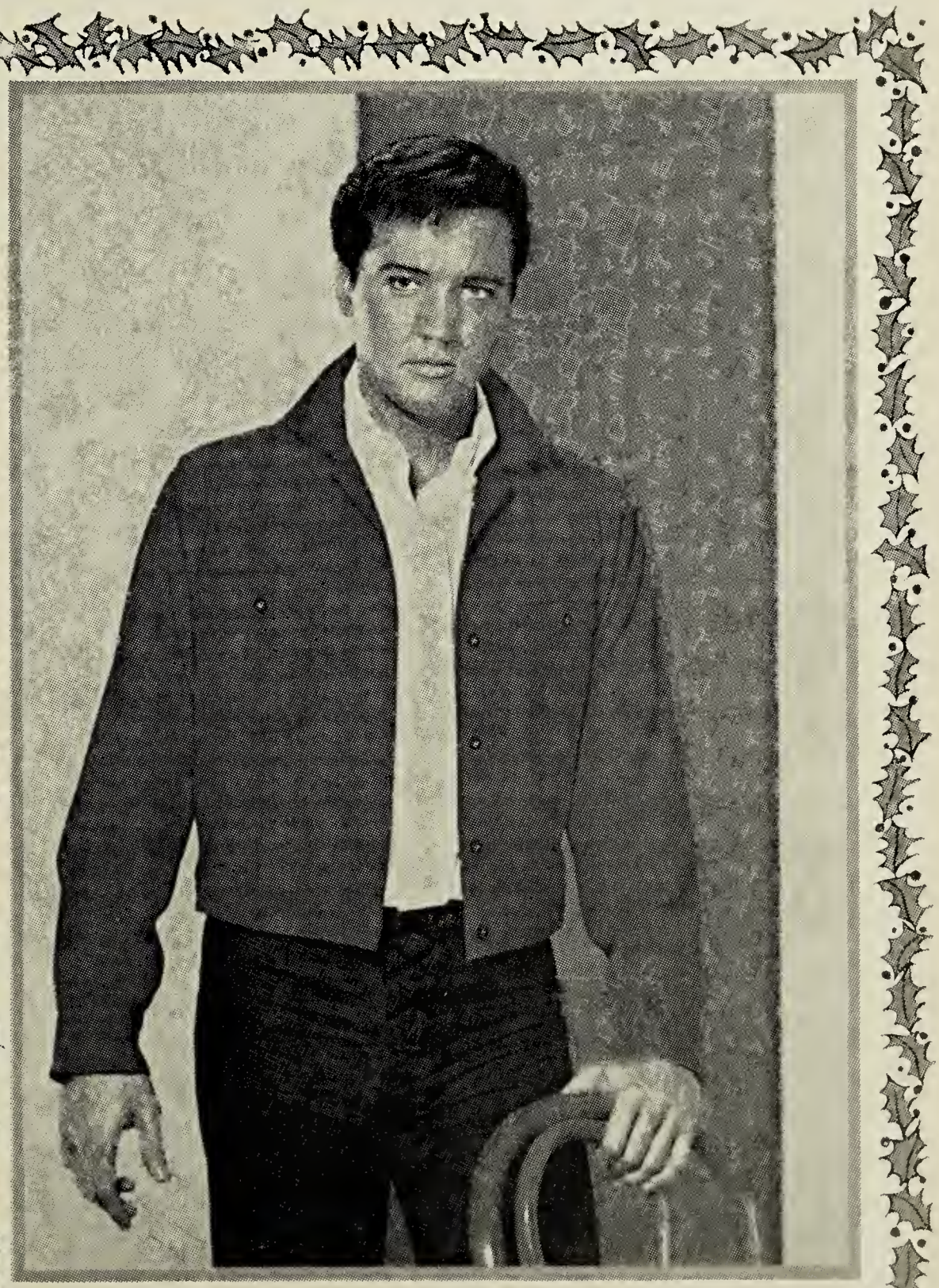
HOLLYWOOD—Harry Spalding, long-time motion picture writer and producer, has joined newly-formed Cinema Productions International as assistant to executive producer Bernard Glasser, it was announced by Harold Goldman, CPI president.

Spalding, who recently has concentrated primarily on screen writing, will assist Glasser in developing a schedule of 13 motion pictures to be shot in color by CPI during the next year.

Polanski Contract Extended

NEW YORK—The Filmways Inc. deal with director Roman Polanski has been extended from three pictures to four, it was announced here by Martin Ransohoff, production head of the independent producing company.

First picture under the pact with Polanski and his company, Cadre Productions, in which he is partnered with Gene Gutwoski, will be "The Dance of the Vampires," scheduled for production in February in England and Austria.



Seasons Greetings
ELVIS
and the Colonel

LONDON Observations

By Jock MacGregor

PAY TV RECEIVED A TERRIFIC BOOST AT THE KINEMA RENTERS SOCIETY Golden Jubilee dinner. In toasting the Society, Earl Mountbatten commented on the publicity which it had received, declared a slight vested interest—his son-in-law, Lord Brabourne, is chairman of Pay-TV—and added, "I cannot see why you should let people see films absolutely free!" Robert Clark suggested that if they were to discover where pay tv was going, it must be given the break to which it was entitled. He continued: "This is something we have all got to go for because the great criticism in my mind that could be levelled against the industry is its lack of enterprise and unwillingness to experiment!" Jim Carreras in toasting the guests—"a room loaded with the cream of the industry"—wished Lord Brabourne "every success in his exciting new venture."

This was one of the industry's truly memorable nights. It was wholly in keeping with the occasion and admirably reflected the facets that have made motion pictures great-nostalgic, with early equipment adorning the reception room, Mack Sennett bathing beauties serving drinks, and veterans among the guests; spectacular, with the floral decorations surrounding the vast horseshoe table in the Savoy banquet hall; sumptuous, in the choice of menu and wines; entertaining, with a wonderful cordial atmosphere and generally excellent speeches.

Earl Mountbatten read a congratulatory telegram from Prince Philip in which he expressed special appreciation for the features which are made available for the Queen and himself. Then he spoke of his lifelong association with films; before the 1914 war, he had acted as ship's projectionist, and then had made the Royal Navy's first training film with his own money. When talkies came and his ship could not afford the equipment, he created his own for $65. He recalled his three visits to Hollywood, how the Fairbanks had lent him "Pickfair" for his honeymoon, and showed a gold cigarette case engraved with American film names. He related anecdotes about many present and some who were not, such as Jack Warner—apparently he missed the London train after the celebrated Royal Naval Film Corporation dinner aboard HMS Victorious some years ago and stayed overnight in the guest cabin of the Admiral, Sir Charles Evans, now of the British Film Producers Association.

A cold unfortunately prevented Sir Philip Warter in joining John Davis in supporting the toast. After quipping that it was a narrow thing between Hollywood and the Royal Navy getting Mountbatten, the Rank chief said: "The fact that we meet in a spirit of unity is in itself a reflection of the significant change of attitudes which, in my submission, marks one of the most important developments in the film industry in recent years. Many of us recall the old days when meetings between the KRS and exhibitors were held at best in an atmosphere of armed truce—and at the worst often armed hostility. Today, a far more constructive relationship has developed which is an example to the rest of the industry. This does not mean that the two bodies are afraid to stand up to each other when the occasion demands—but no matter how sharp the words, how intense the bargaining, they retain today mutual respect and friendship which, in my view, are essential to the healthy life of any industry."

He believed this had been achieved mainly by Monty Morton, for seven years KRS honorary president, and he was delighted to announce that at the unanimous request of members, Monty was staying on as president after he retires from UA this month.

Another appointment was revealed during the evening by Jim Carreras. Mountbatten's personal aide, Admiral Sir Ronald Brockman, is to be the Variety Club of Great Britain's first executive director when he leaves the Navy. Other speakers were Mike Frankovich—short, sweet, and glad to be back here; Sir Tom O'Brien—gagging that he is the "only decent socialist in the conservative party"; Allied Artist's W. E. Dodd—admitting to being a newcomer and not wanting to be mistaken for British comedian Ken Dodd. In his reply, Monty Morton modestly suggested that his contributions had been a "little exaggerated" and stressed that the industry would never be the same with out the exhibitors.

EARLIER IN THE DAY, LORD BRABOURNE HAD ENTERTAINED THE PRESS AT the off Film Row studio headquarters of pay tv, the only remaining outfit in the field which is owned by Associated British, British Home Entertainments, and British Relay, and starts experimentally serving a potential 10,000 customers in a part of Westminster on Jan. 7 via land lines. Feature films, live shows, exclusive sports events, etc., will be shown mainly in the evening. All distributors are cooperating and will receive 35 per cent rentals. Features will be charged at 84 cents irrespective of length, and viewers will get a credit if they switch off. Feature clms have lately been doing well on tv, but, scope pictures not filling the mini-screens and credits for Technicolor have advertised the superior presentations in theatres. "The Peyton Place" series having hit London tv, 20th-Fox's Percy Livingstone is celebrating with a smash reissue of the movie.

READING THE WRITING ON THE WALL, SHORT PRODUCER, PROLIFIC HAROLD Baim, still with a long unexpired contract, is branching out into the cultural tv subject market. . . . Cubby Broccoli now engaged in an incredible round the world promotion for "Thunderball" openings is the subject of a Lord Kilbracken feature in the Evening Standard. This writer is usually occupied in searches for the lost treasurer. Here he tells of a man who has found a fortune. The Sunday Times spotlights Compton's Michael Klinger and Tony Tenser as "The Next Tycoons," and suggests that they are "too brash and too successful too soon" for some in the industry. . . . Before the trade had recovered from the shock of Jack Upfold leaving Paramount comes the news that Rank Theatre's equally popular John Behr is departing. As the man in the pub said, "These things always happen in threes." With two such skilled publicists free, there can be disquiet in other quarters. MGM's Eddie Patman is making his first trip to America for the "Doctor Zhivago" preme. . . . Happy Christmas!

Col. Production At Peak With 21 Units Filming

HOLLYWOOD—With 21 individual features, television shows and commercial productions currently filming, Columbia Pictures has reached the highest point of units-in-production, based at and from the studio, in the company's history.

Working with the Columbia Hollywood lot as their base, six features, 12 television shows, and three commercials are in various stages of filming. Activity is at such peak that stage space has been rented both at Producers Studio and Desilu's Gower Street lot. This in addition to various location sites being employed by the shooting companies.

The current filming pace will not slacken in the foreseeable future. Shortly after Jan. 1, three feature productions will go before the cameras. Scheduled are "Eli Kotch," starring James Coburn, with Carter DeHaven producing and Bernard Girard directing; "The Innocent," starring Anthony Quinn, being produced by Jud Kinberg and directed by Elliot Silverstein for Sam Spiegel's Horizon Pictures' unit; and "Marooned," to be produced and directed by Frank Capra.

The six feature productions currently involved are "Alvarez Kelly," being produced by Sol C. Siegel, directed by Edward Dmytryk and starring William Holden and Richard Widmark; "Walk, Don't Run," another Sol C. Siegel production, starring Cary Grant and Samantha Eggar with Charles Walters directing; "Not For Honor and Glory," starring Anthony Quinn, Alain Delon, George Segal, Michele Morgan, Maurice Ronet, with Claudia Cardinale as Aicha, on which director-producer Mark Robson is now completing dubbing.

In addition, three features are currently shooting on location: "The Professionals," the Richard Brooks all-star production, shooting in Nevada and starring Burt Lancaster, Lee Marvin, Claudia Cardinale, Robert Ryan, Jack Palance and Ralph Bellamy. The company returns to the studio the week of Dec. 20; "Birds Do It," starring Soupy Sales, with Ivan Tors as executive producer, Stanley Colbert, producer and Andrew Marton directing in Miami, and "The Rage," starring Glenn Ford and Stella Stevens, filming in Mexico, with Richard Goldstone, executive producer, and Gilberto Gazcon, producer-director.

Under Screen Gems over-all banner, six regular series are now filming—"Bewitched," "I Dream of Jeannie," "Hazel," "The Farmer's Daughter," "Gidget," and "The Wackiest Ship in the Army." Added to six pilots now in various phases of filming, this gives Screen Gems 12 shows currently in production.

Italy Honors Mankiewicz

ROME—Director Joseph L. Mankiewicz has been named Commander of the Order of Merit by the Italian Government. It is the highest award bestowed upon an individual in Italy and is given to a maximum of 20 people per year for high service to the nation in the fields of science, the arts, economy, and philanthropic and humanitarian duties. Mankiewicz is the first American film director to be so honored.

The presentation was made to Mankiewicz in a special ceremony at Cinecitta' Studios where the director is completing his "Anyone for Venice. . .?" a comedy written by him and starring Rex Harrison, Susan Hayward, Cliff Robertson, Capucine, Edie Adams, and Maggie Smith.

ALBANY

Robert Moore, former Boston salesman for Paramount, succeeded John Serfustino as Albany branch manager. Serfustino returned to Lake City as salesman for 20th-Fox. . . . Iselin Drive-In Theatres played host to industry friends at a preChristmas party in the quarters on the second floor of RTA Building. President Alan Iselin was host. . . . Bill Hebert, assistant general manager of the automobilers, is back on the job after hospitalization in Troy and Schenectady for over a month for extensive tests.

BUFFALO

Sidney J. Cohen, president of Allied Theatres of New York State, Inc., and Ronnie Hoelcle, executive secretary, journeyed to Rochester to discuss the federal minimum wage bill. The meeting was arranged by Francis Anderson, district manager, Paramount Theatres, and Frank Bassett, Schine Theatres. Congressman Frank Horton was the guest of honor. In discussing the wage bill, Cohen declared, "The federal minimum wage bill, in which indications point to our industry losing its exemption and raising the minimum wage to $1.75 per hour, is bound to come up in the new session in Washington, and now is the time for exhibitors to do some groundwork. Get in touch with your senator and congressman. Impress them with the great harm this bill, if passed, will do to you. Explain that even the administration did not ask for a $1.75 minimum. Remember that if this measure is passed, Governor Rockefeller, in his veto of the wage bill in New York State said that he would not veto a bill if the federal minimum was raised. We don't have an exemption in New York State. Do not cry later; do your share now." . . . Jerry George, manager, Buffalo branch of National Theatre Supply, supplied all the 35 mm Simplex projection equipment, with Strong Excelite lamps and new Miniaturized Silicon Rectifiers in the new Cinema North, which opened Dec. 22 in Salina, N. Y., a suburb of Syracuse. The Cinema North is located in the K-Mart Plaza, the biggest market in the section, and has a seating capacity of 900. The seating has been installed by American Seating. The house is owned by Herbert Slotnick, Slotnick Enterprises, Inc., Syracuse. Anthony T. Kolinski, 1965 chief barker of the Buffalo Variety Club, is general manager. . . . Joe Garvey, manager, Schine Granada, Buffalo, working day and night on advance promotions for "The Agony and the Ecstasy," which opens Thursday, Dec. 23, had his two children on television sitting on Santa Claus' lap and telling the old gent what they wanted for Christmas. From what they said, it looks like Joe is in for an extensive shopping campaign. Garvey is arranging a press, tv, city officials, and radio campaign for "Agony and Ecstasy" the night before the premiere. . . . Mrs. Louella Mosier is project chairman, and Mrs. Joanne Reuter and Mrs. Gertrude Fisher, co-chairmen of the early Christmas party to be given for the little patients of the Rehabilitation Center of the Children's Hospital by Women of Variety, Tent 7. Toys and gifts will be distributed by Santa Claus, impersonated by Sam Geffen, and his Helper Elf, Dolores Stephen. . . . An effort by Cinema Theatre, Buffalo, to halt use of the word "cinema" in the name of two new motion picture theatres under construction near Boulevard Mall, Amherst, was lost in Supreme Court. Justice Reid S. Moule set aside an earlier restraining order granted by Justice Rollin A. Fancher. Moule reserved decision on the Cinema request for a temporary injunction pending trial of the case. The attorney for the Cinema, Joseph D. Mintz, noted the theatre's long operation in downtown Buffalo and suggested that patrons might be confused by the use of "Cinema" on other theatre names. Donald S. Day, attorney for General Cinema Corporation of Boston, which is constructing the two theatres in Amherst, contended that competition and confusion would not result. The two theatres, to be known as Boulevard Cinema I and II, are scheduled to open next year. . . . William Abrams, booker at the Columbia branch in Buffalo, has been nominated for re-election as president and business agent for Local B-14. . . . Western New York Bankers Assn., Jan. 16-18; and Ford Motors, Jan. 18. Girl and Boy Scout performances begin Saturday, Jan. 22, at 10 a.m., and will continue on Jan. 29, Feb. 5, and Feb. 12. . . . Minna Zacken, Pan-World Films, has lined up a number of Saturday and Sunday matinees, Dec. 18 and 19, at a large number of Buffalo theatres on "The Miracle of the White Reindeer." . . . Irving E. Jetter, former member of the old Shea Theatres art department and outgoing president of the Epilepsy Association of Western New York (United Fund), has been elected the first president of the independent, newly incorporated Epilepsy Foundation of Western New York. . . . Helen Elizabeth McCarthy, New York City, 20th Century-Fox community relations director, visited Buffalo to do some advance promotion on "The Agony and the Ecstasy," which opens at the Granada Dec. 23. . . . William Alexander and Howard Spees, executives of General Cinema Corporation of Boston, were in Buffalo looking over the progress being made on the corporation's new Cinema I and II, now nearing completion on the corner of Maple road and Alberta drive in back of the big Boulevard Mall. It is expected the new theatres will open in January, 1966. . . . George Signor, chief projectionist at the Center, is recovering from an extended illness and is expected back at the Center soon.

CHICAGO

Roy MacMullen, 80, veteran manager of Balaban and Katz's Granada, retired after 32 years of service. . . . Northwestern Film Society showed "Kanal" as the last film in its service at Fisk Hall. . . . Evanston Theatre is displaying the paintings of Dorothy Jacobs. . . . Joseph Swedie, 57, who spent considerable part of his salary every year to rent movies to show sick children, died in Little Company of Mary hospital. Chicago Variety Club had presented him the Heart of Show Business Award. His passing is deply mourned by members of Tent 26. He leaves surviving two brothers and two sisters. His family will continue the film showings. . . . "An Evening with the Royal Ballet" was shown twice each day, Dec. 1-2, in 17 selected Chicago area houses. . . . Varsity, Evanston, treated local kiddies to their annual Christmas party. The children were treated to a visit with Santa Claus, candies, and cartoons. . . . Federico Fellini's "Juliet of the Spirits" comes to the Loop and Carnegie early in 1966. . . . Fred A. Niles, Fred A. Niles Communications Centers, Inc., announced that his studio has been signed to do 13 half-hour documentaries for the Episcopal Radio and TV Foundation of Atlanta, Ga. . . . Crush International, Inc., recently celebrated its 50th anniversary at a 1966 sales conference held in Evanston's North Shore Hotel. . . . "Eli, Eli," a Yiddish film classic, opened a series of Yiddish films in the Bernard Horwich center. The series will continue with films Jan. 16, March 20, and April 17. . . . Henry Plitt, new president of Balaban and Katz, received a warm Chicago welcome. He replaces retiring Dave Wallerstein. . . . Claudine Auger was a recent visitor in connection with her lead role in "Thunderball," opening at the Oriental Dec. 23. . . . An early spring opening is planned for the Cinema Drive-In and hard-top, Bloomington, Ind. The drive-in will have a 800 car capacity, and the hard-top will seat 500. . . . "The Agony and the Ecstacy" opens at the Cinestage on Dec. 23. . . . King Vidor, producer-director, was guest of honor at Mrs. Homer Hargrave's (Coleen Moore) recent cocktail party at Maxim's. . . . Martin Ritt, motion picture director of "The Spy Who Came in from the Cold," was a tv guest on Irv Kupcinet's midnight "top talk show." . . . NCA-AACT members of 1966 program committee met here to complete plans for the annual technical session to be held June 11 in Washington, D.C. . . . Jan. 27 is the opening date of MGM's "Dr. Zhivago." Omar Sharif was here to "boost" his new film via press, radio, and tv. . . . "My Fair Lady" is being shown during its last days at Palace at popular prices. . . . McVickers is selling reserved seat tickets for the Dec. 22 opening of "Battle of the Bulge." . . . Claire Kelly, Barbara Hines, and Pamela Curran arrived in connection with the film in which they play three of the hostesses of Whispering Glades —"The Loved One." The film opens Dec. 24 at the United Artists. . . . Variety Club of Illinois (Tent 26) held its annual Christmas party for children and grandchildren of Variety Club members. . . . Bryn Mawr's $100,000 remodeling program was completed. The house is owned by H. and E. Balaban Corp. . . . Oasis Outdoor, Ltd., petitioned the county zoning board for permission to build an 18-hole course in front of their drive-in. This request was denied. Circuit Court Judge C. J. Harrington granted Oasis Outdoor permission to build a trailer park and drive-in theatre near the proposed golf-course site. The Judge pointed out, however, the firm would need rezoning from the county to build the golf course.

CINCINNATI

Theatre exhibitors here want the city to drop its admission tax when the federal excise taxes on admissions are lifted. Joseph Alexander, manager of RKO interests in this city and representative for the Exhibitors Association of Cincinnati, has requested that a meeting be set up with the proper committee of the City Council to discuss the tax matter. Alexander said that on Jan. 1 all federal excise taxes on admissions will be dropped, and "our exhibitors are most anxious to get similar relief from the city of Cincinnati." The city has a separate admission tax of three per cent on admissions after the first $1.05 and expects to collect this year about $156,000 in admission taxes, out of which $36,000 comes from the exhibitors. . . . The Albee has formed a Student Discount Club. Junior and high school students and college students are eligible. Membership entitles holder to 25 per cent discount on box-office prices for all films with the exception of special attractions. . . . A benefit morning performance at the Albee featuring WKRC-radio-tv personalities was given for the Neediest Kids of All charity drive. Sponsored by the Enquirer and WKRC, the monies contributed are used all during the year to provide things needed which other charities do not cover and which families involved cannot provide. . . . The RKO-Albee was host at three consecutive Monday morning specials

for Golden Age members during December. Beside the films, members were served "goodies" and coffee. . . . Mike Chakeres, vice-president and general manager, and Walley Allen, booker, Chakeres Theatres, Springfield, O., attended the Motion Picture Pioneer dinner in New York, at which time Allen was inducted as a new member. . . . Chakeres Southland 75, Dayton, O., observed its first anniversary recently at which time patrons received pieces of the birthday cake and a souvenir pocket comb and file case. . . . Interstate Theatre Services is booking and buying for Cinema East, Columbus, O., for owner Charles Sugarman, and for the 600-car Scioto Breeze, Lucasville, O., owned by Al Boudouris. . . . Mid-States Theatre has broken ground for a new deluxe theatre in the New Salem Mall Shopping Center, Dayton, O. The firm is also building a new house south of Dayton at Kettering, O. . . . The Levin brothers, Dayton, O., exhibitors, have announced the building of a new 1600-car drive-in at Sharonville, O., which will make it the largest single-screen drive-in in the Cincinnati area. Construction is to start within a few weeks, and it is scheduled to open in June. It is the second theatre announced for the city by the Levins. Previously they announced a new indoor house for the Blue Ash area.

COLUMBUS

Columbus City Council unanimously approved Loew's Theaters' application for a rezoning of property on Morse Road near Northland Shopping Center for a 1,200-seat de luxe suburban house. Council overrode recommendations of the City Planning Commission, which had disapproved the rezoning. Loew's hopes to open the new theatre next fall. . . City Council approved an ordinance setting up regulations for community antenna television service. CATV companies must now apply separately for licenses. Council in each case will determine the length of the license period, not to exceed 20 years. . . Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, spoke on the national CATV situation recently at the convention of the Allied Theatre Owners of Wisconsin at Milwaukee. . . RKO Palace held a sneak preview of "Never Too Late". . . RKO Palace is now offering special student discount rates to junior and senior high school students. Students pay 25 cents less than adult prices.

DALLAS

The Dallas alumnae of Sigma Delta Tau sorority will sponsor a benefit performance of "The Agony and the Ecstasy" on Jan. 27 at the Tower. Proceeds will go to the Wadley Blood Center. Reserved seats are $12.50 each and unreserved seats are $5 each. The film starts a southwestern premiere roadshow engagement on Jan. 27. . . . Mary Hughes, film starlet who is seen as one of the robots created by "Dr. Goldfoot and the Bikini Machine," was a local visitor. The film is scheduled to open a multiple run in the Dallas-Fort Worth area on Dec. 30 in 30 theatres. Miss Hughes will also visit San Antonio, Corpus Christi, Houston, and Fort Worth. . . . Conley Cox has been promoted to district manager of Stanley Warner Theatres and will assume his new duties on Dec. 18. He has been handling advertising for the Dallas zone office of Stanley Warner Theatres. Cox will have supervision of the 11 drive-ins operated by the circuit in Dallas, Waco, Abilene, and Sherman-Denison. Albert H. Reynolds is zone manager for Stanley Warner. . . . A representative of Darryl F. Zanuck, president of 20th Century-Fox was in the audience to see the stage production, "Sparks Fly Upward," which has been optioned by 20th-Fox for a future movie production. . . . "My Fair Lady" is scheduled to open on Dec. 22 at the Wilshire, Wynnewood, and Cinema II North Park. The engagements will be on a continuous showing basis with no reserved seats and at popular prices.

DENVER

Art Theatre Guild, which operates the Vogue, Denver, has taken over the Art Cinema, Boulder, Colo., near the campus of Colorado University, which was formerly operated by Bill Ramsey. Larry Goodenough, manager, Vogue, is temporarily managing both houses. . . . Serious injury was narrowly missed by Mr. and Mrs. Dorrance Schmidt, Trail, Bridgeport, when a horse wrecked their car. . . . Murray Gerson, American International Pictures, was back in Denver recently conferring with exhibitors and members of the local branch on future product. . . . An outstanding attraction at the Rocky Mountain Motion Picture Association's hosting of the 1966 Showarama in Denver March 1-3 at the Hilton Hotel will be the erection of a giant "Wall of the Future" cyclorama depicting the new theatres being erected throughout the United States. It will be the work of chief designer Dick Martin, who is consultant to the nationwide chain of May Department Stores. . . . The engagement of John Vos, Jr., son of John and Adelaide Vos, to Miss Louise Behen, Burlington, Wis., was recently announced. John, Sr., was associated with Paramount in Denver for many years before his transfer to the Kansas City branch. . . . "The Greatest Story Ever Told," Cinerama release by United Artists, is to be the Christmas attraction at the Cooper Cinerama. Managing director Jack Marshall arranged a press preview of the George Stevens production for Dec. 20.

DES MOINES

Plans for a new combination theatre and steak house were announced for the Eastgate shopping center in Des Moines. Connected with the operation will be Richard Davis, who operates the Pioneer Drive-In and is associated with Robert Fidley of the New Plantation Theatre, both in Des Moines. . . . Dwight Hanson, Rockwell City theatre owner, has purchased the theatre at Sac City, Ia. . . . Chuck Elder has succeeded Herman Kauffman in the MGM booking department in Des Moines. . . . The State, Holstein, is scheduled to be reopened for Christmas after an extensive remodeling and updating. E. W. Kugel is owner. . . . Harold Aldinger is the manager of the new Cinema I at Clinton, Iowa. Adlinger for many years was manager of the Capitol, Clinton. Robert Flaugher succeeds Aldinger at the Capitol. . . . Myron Blank, head of Central States, and his wife have returned from an extensive trip to the Orient, visiting Japan, Hong Kong, Thailand, Lebanon, and Turkey.

HOUSTON

The Billy Graham film, "The Restless Ones," opened for a three day engagement at the Music Hall with tickets at $1. . . . The opening showing of "Battle of the Bulge" at the Windsor Cinerama was for benefit of the Junior Chamber of Commerce for their various projects. Another performance was to benefit Braeburn Sharpstown Lions Club Crippled Children projects, and on Dec. 21, the showing was a benefit for the Timbergrove Lions Club Underprivileged Children Projects. . . . Labib Habachi of Cairo was a visitor here recently to give a lecture at Rice University. He served as the consultant when Cecil B. DeMille and company were in Egypt filming "The Ten Commandments" in 1957-58, and he also worked on "The Valley of the Kings" with Robert Taylor and Eleanor Parker. . . . Salvatore Baccaloni, who has appeared in a number of movies, was in the city to sing in the Houston Grand Opera Association's production of "Tosca.". . . . Although there is little need for them, the Airline, Winkler, and Pasadena drive-ins have heaters available for a small service charge. . . . Representatives from some 17 Central, South American and Spanish consulates in Houston have been invited to a showing of the Houston Astro's new 28 minute sound color film, "Space Age Baseball." The showing will be the first for the film with the Spanish narration. The film will be available for showings throughout Latin America. During the Christmas holidays, the film will be premiered in Monterrey and Mexico City in Mexico and in Managua, Nicaragua.

JACKSONVILLE

Tim Choulot, manager, Beach, Daytona Beach, received a "friends and neighbors" greetings notice and orders to report for Army induction. . . . Tim Crawford, former member of the Florida State Theatres managerial team, is now a representative of the R. L. Polk and Co., city directory publishers, in the Florida-Georgia area. . . . Bill Baskin, veteran film booker, has moved from this city to Anthony, Fla. . . . Henry Koehne, who formerly managed the local Lake Shore, now has the Raymon, Frostproof, which he acquired from L. E. Milton. . . . An opening date of Dec. 19 was scheduled for Wometco Enterprise's new Crossroads, St. Petersburg. . . . It is reported that the St. Petersburg Ministerial Alliance has placed in operation a new drive-in cinema located between St. Petersburg and Pinellas Park for the purpose of presenting religious films from time to time, beginning with "The Restless Ones," a production of World Wide Pictures, a unit of the Billy Graham Evangelistic Association. "The Restless Ones" also was shown here at the Civic Auditorium Theatre under the sponsorship of a Billy Graham steering committee headed by Richard Jensen, local director of the Youth for Christ movement, and assisted by Donald Frady, son of Franklin Frady, local IATSE motion picture projectionist. . . . Ensign French Harvey, Jr., son of Florida State Theatres concessions chief French B. Harvey, came in on furlough from a Navy tour of duty in the South Pacific. . . . Fred Hull, former local branch manager for MGM, called at the MGM office on assignment from his division office at Dallas. . . . Miss Karen Grimm, daughter of Mrs. Rex Grimm, Warner Bros. staffer, is engaged to marry Lance Corporal Douglas Wilson next July. He is now serving with the U. S. Marine Corps in South Vietnam. . . . The Liberty, Miami, long operated by Bailey Theatres of Atlanta, was shuttered for an indefinite period. . . . Also scheduled for December closings were two FST houses, the Ritz, Bartow, and Ritz, Sarasota. . . . John H. LaLonde, Jr., has temporarily closed his Kingsland, Kingsland, Ga. . . . Walter Johnson, veteran Warner Bros. booker, and Mrs. Johnson became the parents of a son, Stephen Eliot Johnson, and Walter went on a delayed vacation in order to assist with home chores. . . . Faye Wood, clerical worker at Warner Bros., was confined to Baptist Hospital following surgery. . . . The old Dixie, Miami, which was operated by Nate

Bernstein, is now known as the Rio. It is scheduled for a Christmas opening under the banner of Wotmetco Enterprises. . . . The new policy of booking children's shows on Saturday and Sunday morning and afternoon matinees instead of on Saturday mornings only was employed here successfully with the new German production of "Snow White" at FST's suburban Edgewood and Kent's Neptune, Neptune Beach.

MIAMI, FLA.

Paul Haggerty, Boca Raton, promoted the appearance of Paul Diamond, Boca Raton magician card manipulator, to perform card tricks in the theatre lobby during the run of "The Cincinnati Kid." . . . The Orlando-made film starring Robert Taylor, has been entitled "Johnny Tiger," and localites are looking forward to seeing the contemporary story told to the background of a Seminole Indian reservation. A Miami makeup artist, Guy Del Russo, was part of the company. . . . Wometco Enterprises, Inc., has instituted a "holiday shopper" price arrangement in its two downtown Miami theatres, the Miami and Town. Monday through Friday, after 8 p.m., Christmas shoppers may enjoy the show at the reduced rate of 55 cents. . . . "Thunderball" may have a sneak premiere here for the Coast Guard, which assisted in filming of the Miami "invasion" in Biscayne Bay. . . . Former Miamian Nancy Kulp, star of the tv show, "Beverly Hillbillies," was recognized as being featured in a role in a new western feature, "Night of the Grizzly," which stars Clint Walker and Martha Hyer. The rubber-faced commedienne will be seen as a proprietor of a soft-drink emporium. . . . "My Fair Lady" opens for regular runs at the Boulevard and Flamingo theatres. . . . "Never Too Late" is the Wometco New Year's special. . . . An advance Christmas gift from Florida State Theatres to the younger set was the showing of the "all new" Childhood Productions feature, "Snow White," at theatres in Greater Miami, Ft. Lauderdale, and Hollywood. . . . "Sound of Music" is going to play at the Colony, Miami Beach, for a couple of months longer, it has been doing so well. This means that Florida State Theatres will have to find another "home" for "Doctor Zhivago," which had been set to follow the Julie Andrews musical. . . . The Boulevard Drive-In, closed for a couple of months due to a concession fire, was set for a Christmas reopening. . . . Wometco Enterprises, Inc., announced that it has leased and will operate the former Dixie in downtown Miami. The theatre has been renamed the Rio and is scheduled for a Christmas reopening. The existing structure is being utilized, but completely renovated to include new decor, carpets, projection equipment, sound system, and air conditioning. Harvey Fleischman, vice-president, stated that Wometco had made its decision to operate a theatre in this location due to its confidence in the city's current plans for redevelopment of downtown Miami, under the auspices of the recently-formed Downtown Development Authority. Flischman stated that the Rio will specialize in showing sub-run double features. The Rio joins Wometco's three other "downtown" houses, Miami, Town, and Mayfair Art.

MEMPHIS

Airways Theatre had its ticket booth robbed of $132 at a night show recently. . . . Memphis Better Films Council staged its annual Christmas party with a program presented by Mrs. James Fay Hall, president. Tea hostesses were Mrs. Carl Heyer, Misses Claire and Ann Schwamm, and Miss D'Ann Sullivan. . . . Twilite Drive-In, Bruce, Miss., has closed for the season, as has Tommie's Drive-In, Kennett, Mo. . . . W. F. Ruffin, Jr., states that the Raco Drive-In, Covington, Tenn., and Sunset Drive-In, Martin, Tenn., closed. . . . Warren Moxley tried unsuccessfully to keep the Strand, one of Memphis' older downtown houses, in operation. After over a year, he gave up the struggle with good second-run pictures. Bob Moscow, from Atlanta, redecorated the house and opened it on Dec. 1 as the Strand Art. Wrote Connie Richards in her column in Memphis morning newspaper: "If the first offering is typical, 'Promises, Promises,' a Jayne Mansfield nudie that has played at a drive-in or two in the area, the operation is not going to add any prestige to downtown. The Strand Art Theatre, on first impression, does not seem destined to enhance anyone's pride in the motion picture industry." . . . Tutrovansum Theatre, Tutwiler, Miss., was seriously damaged by fire and is closed for the present. . . . R. S. Chapman has closed the New Theatre, Tuckerman, Ark., but has opened the Chapman, Swifton, Ark. . . . Savannah, Savannah, Tenn., opened on Dec. 7, and the Skyvue Drive-In, Savannah, closed on this date. . . . Jack Braunagel, Jay D. Bee Amusement Co., operators of Airvue Drive-In, West Helena, Ark., have ceased operation of this drive-in. . . . Lake Drive-In, Sardis, Miss., has closed for the season, as has Dixie Drive-In, Hope, Ark. . . . Laco Drive-In, Lexington, Tenn., has closed for the winter. . . . In Arkansas, closings include 65 Drive-In, Conway; Dixie, Monticello; and 64 Drive-In, Russellville. . . . The local WOMPI concluded their Yuletide activities with a gala Christmas party at the Variety Club on Dec. 18. Prior to that, members sold candy, cards, wrapping paper, fruit cakes, and novelty Christmas boots made by WOMPI members. The sales were for the benefit of a family the members had adopted for Christmas. Miss Lois Evans, Film Transit, president, announces as new members Martha Sappington, Columbia; Lois Boyd, Film Transit; and Betty Bell, Film Transit.



Seen at recent groundbreaking ceremony for a new theatre to be built by the Sameric Theatre chain at the Pennsauken Merchandise Mart Shopping Center, Pennsauken, N. J., were, left to right, W. Leslie Rogers, Pennsauken industrialist and developer; Samuel Shapiro, president, Sameric Theatres; I. S. Segall, president, Pennsauken Merchandise Mart; and Eric Shapiro, Shapiro's grandson, for whom the theatre will be named.

NEW HAVEN-HARTFORD

Bailey Theatres have booked exclusive Connecticut premiere of 20th-Fox's "The Agony and the Ecstasy" beginning Dec. 23 at the Whalley, New Haven. The 70 mm. attraction will play at $2.50 top. . . . Tolis Theatres booked Warners' "My Fair Lady" for an engagement beginning Dec. 22 at the Newington, Newington, marking first Hartford County showing of the award-winning musical since a recently-concluded extended playdate at the Lockwood and Gordon Cine Webb, Wethersfield. . . . Hartford industry pioneer Mickey Daly wants to lease or sell his long-shuttered Plainfield, Plainfield. . . . Miss Ann Lamo, on the Webster Theatre, Hartford, management staff for 25 years, has resigned, with future plans not disclosed. . . . Doug Amos, general manager, Lockwood and Gordon Theatres, visited Hartford and New Haven. . . . Dick Wilson, manager, L&G East Windsor D-I, filled in for vacationing district manager Bob Tirrell. . . . Mrs. Helen LeRoy, mother of Milton LeRoy, president, Blue Hills Drive-In Theatre Corporation, Bloomfield, is recuperating from illness. . . . James M. Totman, Stanley Warner zone manager, visited Bob Carney, Strand, Hartford. . . . The Nutmeg Theatre Circuit (Leonard Sampson, Robert Spodick, Norman Bialek, and Donn Iogha) has booked Embassy's "The Tenth Victim" for a Christmas Day bow at the Lincoln, New Haven. . . . Twentieth-Fox's "The Sound of Music," currently in its sixth month's engagement at the deluxe Stanley-Warner Cinemart in the Hamden shopping plaza, will be followed shortly by Warner Bros.' "The Great Race." . . . Lockwood & Gordon's first-run Hartford showcases—the Cine Webb and the Cinerama—ended seven-week engagements of 20th-Fox's "Those Magnificent Men in Their Flying Machines" and Cinerama's "The Best of Cinerama," respectively. The Cine Webb opened with 20th-Fox's "The Nanny." UA's "Thunderball" opens Dec. 22. "The Best of Cinerama" was to end Dec. 19, the theatre then converting from triple-track to single track for Warners' "The Battle of Bugle," opening Dec. 22.

SPRINGFIELD, MASS., NOTES — Ray Crum, former manager of the B&O Bijou, Springfield, and more recently managing director of Redstone Theatres' deluxe Cinema 1 and 2, West Springfield, has joined radio station WACE, Chicopee, as account executive. . . . The Majestic, West Springfield, opened a new first-run art film policy. . . . Doc Romano, B&O general manager, was in town with Floyd Fitzsimmons, Warner Bros. field exploiteer, for meetings with Arthur Darley, Arcade Theatre, on "Never Too Late" and "My Fair Lady."

PROVIDENCE, R. I., NOTES: B. A. Dario, president, Albee Realty Company, has purchased the one-time RKO operated Albee Theatre, downtown Providence showcase, from the William H. Low Estate Company for a reported $350,000. Future plans for the theatre are to be announced. . . . The Studio Cinema, 270 Broadway, has adapted an art film policy, the inital attractions including Rizzoli Films' "White Voices."

NEW ORLEANS

The local WOMPI held their annual Christmas party for underprivileged youngsters from the Florida Avenue housing project, the young patients from Louisiana Southeastern Mental Hospital, Mandeville; and children of WOMPI's adopted families at the Famous Theatre. Also present were the WOMPI's proteges, the 16-year-old girls of Dr. Russell Hollman Vocational Center, who were there not merely as guests but for the purpose of acquiring knowledge in the art of social aspects of life. A Santa Claus in the person of Phillip Nickolaus had gifts and goodies for each of the young guests. Christmas carols were sung and a full length film program was shown to the youngsters. . . . J. S. Wingate announced he is closing the Strand, DeQuincy, La. . . . M. A. Connett Theatres, Newton,

Miss., have taken over the A&G Theatre, Bay St. Louis, Miss. After putting it in tip top shape, they reopened it on Dec. 17. . . . Gulf States Theatres have taken over the buying and booking for theatres in Ruston, La., including Doyle Maynard's Teche Theatre, and Ruston Drive-In, and Dixie Theatres of New Orleans' four waller, the Dixie. . . . Mrs. Bessie Silver, wife of Joe Silver, 20th Century-Fox booker, is hospitalized at Baptist Hospital. . . . Gulf States Theatres will reopen the Airline Drive-In, Baton Rouge, La., on Christmas Day. It was closed for rehabilitation since Hurricane Betsy gave it a terrific beating. . . . Mrs. Fern Randall closed the Fern Drive-In, Woodville, Miss., for the season and plans to reopen in the Spring. . . . Dixie Theatres of New Orleans set December 17 for the reopening of the Fox, Houma, La., closed for some time. Film buying and booking is handled by Gulf States Theatres.

PHILADELPHIA

Atlantic City's George Schwartz and David Milgram will host a reception at Laberer's Gables Inn on the Black Horse Pike preceding the opening of the new Tilton in the Tilton Shopping Center, Northfield, N. J., on Dec. 23. . . . Continuing its opera festival, Ellis' Broad will present Tchaikovsky's "Yolanta" on Dec. 29-30-31 and January 1; Moussorgsky's "Khovanshchina" on Jan. 4; Mozart's "Don Juan" on Jan. 11; and Moussorgsky's "Boris Godunov" on Jan. 18. . . . The Veterans of Foreign Wars, Pennsylvania District No. 1, will sponsor the gala benefit premiere of Warners' Cinerama "Battle Of The Bulge" at the SW Boyd on Dec. 22. . . . Dr. Hattie E. Alexander, professor of pediatrics at the College of Physicians and Surgeons of Columbia University, will be presented with the Great Heart Award by Variety Club Tent 13 at the club's 31st. anniversary testimonial dinner at the Bellevue-Stratford Hotel which honors retiring chief barker David E. Milgram and incoming chief barker Harold H. Salkind. . . . In Federal Court, the Tacony-Palmyra Drive-In Theatre, Inc. case against 20th Century-Fox was settled. . . . Barney Sackett's "All Men Are Apes" and his other sexploitation show, "Sweet Smell Of Sex" have been pencilled in for William Goldberg's Studio as of Jan. 7. The Evening Bulletin's movie critic Ernest Schier named as his "Top Ten of 1965" the following: "Darling," "The Finest Hours," "Juliet Of The Spirits," "The Knack," "Nothing But A Man," "The Pawnbroker," "Ship Of Fools," "The Sound Of Music," "Woman In The Dunes," and "Zorba The Greek." . . . William Goldman Theatres is planning a $125,000 renovation program for the Bryn Mawr, Bryn Mawr. . . The Troc will resume live burlesque stage shows on Dec. 27.

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ST. LOUIS

Richard Fitzmaurice, manager, Holiday Drive-In, and his wife, are on vacation to visit their son in the Great Lakes section, then on to Florida for a visit to relatives, and the Virgin Islands. . . . The Brentwood, closed for remodeling, will open Christmas Day with "My Fair Lady", which has a three-theatre multiple opening in the area. . . . Mid-America Theatres held their annual party at the Blu Top Restaurant at which Irvin Meyer was presented with a watch for being associated with the company for over 30 years . . . . Drive-ins closing for the season were the Plaza, St. Charles, and Falcon in East St. Louis. . . . On week-end operation are the Bel-Air Drive-In, Mitchell, Ill., Shop City Drive-In, East St. Louis; and Thunderbird Drive-In, St. Louis. . . . Vincent Price was in at Sears' Northwest Plaza store for an art show.

SAN ANTONIO

Mary Hughes, one of the Hollywood starlets to be seen in the Vincent Price starrer, "Dr. Goldfoot and the Bikini Machine," was a visitor here to promote the film. . . . Hollywood actress Loretta Young was a visitor here for several days. She stated that she had no plans to return to television but is considering a movie "if I like the way the script turns out.". . . . Pat Sparks has been named manager of the Pershing, El Paso, Tex. He replaces Nacim Miledi, who has been manager of the Pershing for the past seven years and with the Interstate Circuit for 11 years. Miledi will devote his full time to his career as a teacher.

Two firm dates have been announced by Ted Waggoner, manager of Cinema I and Cinema II in North Star Mall, for two of the big releases from 20th Century-Fox. "The Agony and the Ecstasy" is scheduled to open at Cinema II on Jan. 5, replacing the current engagement of "The Sound of Music" which is now in its 35th week. "Those Magnificent Men in Their Flying Machines" is scheduled to open at Cinema I on Jan. 21. It was previously booked to replace "The Sound of Music." . . . An advance preview was taken by executives of Interstate Theatres at the Christmas attraction booked for the Aztec, "Never Too Late." The Interstate executives predict the film, based on the Broadway comedy, will do a big box office. . . . Among the Hollywood celebrities who attended the third annual Galaxy Ball at the Grand Ballroom of the Granada Hotel were Jimmy Durante, Jim Backus, and Margaret O'Brien. . . . Robert B. Morris was declared winner of the $50 first prize in the "Ipcress File" contest sponsored by Interstate Theatres and the Evening News. Contestants were asked to identify seven locations indicated by pictures of small portions of signs on places of business. Certain letters in the sign spelled out the name "Ipcress." As a tie-breaker, contestants were asked to write a 25 word statement on "Why I would like to see 'The Ipcress File'." Second prize, a six month pass for two adults to the three local Interstate theatres, went to Edward Chavez, and third prize of a three month pass for two was awarded to Mrs. R.de la Pena. The film has been held over for a second week. . . . The Lackland D-I, operated by Gulf States Theatres, has been temporarily closed for repairs. . . . Luis Aguilar, otherwise known as "El Gallo Giro," one of Mexico's most popular screen stars and singers, starts a four day in person engagement on Thursday, Dec. 2, on the stage of the Alameda. Aguilar will bring with him a glittering array of talent from south of the border.

SEATTLE

Cashiers and usherettes at Sterling's Uptown wore matching "Poor Boy" sweaters from Jay Jacobs as part of a recent special promotion for the film "The Knack," which is showing at this Queen Anne district house. The six girls were guests at Rossilini's 610 Restaurant and later they acted as football usherettes on buses to the football game. Additional tie-ins with the movie were by the Queen Anne News, which ran a photo of the girls, and Jacob's downtown window display that featured an oversize poster and two 11 x 14 pictures of scenes from the movie. . . . The girls at the Town Theater are wearing stewardess outfits with a silk badge that says "Coffee, tea, or Boeing-Boeing" in anticipation of the opening of the picture. . . . Sally Dunstan, Sterling's public relations department, is currently working on a contest publicizing Warner Bros.' "Never Too Late." This Christmas offering opens Christmas Day at the Blue Mouse, which is now closed and being refurbished.

WASHINGTON

Women of the Motion Picture Industry kicked off its annual membership drive with a screening of "Never Too Late" and reception at the Motion Picture Associates. Among those attending were branch managers Milton Lipsner, Allied Artists, and Mrs. Lipsner; Otto Ebert, MGM, and Mrs. Ebert; Shep Bloom, 20th-Fox, and Mrs. Bloom; Ed Bigley, United Artists, and Mrs. Bigley; Alex Schimel, Universal; Harold Kimmel, Embassy, and Mrs. Kimmel; Joe Gins, Joe Gins Films, and Mrs. Gins; and Sam Wheeler, Wheeler Films, and Mrs. Wheeler. . . . RKO Keith's had a unique exhibit in front of the theatre in connection with United Artists' "Return From The Ashes." A real bath tub with a cut out of "Fabi" was displayed and caused a lot of attention. . . . Jerry Baker, managing director, RKO Keith's, was the local MPTO delegate to the recent convention in Los Angeles.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



DECEMBER 22, 1965 SECTION TWO VOL. 74 No. 21

FEATURE INDEX . . . by DISTRIBUTOR SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama	DS—Dyellscope	PC—Pathe Color	TE—Technirama
CS—CinemaScope	EC—Eastman Color	PV—Panavision	TS—Techniscope
DC—Deluxe Color	MC—MetroColor	RE—Reissue	VV—VistaVision
		TC—Technicolor	C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **BLOOD AND BLACK LACE**—MD—90m.—(TC)—Cameron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult horror meller—Woolner Brothers

6414 **BLOOD ON THE ARROW**—W-91m.—(DC)—Dale Robertson, Martha Hyer, Wendell Corey—5237 (12-16-64)—Old Fashioned fast moving western

6513 **CITY OF FEAR**—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad

CURSE OF THE VOODOO—D—77m.—Bryant Haliday, Lisa Daniely—5345 (11-17-65)—Novel, okay dualler—English made

6412 **ESCAPE BY NIGHT**—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made

6511 **FINGER ON THE TRIGGER**—W—87m.—(TC; TS)—Rory Calhoun, James Philbrook, Silvia Solar—5333 (10-20-65)—Actionful western—Made in Spain

6544 **FOOL KILLER, THE**—D-98.—Anthony Perkins, Edward Albert, Salome Jens — 5277 (4-28-65) — Off-beat drama can use special attention—Landau

FRANKENSTEIN MEETS THE SPACE MONSTER—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler

6510 **GUNMEN OF THE RIO GRANDE**—W—86m.—(WS;C)—Guy Madison, Madeline Lebeau—5321 (9-1-65)—Okay western made in Spain

HUMAN DUPLICATORS, THE—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.

6501 **MARA OF THE WILDERNESS**—D-90m.—(C)—Adam West, Linda Saunders—5293 (6-23-65)—Outdoor adventure is okay family program entry

6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.

OPERATION C.I.A.—MD—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand

6543 **PAWNBROKER, THE**—D-114m.—Rod Steiger, Geraldine Fitzgerald—5273 (4-14-65)—Shatteringly powerful drama heightened by superb acting—Landau

6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program

6504 **TAFFY AND THE JUNGLE HUNTER**—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences

6509 **TICKLE ME**—MU-90m.—(PV; DC)—Elvis Presley, Jocelyn Lane—5293 (6-23-65)—Loads of songs and gals brighten Presley starrer

6542 **UMBRELLAS OF CHERBOURG, THE**—NOV.—90m.—(C)—Catherine Deneuvre—5243 (12-30-64)—Unusual treatment for ordinary love story—French-made; English titles—Landau

6506 **YOUNG DILLINGER**—MD-102m.—Nick Adams, Mary Ann Mobley—5277 (4-28-65)—Typical crime does not pay meller

COMING

DESERT RAVEN, THE—Rachel Roman
GENTLE RAIN, THE—(C)—Christopher George
LEMONADE JOE—Karel Fiala
MAGIC WEAVER, THE—(C)—Fairy Tale
TERROR IN THE CITY—Lee Grant, Richard Bray

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

6417 **ATRAGON**—MD-88m.—(Colorscope)—Japanese cast—5245 (1-20-65)—Good action import for program—Japanese-made

6503 **BEACH BLANKET BINGO**—CMU-98m.—(P.V.;PC))—Frankie Avalon, Annette Funicello, Deborah Walley—5285 (5-26-65)—Teeners will enjoy latest beach bash

6410 **CONQUERED CITY**—M-91m.—David Niven, Bem Gazzara, Lea Massari—5257 (3-3-65)—Wartime meller has names to help—Filmed abroad

6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV;PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.

6512 **DIE, MONSTER, DIE**—MD—80m.—(C;S)—Boris Karloff, Nick Adams, Freda Jackson—5349 (12-1-65)—Colorful horror epic

ECCO—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration

6506 **GO GO MANIA**—MU-70m.—(TS;TC)—The Beatles, The Animals, Hermans Hermits—5285 (5-26-65)—Musical strictly for teens—English made

6509 **HOW TO STUFF A WILD BIKINI**—CC-93m.—(PV; PC)—Annette Funicello, Dwayne Hickman, Brian Donlevy—5301 (7-21-65)—Another wild entry for younger set

403 **LAST MAN ON EARTH, THE**—MD-86m.—Vincent Price—5241 (12-30-64)—Fascinating horror entry—Italian-made

6501 **LOST WORLD OF SINBAD, THE**—MD-90m.—(C; Wide Screen)—Toshiro Mifune—5261 (3-17-65)—Fair import has potential—Japanese-made; dubbed in English

6411 **OPERATION SNAFU**—C-93m.—Alfred Lynch, Sean Connery, Ann Beach—5257 (3-3-65)—Cute British service comedy—English-made

6513 **PLANET OF THE VAMPIRES**—MD—86m.—(CS)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry

6510 **SERGEANT DEADHEAD**—CMU—90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Fred Clark—5309 (8-18-65)—Cute teen comedy has angles to help

6508 **SKI PARTY**—MUC-90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Dwayne Hickman—5293 (6-23-65)—Another gem for teen-agers

6505 **SWINGERS' PARADISE**—C-83m.—(TC; TS)—Cliff Richard, Susan Hampshire—5305 (8-4-65)—Fair comedy for program—English-made

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Alfie		Par.
•After The Fox		UA
•Agent For H-A-R-M-		U
•Apache Uprising		Par.
Agent 8¾	A3	Cont.
Agony And The Ecstasy, The	A2	Fox
All Men Are Apes		Misc.
• Alphabet Murders, The	A2	MGM
Alphaville		For.
•Alvarez Kelly		Col.
•Ambush Bay		UA
Amorous Adventure Of Moll Flanders	B	Par.
•And Now Miguel		U
And So To Bed		For.

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

Andy	A3	U
•Anyone for Venice?		UA
Apache Gold	A1	Col.
•Arabesque		U
Arizona Raiders, The	A2	Col.
•Around the World Under the Sea	A1	MGM
Art of Love	A2	U
•Assault On A Queen		Par.
Atragon	A1	AI
Awful Dr. Orlof, The		For.

B

Baby, The Rain Must Fall	A2	Col.
Bamboie	C	For.
•Battle of the Bulge		WB
Battle of Illa Florita, The	A3	WB
Beach Ball	B	Par.
Beach Blanket Bingo	A2	AI
•Beau Geste		U
Bebo's Girl	A3	Cont.
Bedford Incident, The	A2	Col.
Before the Revolution		For.
• Bible, The		Fox
•Big T.N.T. Show, The		AI
•Big Hand for the Little Lady, A		WB
• Bikini Party in a Haunted House		AI
Billie	A1	UA
•Billy The Kid Vs Dracula		EMB
•Birds Do It		Col.
Black Spurs	A2	Par.
•Blindfold		U
Blood And Black Lace	B	AA
Blood On The Arrow	A2	AA
•Blue Max, The		Fox
• Boy, Did I Get A Wrong Number		UA
Boeing—Boeing	B	Par.
•Born Free		Col.
Bounty Killer, The	A2	EMB
•Boy Cried Murder, The		U
Boy Ten Feet Tall, A	A1	Par.
Brainstorm	A3	WB
Breakfast at Tiffany's-Re	A3	Par.
Bremen Town Musicions, The	A1	FOR
•Brigand of Kandahar, The	A2	Col.
•Bullwhip Griffin		BV
Bunny Lake Is Missing	A3	Col.
Bus Riley's Back In Town	A3	U
Bus, The		Misc.

C

•Cabriola		Col.
Caressed		For.
Carry On Cleo		For.
Casanova '70	B	Emb.
•Cast A Giant Shadow		UA
•Cat, The		EMB
Cavern, The	A2	Fox
Cat Ballou	A2	Col.
•Chase, The		Col.
•Chinese Adventures In China		UA
Cincinnati Kid, The	B	MGM
Circle of Love	C	Cont.
City Of Fear	B	AA
Coast of Skeletons		For.
Clarence The Cross-Eyed Lion	A1	MGM
Collector, The	A4	Col.
•Convict Stage	A2	Fox
Conquered City	A1	A-1
Crack In The World	A2	Par.
Crazy Paradise		For.
Curse Of The Fly, The	A2	Fox
Curse of the Mummy's Tomb, The	A2	Col.
Curse of the Voodoo	B	AA

D

Dark Intruder	A2	U
Darling	A4	Emb.
•Daydreamer, The		Emb.
Dear Brigade	A1	Fox
Dear Heart	A3	WB
•Desert Raven, The	B	AA
Devils of Darkness	B	Fox
Die, Die, My Darling	A3	Col.
Die, Monster, Die		A-I
Dingaka	A3	Emb.
Disorderly Orderly, The	A1	Par.
•Do Not Disturb		Fox
Dr. Goldfoot And The Bikini Machine		AI
Dr. Terror's House Of Horrors	A2	Par.
•Doctor Zhivago		MGM
•Don't Worry, We'll Think Of A Title	A1	UA
•Duel At Diablo		UA

E

East Of Sudan	A1	Col.
Ecco		AI
Eleanor Roosevelt Story, The		Misc.
• El Dorado		Par.
• El Greco		Fox
Escape By Night	A2	AA
Eva	B	For.
Evening with The Royal Ballet An		For.
Eye Of The Needle, The		For.

6416 TABOOS OF THE WORLD—DOC. 97m.—(C)—Narration by by Vincent Price—5273 (4-14-65)—Outstanding, at times shocking, novelty

6419 TOMB OF LIGEIA—MD-81m.—(PC; PV)—Vincent Price Elizabeth Shepherd—5253 (2-17-65)—Good horror entry—English-made

404 UNEARTHLY STRANGER—MD-68m.—John Neville—5241 (12-30-64)—Original sci-fi entry is well done—English-made

6504 WAR-GODS OF THE DEEP—MD-85m.—(Colorscope)—Vincent Price, Tab Hunter, Susan Hart—5293 (6-23-65)—Good programmer

6502 WAR OF THE ZOMBIES, THE—MD-85m.—(C; S)—John Drew Barrymore, Susi Andersen—5281 (5-12-65)—Another Italian spectacle for the program—Italian-made; dubbed in English

TO BE REVIEWED

BIG T.N.T. SHOW, THE—Roger Miller, Joan Baez, Ray Charles and Band
BIKINI PARTY IN A HAUNTED HOUSE—(PV; C)—Tommy Kirk, Deborah Walley, Basil Rathbone
FRANKENSTEIN CONQUERS THE WORLD—Nick Adams
SECRET AGENT FIREBALL—(C; S)—Richard Harrison
SPY IN YOUR EYE—(C)—Dana Andrews, Pier Angeli

BUENA VISTA — DISTRIBUTED DURING THE PAST 12 MONTHS

MONKEY'S UNCLE, THE—C-87m.—(TC)—Tommy Kirk, Annette, Leon Ames—5305 (8-4-65)—Fair Disney family-type comedy
THAT DARN CAT—C-116m.—(TC)—Hayley Mills, Dean Jones—5325 (9-22-65)—Attractive Disney entry for whole family

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
FIGHTING PRINCE OF DONEGAL, THE—(TC)—Peter McEnery, Susan Hampshire—English-made
FOLLOW ME, BOYS—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles
GNOMOBILE, THE—Walter Brennan, Tom Lowell
JUNGLE BOOK, THE—(TC)—Cartoon Feature
LT. ROBIN CRUSOE, U.S.N.—(TC)—Dick Van Dyke, Nancy Kwan
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
UGLY DACHSHUND, THE—(TC)—Dean Jones, Suzanne Pleshette

COLUMBIA — DISTRIBUTED DURING THE PAST 12 MONTHS

APACHE GOLD—W—91m.—(CS; EC)—Lex Barker, Marie Versini—5321 (9-1-65)—Okay lower half western—Filmed abroad; dubbed into English

ARIZONA RAIDERS—W-88m.—(TC; TS)—Audie Murphy, Gloria Talbott—5305 (8-4-65)—Good western entry with color added

65015 BABY, THE RAIN MUST FALL—D-100m.—Lee Remick, Steve McQueen—5245 (1-20-65)—Good drama suffers from some slow spots

BEDFORD INCIDENT, THE—D—102m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts

BUNNY LAKE IS MISSING—D—107m.—(PV)—Carole Lynley, Keir Dullea, Laurence Olivier—5334—(10-20-65)—Exercise in tension and suspense holds interest—Made in England

65026 CAT BALLOU—CW-96m.—(EC)—Jane Fonda, Lee Marvin, Michael Callan—5281 (5-12-65)—Off-beat western is cute and comic

COLLECTOR, THE—D-119m.—(TC)—Terence Stamp, Samantha Eggar—5285 (5-26-65)—Intriguing, off-beat drama

65009 CURSE OF THE MUMMY'S TOMB, THE—MD-81m.—(TS; TC)—Terence Morgan—5249 (2-3-65)—Exploitable horror entry—English-made

65020 DIE, DIE, MY DARLING—MD-97m.—(EC)—Tallulah Bankhead, Stefanie Powers, Maurice Kaufman—5273 (4-14-65)—Good suspense shocker for horror fans—English-made

65013 EAST OF SUNDAN—MD-84m.—(TS; TC)—Anthony Quale, Sylvia Syns—5253 (2-17-65)—Well made escape yarn has Kipling flavor—English-made

66002 GENGHIS KHAN—MD-124m.—(PV; TC) Omar Sharif, Stephen Boyd, James Mason, Francoise Dorleac—5277 (4-28-65)—Impressive adventure entry—Filmed abroad

65010 GORGON, THE—MD-83m.—(EC)—Peter Cushing, Christopher Lee—5249 (2-3-65)—Okay horror entry—English-made

GREAT SIOUX MASSACRE, THE—MD—91m.—(CS;PC)—Joseph Cotten, Pilip Carey, Nancy Kovack—5329 (10-6-65)—Okay programmer

HARVEY MIDDLEMAN, FIREMAN—C-75m.—(C)—Gene Troobnick, Hermione Gingold—5301 (7-21-65)—Simple, amusing offering has satiric bite

HEROES OF TELEMARK, THE—D—131m.—(TC;PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal

KING RAT—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's

LITTLE ONES, THE—MD—66m.—Carl Gonzales, Kim Smith—5325 (9-22-65)—Good programmer-English-made

66001 LORD JIM—D-154m.—(Super Panavision 70; (TC)—Peter O'Toole, James Mason, Curt Jurgens, Dallah Lavi—5257 (3-3-65)—Conrad novel makes for fascinating adventure—Filmed abroad

65017 LOVE HAS MANY FACES—D-105m.—(EC)—Lana Turner, Cliff Robertson, Hugh O'Brian—5253 (2-17-65)—Highly lavish tale for the ladies

65018 MAJOR DUNDEE—MD-124m.—(PV; EC)—Charlton Heston, Richard Harris, Senta Berger—5261 (3-17-65)—Entertaining, action-packed chase film

MICKEY ONE—D—93m.—Warren Beatty, Hurd Hatfield, Alexandria Stewart—5329 (10-6-65)—Unusual offering needs special attention

65016 OUTLAWS IS COMING, THE—C-89m.—Three Stooges, Nancy Kovack—5245 (1-20-65)—Okay entry for kiddie and family trade

THESE ARE THE DAMNED—D-77m.—(Hammerscope)—Macdonald Carey, Shirley Anne Field, Viveca Lindfors—5301 (7-21-65)—Adequate supporting fare—English-made

66004 SHIP OF FOOLS—D—141m.—Vivian Leigh, Simone Signoret, Jose Ferrer—5281 (5-12-65)—A shipload of strangers on a voyage provides interesting film fare .

65021 SYNANON—D-107m.—Edmond O'Brien, Chuck Connors, Stella Stevens, Alex Cord—5282 (5-12-65)—Gripping, well-made drama on effort to aid drug addicts

TREASURE OF SILVER LAKE—W—82m.—(CS; EC)—Lex Barker, Karin Dor—5321 (9-1-65)—Fair western—Filmed abroad

WINTER A-GO-GO—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set

65014 WORLD WITHOUT SUN—DOC-93m.—(C)—Produced by Jacques-Yves Cousteau—5241 (12-30-64)—Fairly interesting under-sea documentary

YOU MUST BE JOKING—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing import—English-made

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule
BIRDS DO IT—(C)—Soupy Sales, Tab Hunter, Doris Dowling
BORN FREE—(PV; C)—Bill Travers, Virginia McKenna
BRIGAND OF KANDAHAR, THE—(C)—Ronald Lewis, Yvonne Romain, Oliver Reed
CABRIOLA—(C)—Marisol, Angel Peralta—Spanish-made
CHASE, THE—(PV; C)—Marlon Brando, Jane Fonda
FOG—(EC)—John Neville, Donald Houston—English-made
FRONTIER HELLCAT—(CS; C)—Elke Sommer, Stewart Granger
LAST OF THE RENEGADES—(CS;C)—Lex Barker
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
MAGIC WORLD OF TOPO GIGIO, THE—(C)—The Italian Mouse
NIGHT OF THE TIGER—(C)—Chuck Connors, Gloria Grahame
NOT FOR HONOR AND GLORY—(PV; C)—Anthony Quinn, Claudia Cardinale
OPERATION PARADISE—(C)—Michael Connors, Dorothy Provine
PROFESSIONALS, THE—(PV;C)—Burt Lancaster, Lee Marvin, Claudia Cardinale
RAGE, THE—(TC)—Glenn Ford, Stella Stevens
RIDE BEYOND VENGENCE—(C)—Chuck Connors
SILENCERS, THE—(PV; C)—Dean Martin, Stella Stevens
THAT MAN IN ISTANBUL—(WS. C)—Horst Bucholz
THREE ON A COUCH—(C)—Jerry Lewis, Janet Leigh
TROUBLE WITH ANGELS, THE—(C)Rosalind Russell, Hayley Mills, Binnie Barnes
WALK, DON'T RUN—Cary Grant, Samatha Eggar, Jim Hutton
WRONG BOX, THE—(C)—John Mills, Ralph Richardson—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

AGENT 8¾—C-98m.—(C)—Dirk Bogarde, Sylva Koscina—5301 (7-21-65)—Amusing espionage entry—English-made

BEBO'S GIRL—D-94m.—Claudia Cardinale, George Chakiris—5237 (12-16-64)—Fair import—Italian-made; English titles

CIRCLE OF LOVE—D-105m.—(EC)—Jane Fonda, Maurice Ronet, Catherine Spaak—5269 (3-31-65)—Affairs of the bedroom best suited for adult art and exploitation spots—Filmed abroad; dubbed in English

GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English

KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese made; English titles

LOVE GODDESSES, THE—COMP.-82m.—Stars of yesteryear—5258 (3-3-65)—Exploitable, moderately successful compilation of film clips

RAILROAD MAN, THE—D—105m.—Pietro Germi, Luisa Delia Noce, Sylva Koscina—5339 (10-20-65)—Fine import—Italian-made; English titles

TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Fiimed in Italy—English language
UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made

COMING

FLAME AND THE FIRE—
OMICRON—Renato Salvatori
LOLLIPOP COVER—Don Gordon
WALK IN THE SHADOW—
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

BOUNTY KILLER, THE—W-92m.—(TC;TS)—Dan Duryea, Rod Cameron, Audrey Dalton—5294 (6-23-65)—Okay western program
CASANOVA '70—C-113m.—(C)—Marcello Mastroianni, Virna Lisi—5305 (8-4-65)—Fun and romance Italian style Italian-made; English titles.
DARLING—D—122m.—Laurence Harvey, Dirk Bogarde, Julie Christie—5309 (8-18-65)—Intriguing entry for adults—English-made
DINGAKA—MD-98m.—(C)—Stanley Baker, Juliet Prowse—5285 (5-26-65)—Off beat tale of African native's search for vengeance is okay programmer—Filmed abroad
FASCIST, THE—CD-102m.—Ugo Tognazzi, Georges Wilson—5297 (7-7-65)—Amusing tale of ironies of war—Italian-made; English titles
GITI—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences
IL SUCCESSO—D-103m.—Vittorio Gassman, Anouk Aimee—5286 (5-26-65)—Interesting import—Italian-made; English titles
ITALIANO BRAVA GENTE—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles
KIMBERLEY JIM—D-82m.—(WS; C)—Jim Reeves, Madeleine Usher—5278 (4-28-65)—Pleasant programmer—Filmed abroad
LITTLE NUNS, THE—CD—101m.—Catherine Spaak, Didi Perego, Umberto D'Orsi—5325 (9-22-65)—Cute offering for program—Filmed abroad; dubbed in English
MARRIAGE ITALIAN STYLE—D-102m.—(EC)—Sophia Loren, Marcello Mastroianni—5241 (12-30-64)—Interesting import with potent names—Italian-made; English titles
REQUIEM FOR A GUNFIGHTER—W-91m.—(TS; TC)—Rod Cameron, Stephen McNally—5297 (7-7-65)—Fair western
SEASIDE SWINGERS—CMU-94m.—(CS; TC)—John Leyton, Mike Sarne, Freddie and the Dreamers—5289 (6-9-65)—Amusing programmer aimed at teens—English-made
SECRET OF MAGIC ISLAND, THE—NOV-63m.—(EC)—Narration by Philip Tonken—5278 (4-28-65)—Cute bit of fluff strictly for kiddies—French-made
2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65)—Spoof of spies offers cute entertainment—English-made
THREE PENNY OPERA—MU-83m.—(EC)—Curt Jurgens, Hildegarde Neff, Sammy Davis Jr.—5237 (12-16-64)—Mediocre film of famous stage offering—German-made; dubbed in English
VILLAGE OF THE GIANTS—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

BILLY THE KID VS DRACULA—(C)—John Carradine, Chuck Courtney
CAT, THE—(WS; C)—Dwayne Redland, Peggy Ann Gardner
DAYDREAMER, THE—(Live Action and Animagic)—Jack Gilford
MAN CALLED ADAM, A—Sammy Davis, Jr., Louis Armstrong, Ossie Davis
MAD MONSTER PARTY—(Animagic) Boris Karloff
OSCAR, THE—(WS, EC)—Stephen Boyd, Elke Summer, Milton Berle
PARANOIA—Marcello Mastroianni, Catherine Speak
PLACE CALLED GLORY, A—(TC; CS)—Lex Barker, Marrianne Koch
TENTH VICTIM, THE—Marcello Mastroianni, Ursula Andress, Elsa Martinelli
TRAMPLERS, THE—(CS; EC)—Gordon Scott, Joseph Cotten

MGM — DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **CINCINNATI KID, THE**—D—101m.—(MC)—Steve McQueen, Edward G. Robinson, Ann-Margret—5335 (10-20-65)—Well cast and produced drama will need sales push to offset relatively limited appeal of theme
6519 **CLARENCE, THE CROSS-EYED LION**—C-98m.—(MC)—Marshall Thompson, Betsy Drake—5254 (2-17-65)—Whimsical farce is fine family offering
6518 **GIRL HAPPY**—CMU-96m.—(PV; MC)—Elvis Presley, Shelley Fabares—5246 (1-20-65)—Okay Presley entry
GREAT SPY MISSION, THE—See Operation Crossbow
GREED IN THE SUN—MD—112m.—(CS)—Jean-Paul Belmondo, Andrea Parisy—5325 (9-22-65)—Neat adventure import—French-made; Enylish titles
6522 **GUNFIGHTERS OF CASA GRANDE**—W-92m.—(CS;MC)—Alex Nicol, Diana Lorys—5274 (4-14-65) Big scale western lacking in names—Filmed abroad
6606 **HARUM SCARUM**—CMU—85m.—(MC)—Elvis Presley, Mary Ann Mabley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw.
6521 **HERCULES, SAMSON AND ULYSSES**—MD-85m.—(EC)—Kirk Morris, Richard Lloyd—5282 (5-12-65)—Italian-made spectacle with legendary heroes—Italian-made; dubbed in English
6609 **HILL, THE**—D—120m.—Sean Connery, Harry Andrews, Ian Bannen—5329 (10-6-65)—Pewerful, grim drama of life in a military prison—English-made
6523 **HYSTERIA**—MD-86m.—Robert Webber, Lelia Goldoni—5269 (3-31-65)—Muddled meller for program—English-made
6524 **JOY IN THE MORNING**—D-103m.—(MC)—Richard Chamberlain, Yvette Mimieux—5261 (3-17-65)—Romantic drama should have strong appeal for young adults
LAUREL AND HARDY'S LAUGHING '20's—COMP—91m.—Laurel and Hardy—5309 (8-18-65)—Nostalgic Robert Youngson compilation of old comedies provides laughs
6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences
6602 **ONCE A THIEF**—MD—107m.—(PV)—Alain Delon, Ann-Margret, Van Heflin—5321 (9-1-65)—Effective tale of a loser
6529 **OPERATION CROSSBOW (THE GREAT SPY MISSION)**—D-116m.—(PV, MC)—Sophia Loren, George Peppared, Trevor Howard—5274 (4-14-65)—Well-made, exciting tale of espionage in war
PATCH OF BLUE, A—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences
6514 **QUICK BEFORE IT MELTS**—C-98m.—(PV; MC)—George Maharis, Anjanette Comer, Robert Morse—5238 (12-16-64)—Amusing comedy
6516 **ROUNDERS, THE**—C-85m.—(PV; MC)—Glenn Ford, Henry Fonda—5246 (1-20-65)—Adult western horse story
6520 **SANDOKAN THE GREAT**—MD-110m.—(TS; TC)—Steve Reeves—5274 (4-14-65)—Action packed jungle adventure—Italian-made; dubbed in English
SANDPIPER, THE—D-116m.—(PV; MC)—Elizabeth Taylor, Richard Burton—5297 (7-7-65)—Lush Taylor-Burton love story is boxoffice natural
6604 **SECRET OF MY SUCCESS, THE**—C—112m.—(PV;MC)—Shirley Jones, Stella Stevens, James Booth—5330 (10-6-65)—Cute comedy—Filmed abroad
6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest
6526 **SHE**—MD-106m.—(CS; TC)—Ursula Andress, John Richardson—5274 (4-14-65)—Large scale film version of famous novel is exploitable—English-made
6515 **SIGNPOST TO MURDER**—D-79m.—(PV)—Stuart Whitman, Joanne Woodward—5238 (12-16-64)—Bizarre whodunit for program—English-made
VICE AND VIRTUE—MD—103m.—Annie Girardot, Catherine Deneuve, Robert Hossein—5262 (3-17-65)—Nazis in occupied France subject of strong Roger Vadim film—French-made; dubbed in English
WHERE THE SPIES ARE—MD—110m.—(PV;C)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad
WHEN THE BOYS MEET THE GIRLS—MU—110m.—(PV;MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set
YELLOW ROLLS-ROYCE, THE—122m.—(MC; PV)—Rex Harrison Shirley MacLaine, Ingrid Bergman, Omar Shariff—5246 (1-20-65)—Names should make this episodic offering a boxoffice natural—English-made
6517 **YOUNG CASSIDY**—D-110m.—(TC)—Rod Taylor, Flora Robson—5258 (3-3-65)—Fine drama for discriminating audiences—Made in England
6525 **ZEBRA IN THE KITCHEN**—CD-93m.—(MC)—Jay North, Martin Milner, Joyce Meadows—5262 (3-17-65)—Okay family picture especially for kid matinees

COMING

ALPHABET MURDERS, THE—Tony Randall, Anita Ekberg—English-made
AROUND THE WORLD UNDER THE SEA—(Panavision 65, MC)—Lloyd Bridges, Brian Kelly, Shirley Eaton
DOCTOR ZHIVAGO—(PV; MC)—Omar Sharif, Rita Tushingham, Tom Courtenay, Alec Guinness

F

Face of Fu Manchu, The	A1	For.
Family Jewels, The	A1	Par.
Fanny Hill		For.
●Fantastic Voyage		Fox
Fascist, The		EMB.
Ferry Cross The Mercey	A1	UA
Fiendish Ghouls, The		For.
•Fighting Prince of Donegal, The.		BV
Finger On the Trigger		AA
●Fine Madness, A		WB
●Flame and the Fire		Cont.
●Flight Of The Phoenix, The		Fox
Flower Drum Song-Re	A2	U
Fluffy	A1	U
●Fog		Col.
●Follow Me, Boys		BV
Fool Killer, The	A2	AA-Landau
Fort Courageous	B	Fox
●Fortune Cookie, The		UA
●Frankenstein Conquers The World		A-I
Frankenstein Meets the Space Monsters		AA
●Frankie and Johnny		UA
Friends of the Family		For.
●Frontier Hellcat		Col.
•Funny Thing Happened On The Way To The Forum, A		UA

G

Genghis Khan	A3	Col.
●Gentle Rain, The		AA
Ghidrah, The Three-Headed Monster	A2	Cont.
●Ghost And Mr. Chicken, The		U
Girl Happy	B	MGM
Girls On The Beach	B	Par.
Girl	A1	EMB
●Glass Bottom Boat, The		MGM
Glory Guys, The	A2	UA
● Gnomobile, The		BV
Go-Go Big Beat		For.
Go Go Mania	A1	A-I
Great Race, The	A1	WB
Great Sioux Massacre, The	A2	Col.
Greatest Story Ever Told, The	A1	UA
Greed In The Sun	A3	MGM
●Group, The		UA
Great Spy Mission, The (See Operation Crossbow)		MGM
Gunfighters, At Casa Grande	A2	MGM
Gunmen Of The Rio Grande		AA
●Gunpoint		U
Guns Of August	A1	U

H

Hallelujah Trail, The	A1	UA
Hansel and Gretel	A1	For.
Harum Scarium	A2	MGM
Harlow	B	Misc.
Harlow	A3	Par.
●Harper		WB
Harvey Middleman, Fireman	A2	Col.
Having A Wild Weekend	A3	WB
●Hawaii		UA
Help!	A1	UA
Hercules Against the Moon Men		For.
Hercules, Samson and Ulysses	A1	MGM
Hercules vs The Giant Warriors		For.
Heroes Of Telemark		Col.
High Infidelity	C	For.
High Wind In Jamaica, A	A2	Fox
Hill, The	A4	MGM
●Hold On!		MGM
Horrors Of Spider Island		Misc.
Horrible Dr. Hichcock, The		For.
●Hotel Paradiso		MGM
Hours Of Love, The		For.
How To Murder Your Wife	A3	UA
•How To Steal A Million Dollars And Live Happily Ever After		Fox
How To Stuff A Wild Bikini	B	A-I
Human Duplicators		AA
Hush, Hush, Sweet Charlotte	A3	Fox
Hysteria	A3	MGM

I

•Idol, The		Par.
I Saw What You Did	A3	U
I'll Take Sweden	B	UA
Il Successo	A3	EMB
Image Of Love	C	Misc.
Imitation Of Life-Re	A3	U
● Incident At Phantom Hill, The	A1	U
In Harm's Way	B	Par.
●Inside Daisy Clover		WB
Italiano Brava Gente	A3	EMB
Ipcress File, The	A2	U
●Is Paris Burning?		Par.

J

Johnny Nobody		For.
●Johnny Reno		Par.
●Johnny Tiger		U

Joy In The Morning	A3	MGM
•Judith		Par.
Juliet of the Spirits		For.
•Jungle Book, The		BV

K

•Khartoum		UA
•Kid Rodelo		Par.
King And Country		For.
Kimberley Jim	A2	Emb.
King Rat	A3	Col.
Kiss Me, Stupid	C	Misc.
Knack, The	A4	UA
Knockout		Misc.
Kwaidan		Cont.

L

La Boheme	A2	WB
		MGM
•Lady L		
Last Man On Earth, The	A2	AI
•Last of the Renegades		Col.
•Last of the Secret Agents, The		Par.
Laurel and Hardy's Laughing 20's	AI	MGM
•Lemonade Joe		AA
•Lt. Robin Crusoe, U.S.N.		BV
•Life At The Top		For.
Life Upside Down		MGM
•Liquidator, The		
Little Nuns, The	AI	Emb.
Little Ones, The	A2	Col.
•Little Prince And The Eight-Headed Dragon, The		Col.
Living It Up-Re	AI	Par.
•Lollipop Cover		Cont.
Lord Jim	A2	Col.
•Lord Love A Duck		UA
Lost World Of Sinbad	B	A-I
Love And Kisses	A2	U
Love Goddesses	C	Cont.
Love Has Many Faces	B	Col.
Love In Four Dimensions	C	For.
Loved One, The	B	MGM

M

Mad Executioners, The	A2	Par.
•Mad Monster Party		EMB
•Madame X		U
•Made In Paris		MGM
•Mademoiselle		UA
Maedchen In Uniform	A2	For.
•Magic Weaver, The		AA
•Magic World of Topo Gigio, The	AI	Col.
Major Dundee	A2	Col.
Male Hunt	B	For.
•Man Called Adam, A		Emb.
•Man Could Get Killed, A		U
Man From Button Willow, The	AI	Misc.
Man In The Dark	A3	U
Mara Of The Wilderness	AI	AA
Marriage-Italian Style	A•	Emb.
Marriage On The Rocks	B	WB
Married Woman, The	C	For.
Masquerade	A2	UA
•Maya		MGM
McHale's Navy Joins the Air Force	AI	U
Mickey One	A3	Col.
Mirage	A2	U
•Mister Buddwing		MGM
Mister Moses	A2	UA
•Modesty Blaise		Fox
Moment Of Truth, The	A4	For.
•Moment To Moment	A3	U
•Monkeys Go Home		BV
Monkey's Uncle, The	AI	BV
•Money Trap, The	B	MGM
Morituri (The Saboteur)	A3	Fox
Murieta	AI	WB
Mutiny In Outer Space		AA
My Baby Is Black		For.
My Blood Runs Cold	A2	WB
My Fair Lady	AI	WB
•My Last Duchess		Par.

N

Naked Brigade, The	A2	U
•Naked Prey, The	B	Par.
Nanny, The	A3	Fox
Nasty Rabbit, The		Misc.
•Nevada Smith		Par.
Never Too Late	A3	WB
New Angels, The	C	For.
•New World, A		UA
•Night of The Grizzly		Par.
•Night of The Tiger		Col.
Night Walker, The	A2	U
Nobody Waved Goodbye	A2	Misc.
None But The Brave	A2	WB
•Not For Honor and Glory		Col.

GLASS BOTTOM BOAT, THE—(PV, MC)—Doris Day, Rod Taylor
HOLD ON!—Herman's Hermits
HOTEL PARADISO—(PV; C)—Alec Guinness, Gina Lollobrigida
LIQUIDATOR, THE—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—English-made
LADY L—(PV;EC)—Sophia Loren, Paul Newman, David Niven
MADE IN PARIS—(PV; MC)—Ann-Margret, Louis Jourdan
MAYA—(PV; MC)—Clint Walker, Jay North
MISTER BUDDWING—James Garner, Jean Simmons, Suzanne Pleshette
MONEY TRAP, THE—(PV)—Glenn Ford, Elke Sommer
SINGING NUN, THE—Debbie Reynolds, Chad Everett, Ricardo Montalban, Greer Garson
SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
THERE'S NO PLACE LIKE SPACE—(PV; MC)—Herman's Hermits
13—Deborah Kerr, David Niven, Flora Robson

PARAMOUNT DISTRIBUTED DURING THE PAST 12 MONTHS

6420 **AMOROUS ADVENTURES OF MOLL FLANDERS, THE**—C-126m.—(PV;TC)—Kim Novak, Richard Johnson, Angela Lansbury—5286 (5-26-65)—Naughty but nice funfest for adults—Made in England
6515 **BEACH BALL**—CMU—83m.—(TC)Edd Byrnes, The Supremes—5530 (10-6-65)—Okay entry for teen set
6414 **BLACK SPURS**—W-81m.—(TC; TS)—Rory Calhoun, Terry Moore, Linda Darnell, Scott Brady—5282 (5-12-65)—Satisfactory action for western fans with names to help
6508 **BOEING,BOEING**—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funmakers in furious frolic about sex
6407 **BOY TEN FEET TALL, A**—D-88m.—(CS; TC)—Edward G. Robinson, Constance Cummings, Fergus McClelland—5246 (1-20-65)—Interesting entry for young and old alike—Filmed abroad
R6505 **BREAKFAST AT TIFFANY'S**—C—115m.—(TC)—Audrey Hepburn, George Peppard—5322 (9-1-65)—Reissue of sophisticated entry is best for big city spots
6410 **CRACK IN THE WORLD**—MD-96m.—(TC)—Dana Andrews, Janette Scott—5254 (2-17-65)—Good science fiction entry
6406 **DISORDERLY ORDERLY, THE**—C-90m.—(TC)—Jerry Lewis,Susan Oliver—5238 (12-16-64)—Typical Jerry Lewis farce primarly for kids
6415 **DR. TERROR'S HOUSE OF HORRORS**—D-98m.—(TC)—Peter Cushing, Christopher Lee—5275 (4-14-65)—Off-beat horror entry has interest—English-made.
6422 **FAMILY JEWELS, THE**—C-100m.—(TC)—Jerry Lewis, Donna Butterworth—5294 (6-23-65)—Typical Lewis zaniness strictly for his fans
6419 **GIRLS ON THE BEACH, THE**—MU-80m.—(TC)—Martin West, Noreen Corcorah, The Crickets, The Beach Boys, Lesley Gore—5282 (5-12-65)—Bikinis plus rock 'n' roll add up to teen fun
6423 **HARLOW**—D-125m.—(PV; TC)—Carroll Baker, Martin Balsam, Red Buttons—5297 (7-7-65)—Well-made, interesting biofilm about yesterday's love goddess
6418 **IN HARM'S WAY**—D-165m.—(PV)—John Wayne, Kirk Douglas, Patricia Neal—5269 (3-31-65)—Impressive entertainment should register well with general audiences
R6502 **LIVING IT UP**—CMU—95m.—(TC)—Dean Martin, Jerry Lewis, Janet Leigh—5322 (9-1-65)—High rating comedy reissue
6516 **MAD EXECUTIONERS, THE**—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English
R6501 **PARDNERS**—C—88m.—(TC)—Dean Martin, Jerry Lewis, Lori Nelson—5322 (9-1-65)—Amusing reissue of western spoof has names, laughs and music
R6408 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles, John Gavin, Janet Leigh—5247 (1-20-65)—Reissue is rare experience in horror—(Reissue)
6507 **RED LINE 7000**—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults
6510 **REVENGE OF THE GLADIATORS**—MD—100m.—(TC;TS)—Roger Browne—5326 (9-22-65)—Action entry okay for program—Filmed abroad; dubbed in English
R6506 **SABRINA**—CD—113m.—Humphrey Bogart, Audrey Hepburn, William Holden—5322 (9-1-65)—High rating reissue
6514 **SANDS OF THE KALAHARI**—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagrey in the struggle for survival—Made in Africa
6511 **SEVEN SLAVES AGAINST THE WORLD**—MD—96m.—(TS;TC)—Roger Browne—5331 (10-6-65)—Will please kids and action fans —Italian-made; dubbed in English
6503 **SITUATION HOPELESS—BUT NOT SERIOUS**—CD—97m.—Sir Alec Guinness, Michael Connors, Robert Redford—5330 (10-6-65) —Entertaining entry—Filmed abroad
6513 **SKULL, THE**—D—83m.—(TC; TS)—Peter Cushing, Christopher Lee, 5322 (9-1-65)—Interesting horror entry—Filmed abroad
SLENDER THREAD, THE—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller
6421 **SONS OF KATIE ELDER, THE**—W-122m.—(PV; TC)—John Wayne, Dean Martin, Martha Hyer—5298 (7-7-65)—Very good big scale western
SPY WHO CAME IN FROM THE COLD, THE—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad
6409 **SYLVIA**—D-115m.—Carroll Baker, George Maharis, Edmond O'Brien—5249 (2-3-65)—Interesting drama for adults
6512 **TOWN TAMER**—W-89m.—(TC; TS)—Dana Andrews, Terry Moore, Pat O'Brien—5302 (7-21-65)—Okay western
R6413 **WORLD OF SUZIE WONG, THE**—D-129m.—(TC)—William Holden, Nancy Kwan—5262 (3-17-65) High rating, colorful screen version of hit book and play—Reissue
6411 **YOUNG FURY**—W-80m.—(TS; TC)—Rory Calhoun, Virginia Mayo, John Agar—5249 (2-3-65)—Okay western for program

COMING

ALFIE—(TS; TC)—Michael Caine, Shelly Winters—English-made
APACHE UPRISING—(TS; TC)—Rory Calhoun, Corinne Calvert, Lon Chaney
ASSAULT ON A QUEEN—(TC)—Frank Sinatra, Virna Lisi, Tony Franciosa
ELDORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
IDOL, THE—Jennifer Jones, John Leyton—English-made
IS PARIS BURNING?—(PV)—Kirk Douglas, Leslie Caron
JOHNNY RENO—(TS; TC)—Dana Andrews, Jane Russell, Lyle Bettger
JUDITH—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins
KID RODELO—Don Murray, Janet Leigh, Broderick Crawford
LAST OF THE SECRET AGENTS, THE—(TC)—Marty Allen, Steve Rossi
MY LAST DUCHESS—(PU)—Tony Curtiss, Rosanna Schiffing
NAKED PREY, THE—(PV; TC)—Cornel Wilde
NEVADA SMITH—(PV; EC)—Steve McQueen, Karl Malden
NIGHT OF THE GRIZZLY—(TC; TS)—Clint Walker, Martha Hyer
PARADISE, HAWAIIAN STYLE—(TC)—Elvis Presley
PROMISE HER ANYTHING—(TC)—Warren Beatty, Leslie Caron—English-made
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters.
SECONDS—Rock Hudson, Salome Jens
SWINGER, THE—(TC)—Tony Franciosa, Ann Margret
THIS PROPERTY IS CONDEMNED—(TS; TC)—Natalie Wood, Robert Redford
WACO—(TC)—Howard Keel, Jane Russell

20TH CENTURY-FOX DISTRIBUTED DURING THE PAST 12 MONTHS

566 **AGONY AND THE ECSTASY, THE**—D—140m.—(Todd-AO; DC)—Charlton Heston, Rex Harrison, Diane Cilento—5326 (9-22-65)—High rating roadshow drama about Michelangelo and his works
CAVERN, THE—D—83m.—John Saxon, Brian Aherne, Rosanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad
517 **CURSE OF THE FLY, THE**—(CS)—D—86m.—Brian Donlevy, Carole Gay—5322 (9-1-65)—Okay programmer—English-made
503 **DEAR BRIGITTE**—C-100m.—(CS; DC)—James Stewart, Billy Mumy, Brigitte Bardot—5250 (2-3-65)—Amusing comedy
518 **DEVILS OF DARKNESS**—D—88m.—(DC)—William Sylvester, Hubert Noel, Tracy Reed—5322 (9-1-65)—Interesting programmer on the supernatural—Filmed abroad
516 **FORT COURAGEOUS**—W—72m.—Fred Bier, Donald Barry, Hanna Landy—5278 (4-28-65)—Okay Programmer
513 **HIGH WIND IN JAMAICA, A**—D-104m.—(CS;DC)—Anthony Quinn, Lila Kedrova, James Coburn—5286 (5-26-65)—Off-beat drama can go art or regular
504 **HUSH, HUSH, SWEET CHARLOTTE**—D-133m.—Bette Davis, Olivia de Havilland, Joseph Cotten, Agnes Moorehead—5247 (1-20-65)—Highly effective horror entry
520 **MORITURI (THE SABOTEUR)**—D—123m.—Marlon Brando, Yul Brynner, Janet Margolin—5302 (7-21-65)—Tense drama of adventure and intrigue on a doomed ship

NANNY, THE—D—93m.—Bette Davis, Wendy Craig, William Dix—5336 (10-20-65)—Absorbing psychological drama—English-made

802 PLEASURE SEEKERS, THE—CD-107m.—(CS; DC)—Ann-Margret, Tony Francisca, Carol Lynley—5242 (12-30-64)—Entertaining entry

427 RAIDERS FROM BENEATH THE SEA—MD-73m.—Ken Scott, Merry Anders—5247 (1-20-65)—Fair programmer

RETURN OF MR. MOTO, THE—MD—71m.—Henry Silva, Suzanne Lloyd—5351 (12-1-65)—Fair lower half entry

523 REWARD, THE—D—922m.—(CS; DC)—Max Von Sydow, Yvette Mimeux, Efram Zimbalist, Jr.—5326 (9-22-65)—Effective drama

SABOTEUR, THE—See Morituri

555 SOUND OF MUSIC, THE—MU-174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad

SPACEFLIGHT IC-1—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England

560 THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES—C-133m.—(Todd-AO-DC)—Stuart Whitman, Sarah Miles, Robert Morley—5289 (6-9-65)—Funny, colorful spectacle looks like solid popular entertainment.

514 UP FROM THE BEACH—D-99m.—(CS)—Cliff Robertson, Irina Demick, Marius Goring, Red Buttons—5289 (6-9-65)—Fairly interesting tale of people in war

515 VON RYAN'S EXPRESS—MD—117m.—(DC)—Frank Sinatra, Trevor Howard—5286 (5-26-65)—Good Action and suspense entry

508 WAR PARTY—W-72m.—Michael T. Mikler, Davey Davison, Donald Barry—5262 (3-17-65)—Okay Programmer

521 WILD ON THE BEACH—CMU—77m.—Frankie Randall, Sherry Jackson—5323 (9-1-65)—Mild rock 'n' roll entry for program

ZORBA, THE GREEK—D-142m.—Anthony Quinn, Alan Bates, Irene Papas—5238 (12-16-64)—Fine drama—Filmed in Greece—International Classics

COMING

BIBLE, THE—Peter O'Toole, Ava Gardner, John Huston
BLUE MAX, THE—George Peppard, James Mason, Ursula Andress
CONVICT STAGE—Harry Lautor, Donald Barry
DO NOT DISTURB—(CS; DC)—Doris Day, Rod Taylor
EL GRECO—(C)—Mel Ferrer, Rosanna Schiaffino
FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien
FLIGHT OF THE PHOENIX, THE—James Stewart, Peter Finch, Ernest Borgnine
HOW TO STEAL A MILLION DOLLARS AND LIVE HAPPILY EVER AFTER—(PV; DC)—Audrey Hepburn, Peter O'Toole, Charles Boyer
MODESTY BLAISE—Dirk Bogarde, Terence Stamp
ONE MILLION YEARS B. C.—John Richardson, Raquel Welch
OUR MAN FLINT—(CS; DC)—James Coburn, Gila Gulan, Lee J. Cobb
OUTLAWS OF RED RIVER, THE—George Montgomery
SAND PEBBLES, THE—Steve McQueen, Candice Bergen, Richard Attenborough
STAGECOACH—(CS; DC)—Ann-Margret, Michael Connors, Red Buttons
WEEKEND AT DUNKIRK—(DC)—Jean-Paul Belmondo, Catherine Spaak

UNITED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

6514 BILLIE—CMU—87m.—(TC; TS)—Patty Duke, Warren Berlinger, Jim Backus—5323 (9-1-65)—Wholesome, heart-warming comedy for family trade—Chrislaw

6502 FERRY CROSS THE MERSEY—MU-86m.—Gerry and The Pacemakers—5250 (2-3-65)—Rock 'n' roll for teen-agers—English-made—(Brian Epstein)

6511 GLORY GUYS, THE—CD-112m.—(PV; DC)—Tom Tryon, Harve Presnell, Senta Berger—5302 (7-21-65)—Lively outdoor yarn about Indian fighters—Levy-Gardner-Laven

6501 GREATEST STORY EVER TOLD, THE—D-194m.—(CN; TC)—Max Von Sydow, Dorothy McGuire, Charlton Heston—5254 (2-17-65)—A production of note—Stevens

6512 HALLELUJAH TRAIL, THE—C-167m.—(Cinerama; TC—Burt Lancaster, Lee Remick—5294 (6-23-65)—The west at its wildest makes for an unusual comic entry—Mirisch

6513 HELP!—CMU—90m.—(EC)—The Beatles—5310 (8-18-65)—Beatlemania strikes again—Shenson—Filmed abroad

6503 HOW TO MURDER YOUR WIFE—C-118m.—(TC)—Jack Lemmon, Vira Lisi, Terry-Thomas—5247 (1-20-65)—Fun entry is good for many laughs but could use trimming—Axelrod

6509 I'LL TAKE SWEDEN—C-96m.—(TC)—Bob Hope, Tuesday Weld, Frankie Avalon—5290—(6-9-65)—Hope, bikinis, and rock 'n' roll provide summer-weight fun—Small

790 KNACK, THE—AND HOW TO GET IT—C-84m.—Rita Tushingham, Ray Brooks, Michael Crawford—5299 (7-7-65)—Wacky Comedy seems good bet for art and specialty spots—English-made—Lopert

6508 MASQUERADE—CAD-101m.—(EC)—Cliff Robertson, Jack Hawkins—5278 (4-28-65—Entertaining comedy adventure—Filmed abroad—Novus

6506 MR. MOSES—CD-113m.—(PV; TC)—Robert Mitchum, Carroll Baker—5275 (4-14-65)—Off-beat African adventure comedy is thoroughly entertaining—Ross-Talbot

6504 RAGE TO LIVE, A—D—101m.—(PV)—Suzanne Pleshette, Bradford Dillman, Ben Gazzara—5327 (9-22-65)—"Soap opera" type offering may be best for femmes—Mirisch

6515 RETURN FROM THE ASHES—D—105m.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-20-65)—Intriguing drama—Filmed abroad—Mirisch

6505 SATAN BUG, THE—MD-114m.—(PV; DC)—George Maharis, Richard Basehart, Anne Francis—5262 (3-17-65)—Suspenseful yarn loaded with action and thrills—Mirisch-Kappa

6601 THOUSAND CLOWNS, A—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of state play—Harrell

6507 TRAIN, THE—D-133m.—Burt Lancaster, Paul Scofield, Jeanne Moreau—5259 (3-3-65)—High rating war-time adventure entry—Filmed in France

6510 WHAT'S NEW PUSSYCAT?—C-108m.—(TC)—Peter Sellers, Peter O'Toole, Romy Schneider—5294 (6-23-65)—Wacky comedy has angles to sell—Filmed abroad—Feldman

COMING

AMBUSH BAY—Hugh O'Brian, Mickey Rooney—Courageous
ANYONE FOR VENICE?—Rex Harrison, Maggie Smith, Capucine—Feldman
AFTER THE FOX—(C)—Peter Sellers, Victor Mature—Montoro
BOY, DID I GET THE WRONG NUMBER—(TC)—Bob Hope, Elke Sommer—Small
CAST A GIANT SHADOW—(PV; C)—Kirk Douglas, Santa Berger, Frank Sinatra—Mirisch
DON'T WORRY, WE'LL THINK OF A TITLE—Morey Amsterdam, Rose Marie—Schenck
DUEL AT DIABLO—(C)—James Garner, Sidney Poitier, Bibi Andersson
FRANKIE AND JOHNNY—(TC)—Elvis Presley—Admiral
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford
CHINESE ADVENTURES IN CHINA—(C)—Jean Paul Belmondo-Ursula Andress
FORTUNE COOKIE, THE—Jack Lemmon, Walter Matthau—Mirisch
GROUP, THE—(WS; C)—Candice Bergen, James Broderick—Feldman
HAWAII—(PV; C)—Julie Andrews, Max Von Sydon—Mirisch
LORD LOVE A DUCK—(C)—Roddy McDowall, Tuesday Weld—Charleston
KHARTOUM—(PV 70, TC)—Charlton Heston, Laurence Olivier
MADEMOISELLE—Jeanne Moreau Ettore Manni—Woodfall
NEW WORLD, A—Nino Castelnova, Christine De La Roche-Saltzman
RUSSIANS ARE COMING, THE—Alan Arkin, Jonathan Winters, Eva Marie Saint
SAILOR FROM GIBRALTOR—Jeanne Moreau, Ian Bannen—Woodfall
10:30 P.M. SUMMER—Melina Mercouri, Peter Finch
THUNDERBALL—(PV, TC)—Sean Connery—Bernard Lee, Lois Maxwell
VIVA MARIA—(C)—Brigette Bardot, Jeanne Moreau, George Hamilton—Dancigers-Malle
WHAT DID YOU DO IN THE WAR, DADDY? —(C)—James Coburn, Dick Shawn—Mirisch

UNIVERSAL DISTRIBUTED DURING THE PAST 12 MONTHS

6530 ANDY—D-86m.—Norman Alden—5250 (2-3-65)—Off-beat character study for art and specialty houses

6517 ART OF LOVE, THE—C-99m.—(TC)—James Garner, Elke Sommer, Dick Van Dyke—5283 (5-12-65)—Amusing comedy has names to help

6507 BUS RILEY'S BACK IN TOWN—D—93m.—(EC)—Ann-Margaret, Michael Parks—5263 (3-17-65)—Portrayal of boy maturing in fast company has James Dean touch

6525 DARK INTRUDER—MD-59m.—Leslie Nielsen, Gilbert Green, Judi Meredith—5306 (8-4-65)—Okay program filler

6512 FLOWER DRUM SONG—MU-131m.—(TC; PV)—Nancy Kwan, James Shigeta—5287 (5-26-65)—Reissue, is highly entertaining, pleasure-packed musical—Reissue

6513 FLUFFY—C-92m.—(C)—Tony Randall, Shirley Jones—5275 (4-14-65)—Cute comedy for youngsters and family audiences

6502 GUNS OF AUGUST, THE—DOC-99m.—Created and produced by Nathan Kroll—5239 (12-16-64)—Interesting documentary on World War I

6524 IPCRESS FILE, THE—MD-108m.—(TS; TC)—Michael Caine, Nigel Green—5298 (7-7-65)—Good espionage entry—English-made

6511 IMITATION OF LIFE—D—124m.—(EC)—Lana Turner, John Gavin, Sandra Dee— 5287 (5-26-65)—Reissue is high rating drama—Reissue

6522 I SAW WHAT YOU DID—MD-82m.—Joan Crawford, John Ireland, Andi Garrett, Sharyl Locke—5283 (5-12-65)—Good suspense programmer

6527 LOVE AND KISSES—CMU—87m.—(TC)—Rick Nelson, Kristin Nelson, Jack Kelly—5310 (8-10-65)—Amusing entry with angles for teens

6506 MAN IN THE DARK—D-78m.—William Sylvester, Barbara Sheily—5250 (2-3-65)—Okay programmer—English-made

O

• Oh Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feeling So Sad		Par.
• Omicron		Cont.
Once A Thief	A3	MGM
• One Million Years B. C.		Fox
Operation C.I.A.	A2	AA
• Operation Paradise		Col.
Operation SNAFU	A3	AI
Operation Crossbow (The Great Spy Mission)	A1	MGM
• Oscar, The		EMB
• Othello		WB
• Our Man Flint		Fox
• Out of Sight		U
Outlaws Is Coming, The	A1	Col.
• Outlaws Of Red River, The		Fox

P

• Paradise, Hawaiian Style		Par.
Pardners-Re	A1	Par.
• Paranioa		Emb.
Paris Secret		For.
Patch of Blue, A	A3	MGM
Pawnbroker, The	C	AA-Landau
Pinocchio In Outer Space	A1	U
• Place Called Glory, A		EMB
Planet of the Vampires, The		AI
Playground, The		Misc.
Pleasure Seekers, The	B	Fox
• Professionals, The		Col.
• Promise Her Anything		Par.
Psycho—Re.	B	Par.

Q

Quick, Before It Melts	B	MGM

R

Racing Fever	B	AA
• Rage, The		Col.
Rage To Live, A	A3	UA
Raiders From Beneath The Sea	B	Fox
Railroad Man, The	A2	Cont.
Rapture	A3	For.
• Rare Breed, The		U
Rattle Of A Simple Man		Cont.
Repulsion	C	For.
Red Line 7000	B	Par.
Requiem For A Gun Fighter	A1	EMB
Return From The Ashes	A3	UA
Return of Mr. Moto	B	Fox
Revenge of The Gladiators, The	A2	Par.
Reward, The	A2	Fox
• Ride Beyond Vengence		Col.
Rope of Flesh		Misc.
Rotten to the Core	A3	For.
Rounders, The	A3	MGM
• Russians Are Coming, The		UA

S

Saboteur, The (see Morituri)		Fox
Sabrina-Re	B	Par.
• Sailor From Gibraltor		UA
Sampson vs The Giant King		For.
Sandokan, The Great	A1	MGM
• Sand Pebbles, The		Fox
Sandpiper, The	B	MGM
Sands of The Kalahari	A3	Par.
Satan Bug, The	A2	UA
Scarlet Letter, The		Misc.
Seaside Swingers	A1	Emb.
2nd Best Secret Agent In The Whole Wide World		EMB
• Seconds		Par.
Secret Of Blood Island	A2	U
Secret Of Magic Island	A1	Emb.
Secret Of My Success, The	A2	MGM
Sergeant Deadhead	A3	AI
Seven Slaves Against The World	A2	Par.
Seven Women	B	MGM
Sex And The Single Girl	B	WB
She	A2	MGM
Shenandoah	A1	U
Shepherd Girl, The		For.
Ship Of Fools	A3	Col.
Signpost To Murder	A3	MGM
• Silencers, The		Col.
• Singing Nun, The		MGM
Situation Hopeless But Not Serious	A2	Par.
Ski Party	A2	AI
Skull, The	A2	Par.
Sleeping Beauty, The	A1	For.
Slender Thread, The		Par.
Snow White	A1	For.
• Son Of A Gunfighter	A1	MGM
Sons Of Katie Elder, The	A1	Par.
Sound Of Music, The	A1	Fox
• Southwest To Sonora		U
Space Flight IC-1	B	Fox
• Spy In Your Eye		AI
Spy Who Came In From The Cold, The		Par.
• Stagecoach		Fox

Strange Bedfellows	A3	U
Swedish Wedding Night		For.
•Swinger, The		Par.
Swinger's Paradise	A1	A1
Sword of Ali Baba, The	A1	U
Sylvia	B	Par.
Symphony For A Massacre	A3	For.
Synanon	A3	Col.

T

Taboos of the World	A4	A1
Tatty And The Jungle Hunter	A1	UA
Taggart	A2	U
•10:30 P.M. SUMMER		UA
•Tenth Victim, The		EMB.
•Teror In The City	A3	AA
That Darn Cat	A1	BV
That Funny Feeling	A2	U
•That Man In Istanbul		Col.
•There's No Place Like Space		MGM
These Are The Damned	A3	Col.
•Three On A Couch		Col.
Three Penny Opera	A3	Emb.
Third Day, The	A3	WB
•13		MGM
•This Property Is Condemned		Par.
Those Magnificent Men In Their Flying Machines	A1	Fox
Thousand Clowns, A		UA
•Thunderball		UA
Tickle Me	A2	AA
Time Of Indifference		Cont.
Tomb Of Ligeia	A2	A-I
Town Tamer	A2	Par.
•Torn Curtain		U
•Tramplers, The		Emb.
Train, The	A1	UA
Treasure Of Silver Lake	A1	Col.
•Trouble With Angels, The		Col.
Truth About Spring, The	A1	U
Two On a Guillotine	A3	WB

U

•Ugly Dachshund, The		BV
Umbrellas Of Cherbourg, The	A3	AA-Landau
Underworld Informers	A2	Cont.
Unearthly Stranger	A1	A-I
Up From The Beach	A1	Fox

V

Very Special Favor, A	A3	U
Vice And Virtue	B	MGM
Village Of The Giants	B	Emb.
Violent And The Damned, The		For.
•Vive Maria		UA
Von Ryan's Express	A1	Fox

W

•Waco		Par.
•Walk, Don't Run		Col.
•Walk In The Shadow		Cont.
War Lord, The	A3	U
War Gods Of The Deep		A-I
War of the Zombies		A1
War Party	A1	Fox
•Weekend At Dunkirk		Fox
•What Did You Do In The War, Daddy		UA
What's New, Pussycat	B	UA
When The Boys Meet The Girls		MGM
Where The Spies Are	A3	MGM
White Voices	C	For.
•Who's Afraid Of Virginia Woolf?		WB
Who Killed Teddy Bear?	B	Misc.
Wild On The Beach	A2	Fox
Wild Seed	A3	U
•Wild, Wild Winter		U
Willy McBean and His Magic Machine	A1	Misc.
Winter A-Go-Go	A2	Col.
Woman Who Wouldn't Die, The	A3	WB
World of Abbott & Costello, The	A1	U
World of Suzie Wong, The—RE.	B	Par.
World Without Sun	A1	Col.
•World's Greatest Swindles		Cont.
•Wrong Box, The		Col.

Y

Yellow Rolls, Royce, The	A4	MGM
You Must Be Joking	A2	Col.
Young Cassidy	A3	MGM
Young Dillinger	B	AA
Young Fury	A2	Par.

Z

Zebra In The Kitchen	A1	MGM
Zorba, The Greek	A4	Fox

6518 **MC HALE'S NAVY JOINS THE AIR FORCE**—C-90m.—(TC)—Joe Flynn, Tim Conway—5290 (6-9-65)—Cute sequel to initial release and regular tv show
6514 **MIRAGE**—D-109m.—Gregory Peck, Diane Baker—5287 (5-26-65)—Very good suspense thriller
6516 **NAKED BRIGADE, THE**—MD-99m.—Shirley Eaton, Ken Scott—5278 (4-28-65)—Ftir programmer—Filmed in Greece; partially titled
6503 **NIGHT WALKER, THE**—D-86m.—Barbara Stanwyck, Robert Taylor, Hayden Rorke—5242 (12-30-64)—Horror entry has angles
6528 **PINOCCHIO IN OUTER SPACE**—CAR—71m.—(C)—Animated cartoon feature—5337 (10-20-65)—Well-made cartoon fun entry for Xmas release
6515 **SECRET OF BLOOD ISLAND, THE**—MD-84m.—Barbara Shelley, Jack Hadley—5279 (4-28-65)—Unpleasant programmer—English-made
6521 **SHENANDOAH**—D-105m.—(TC)—James Stewart, Doug McClure, Rosemary Forsyth—5279 (4-28-65)—Fine drama heightened by impressive Stewart performance
6505 **STRANGE BEDFELLOWS**—98m.—(TC)—Rock Hudson, Gina Lollobrigida—5239 (12-16-64)—Cute comedy with potent cast
6509 **SWORD OF ALI BABA**—MD-81m.—(C)—Peter Mann, Jocelyn Lane—5270 (3-31-65)—Okay programmer
6504 **TAGGART**—W-85m.—(C)—Tony Young, Dan Duryea, Elsa Cardenas—5239 (12-16-64)—Okay western
6523 **THAT FUNNY FEELING**—C-93m.—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor—5306 (8-4-65)—Okay western
6508 **TRUTH ABOUT SPRING, THE**—CD-102m.—(TC)—Hayley Mills, John Mills, James MacArthur—5270 (3-31-65)—Fairly entertaining entry—Filmed abroad
6520 **VERY SPECIAL FAVOR, A**—C-104m.—(TC)—Rock Hudson, Leslie Caron, Charles Boyer—5298 (7-7-65)—A very funny comedy
6526 **WAR LORD, THE**—MD—123m.—(PV;TC)—Charlton Heston, Rosemary Forsyth, Richard Boone—5331 (10-6-65)—Charlton Heston rides, fights and loves again
6519 **WILD SEED**—D-99m.—Michael Parks, Celie Kaye, Eve Novak—5263 (3-17-65)—Effective program entry
6510 **WORLD OF ABBOTT AND COSTELLO, THE**—COMP.-75m.—Bud Abbott, Lou Costello—5275 (4-14-65)—Compilation offers the best of the team's films.

COMING

AGENT FOR H.A.R.M.—Mark Richman, Barbara Bochet
AND NOW MIGUEL—(TC)—Pat Cardi, Michael Ansara
ARABESQUE—(TC; PV)—Gregory Peck, Sophia Loren
BEAU GESTE—(TC;TS)—Telly Savalas, Doug McClure, Leslie Nielsen
BLINDFOLD—(TC; PV)—Rock Hudson, Claudia Cardinale
BOY CRIED MURDER—(C)—Pail Brown
GHOST AND MR. CHICKEN, THE—(TC)—Don Knotts, Joan Staley, Dick Sergent
GUNPOINT—(TC)—Audie Murphy, Joan Staley
INCIDENT AT PHANTOM HILL, THE—(TC; TS)—Robert Fuller, Jocelyn Lane
JOHNNY TIGER—(C)—Robert Taylor, Geraldine Brooks
MADAME X—(TC)—Lana Turner, John Forsythe, Ricardo Montalban
MAN COULD GET KILLED, A—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee
MOMENT TO MOMENT—(TC)—Jean Seberg, Honor Blackman
OUT OF SIGHT—(TC)—Jonathan Daly, Karen Jensen
RARE BREED, THE—(PV; TC)—James Stewart, Maureen O'Hara
SOUTHWEST TO SONORA—(TS, TC)—Marlon Brando, John Saxon
TORN CURTAIN—(TC)—Paul Newman, Julie Andrews
WILD, WILD WINTER—(TC)—Gary Clarke, Chris Noel

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

458 **BATTLE OF THE VILLA FIORITA, THE**—D—111m.—(PV; TC)—Maureen O'Hara, Rossano Brazzi, Richard Todd—5287 (5-26-65)—Uneven romantic tale aimed at gals
460 **BRAINSTORM**—D-114m.—(PV)—Jeff Hunter, Anne Francis, Dana Andrews—5283 (5-12-65)—Psychological drama holds interest
455 **DEAR HEART**—D—114m.—Glenn Ford, Geraldine Page—5239 (12-16-64)—Mildly entertaining
553 **GREAT RACE, THE**—C—150m.—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood—5298 (7-7-65)—Comedy blockbuster is headed for the top
462 **HAVING A WILD WEEKEND**—C-91m.—Dave Clark Five—5302 (7-21-65)—Sell the Dave Clark Five—English-made
578 **LA BOHEME**—OPERA—108m.—(TC)La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fans and culture lovers—Filmed in Italy
552 **MARRIAGE ON THE ROCKS**—C—109m.—(PV; TC)—Frank Sinatra, Deborah Kerr, Dean Martin—5327 (9-22-65)—Entertaining spoof on marital impasse has names
479 **MY FAIR LADY**—MU-170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
457 **NONE BUT THE BRAVE**—D-108m.—(PV; TC)—Frank Sinatra, Clint Walker, Tommy Sands—5255 (2-17-65)—Gory effort gives two-sided view of war on small scale
459 **MY BLOOD RUNS COLD**—MD—104m.—(PV)—Troy Donahue, Joey Heatherton—5270 (3-31-65)—Mild horror meller with names to lure youngsters
554 **NEVER TOO LATE**—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5334 (11-3-65)—Amusing filmization
551 **MURIETA**—W—106m.—(EC)—Jeffrey Hunter, Arthur Kennedy, Diana Lorys—5323 (9-1-65)—Okay adventurous hijinks in early California—Made in Spain
454 **SEX AND THE SINGLE GIRL**—C-114m.—(TC)—Tony Curtis, Natalie Wood, Henry Fonda—5242 (12-30-64)—Frenzied farce with leers and laughs
463 **THIRD DAY, THE**—D-119m.—(PV; TC)—George Peppard, Elizabeth Ashley—5299 (7-7-65)—Interesting drama
456 **TWO ON A GUILLOTINE**—MD-107m.—(PV)—Connie Stevens, Dean Jones, Cesar Romero—5247 (1-20-65)—Fast moving chiller
461 **WOMAN WHO WOULDN'T DIE, THE**—MD-84m.—Garry Merrill, Jane Merrow, Georgiana Cookson—5283 (5-12-65)—Okay murder meller for the programs—English-made

COMING

BATTLE OF THE BULGE—(CN; TC)—Henry Fonda, Robert Shaw
BIG HAND FOR THE LITTLE LADY, A—(TC)—Henry Fonda, Joanne Woodward, Paul Ford
FINE MADNESS, A—Sean Connery, Joanne Woodward
HARPER—(PV; TC)—Paul Newman, Lauren Becall, Shelley Winters
INSIDE DAISY CLOVER—(PV, TC)—Natalie Wood, Christopher Plummer
OTHELLO—(PV; TC)—Sir Laurence Olivier, Maggie Smith
WHO'S AFRAID OF VIRGINIA WOOLF?—Elizabeth Taylor, Richard Burton

MISCELLANEOUS

ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures
BUS, THE—DOC—62m.—Produced and photographed by Haskell Wexler—5290 (6-9-65)—Tale of a group with a cause for selective audiences—Edward Harrison
ELEANOR ROOSEVELT STORY, THE—DOC.—90m.—Produced by Sidney Glazier—5290 (6-9-65)—Fine documentary—Sidney Glazier Prod.
HARLOW—D-109m.—(Electronovision)—Carol Lynley, Efrem Zimbalist, Jr.—5287 (5-26-65)—Reputed biography of former film star is mildly entertaining—Magna
HORRORS OF SPIDER ISLAND—MD—75m.—Alex D'Arcy, Barbara Valentine—5337 (10-20-65) Fair horror programmer—Peacemaker
IMAGE OF LOVE—DOC-90m. (EC)—Written, directed and produced by Lou Stoumen—5299 (7-7-65)—Fairly interesting documentary on love through the ages—Green Releasing Org.
KISS ME, STUPID—C-126m.—(PV)—Dean Martin, Kim Novak, Ray Walston—5242 (12-30-64)—Sex laden fest may raise a few brows—Lopert
KNOCKOUT—DOC—42m.—Produced by William Clayton—5346 (11-17-65)—Good featurette for sports fans—Trans-Lux
MAN FROM BUTTON WILLOW, THE—CAR-84m.—(C)—Presented by Dale Robertson—5251 (2-3-65)—Enjoyable western cartoon for family and youngsters—United Screen Arts
NASTY RABBIT, THE—C-85m.—(TS; TC)—Mischa Terr, Arch Hall, Jr.,—5243 (12-30-64)—Childish entertainment—Fairway International
NOBODY WAVED GOODBYE—D—80m.—Peter Kastner, Julie Biggs—5323 (9-1-65)—Earnest but amateurish drama of teen rebellion—Canadian-made; Cinema V
PLAYGROUND, THE—D—95m.—Rees Vaughn, Inger Stratton—5346 (11-19-65)—Off-beat experimental drama for arty set—Jerand
ROPE OF FLESH—MD—91m.—Hal Hopper, Antoinette Cristiani, John Furlong—5331 (10-6-65)—"Tobacco Road" type of adult film is best for exploitation spots—Delta
SCARLET LETTER, THE—D-72m.—Colleen Moore, Hardie Albright—5290 (6-9-65)—Reissue of Hawthorne classic has novel curio value—Signature Films
WHO KILLED TEDDY BEAR?—D—90m.—Sal Mineo, Juliet Prowse, Jan Murray—5338 (10-20-65)—Offbeat treatment of sex psychopath's world will revulse many—Magna
WILLY MC BEAN AND HIS MAGIC MACHINE—NOV—94m.—(EC)—Written, produced and directed by Arthur Rankin, Jr.—5324 (9-1-65)—Entertaining puppet entry for the younger set—Magna

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ALPHAVILLE—MD—100m.—Eddie Constantine, Anne Karina—5347 (11-17-65)—Way-out import for way-out art fans—French made; English titles—Pathe Contemporary

AND SO TO BED—D-112m.—Hildegard Knaf, Thomas Fritsch—5306 (8-4-65)—Cute import on long side for adults only—German-made; English dialogue-Medallion

AWFUL DR. ORLOF, THE—MD-90m.—Howerd Vernon, Diano Larys—5291 (6-9-65)—Program horror meller—Foreign-made; dubbed in English—Sigma III

BAMBOLE—C-111m.—Virna Lisi, Monica Vitti, Gina Lollobrigida—5303 (7-21-65)—Fairly amusing import—Italian-made; English titles; Royal Films Int.

BEFORE THE REVOLUTION—D-112m.—Adriana Asti, Francesco Barilli—5306 (8-4-65)—Interesting adult import—Italian-made; English titles—New Yorker Films

BREMEN TOWN MUSICIANS, THE—FAN—66m.—(C)—Narrated by Paul Tripp—5347 (11-17-65)—Cute kiddie entry—Filmed abroad; dubbed in English—Childhood

CARESSED—D—81m.—Robert Howay, Angela Gann—5327 (9-22-65)—Well-made, unusual offering with special slant towards young adults—Filmed in Canada—Brenner

CARRY ON CLEO—C—92m.—(C)—Amanda Barrie, Sidney James—5347 (11-17-65)—Cute comedy is natural for series fans—English-Made

COAST OF SKELLETONS—MD—90m.—(C)—Richard Todd, Dal Robertson, Elga Andersen—5347 (11-17-65)—Good programmer—Filmed abroad—Seven Arts

CRAZY PARADISE—C—95m.—(EC)—Dirch Passer, Bodil Steen—5324 (9-1-65)—Generally amusing import for art set—Danish-made; English titles—Sherpix

EVA—D-115m.—Jeanne Moreau, Stanley Baker, Vira Lisi—5295 (6-23-65)—Fairly interesting entry—Filmed abroad—Times

EVENING WITH THE ROYAL BALLET, AN—BAL—93m.—(TC)—Margot Fontayn, Rudolph Nureyev—5354 (12-15-65)—Four ballet selections for selected audiences—Filmed in Britain—Sigma III

EYES OF THE NEEDLE, THE—CD-97m.—Vittorio Gassman, Annette Storyberg—5307 (8-4-65)—Sex farce may interest art house crowd—Italian-made; English titles—Eldorado

FACE OF FU MANCHU, THE—MD—96m.—(TS;TC)—Christopher Lee, Nigel Green—5331 (10-6-65)—Sax Rohmer's oriental menace in action again—English-made—Seven Arts

FANNY HILL—C-104m.—Miriam Hopkins, Letitia Roman—5279—(4-28-65)—Farcial treatment of innocence untouched by life in a brothel—German-made; dubbed in English—Famous Players

FIENDISH GHOULS, THE—MD—74m.—Peter Cushing—5338 (10-20-65)—Okay programmer for exploitation spots—English-made—Pacemaker

FRIEND OF THE MAMILY—CD—95m.—(CS)—Jean Marais, Danielle Darrieux—Import devotees should find this interesting—French-made; English titles—International Classics

GO-GO BIG BEAT—MU-82m.—(EC)—Millie Small, The Animals, Lulu and The Luvvers—5295 (6-23-65)—Musical mish-mash for the teen set—English-made—Eldorado

HANSEL AND GRETEL—FAN—52m.—(C)—Narrated by Paul Tripp—5355 (12-15-65)—Famous fairy tale makes up well for children; Filmed abroad; dubbed in English—Childhood

HERCULES AGAINST THE MOON MEN—MD—90m.—(WS; C)—Alan Steel—5338 (10-20-65)—Okay entertainment for the program—Italian-made; dubbed in English—Governor

HERCULES VIS THE GIANT WARRIORS—MD-94m.—(CS;EC)—Don Vadis—5291 (6-9-65)—Good action for undiscriminating adults and teens—Italian-made; dubbed in English—John Alexander

HIGH INFIDELITY—CD-130m.—Ugo Tognazzi, Fulvia Franco, Nino Manfredi—5303 (7-21-65)—Entertaining import flavored with sex—Foreign-made; English titles—Magna

HORRIBLE DR. HICHCOCK, THE—MD-76m.—(TC)—Barbara Steele, Robert Flemyng—5291 (6-9-65)—Program horror meller—English-made—Sigma III

HOURS OF LOVE, THE—D—89m.—(CS)—Ugo Tognazzi, Emmanuelo Riva—5338 (10-20-65) Fairly interesting import for art spots—Filmed abroad—English titles—Cinema V

JOHNNY NOBODY—D—88m.—Nigel Patrick, Yvonne Mitchell, Aldo Ray—5355 (12-15-65)—Suspenseful, well-made import—Filmed in Ireland—Medallion

JULIET OF THE SPIRITS—D—148m.—(TC)—Giulietta Masina, Mario Pisu, Sandra Milo—5347 (11-17-65)—Impressive import—Italian-made; English titles—Rizzoli

KING AND COUNTRY—D—90m.—Dirk Bogarde, Tom Courtenay—5329 (10-6-65)—Stark drama has limited appeal—English—Landau

LIFE AT THE TOP—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At The Top"—English-made; Royal Films Int.

LIFE UPSIDE DOWN—D—93m.—Charles Denner, Anna Gaylor—5339 (10-20-65)— Drama dealing with mental deterioration holds interest—French-made; English titles-Landau

LOVE IN FOUR DIMENSIONS—CD—108m.—Carlo Giuffre, Syola Koscina, Elena Martini—5339 (10-20-65)—Entertaining import compilation—Italian-made; English titles—Eldorado

MAEDCHEN IN UNIFORM—D-91m.—Lilli Palmer, Romy Schneider—5303 (7-21-65)—A look at a German boarding school for girls holds interest—German-made; English titles—Seven Arts

MALE HUNT—C-92m.—Jean-Paul Belmondo, Catherine Deneuve—5291 (6-9-65)—Amusing import for art, specialty spots—French-made; English titles—Pathe Contemporary

MARRIED WOMAN, THE—D—94m.—Macha Meril, Bernard Noel—5328 (9-22-65)—Far out tale of a woman trying to make up her mind—French-made; English titles—Royal Films Int.

MOMENT OF TRUTH, THE—D—110m.—(TS; TC)—Miguel Mateo Miguelin, Linda Christian—5310 (8-18-65)—Interesting tale of the making of a bull fighter—Filmed abroad; English titles—Rizzoli

MY BABY IS BLACK—D-80m.—Gordon Heath, Francoise Giret—5279 (4-28-65)—Tender miscegination romance—French-made; dubbed in English—American Dist.

NEW ANGELS, THE—DOC D-94m.—Youth of Italy—5295 (6-23-65)—Interesting entry for art spots—Italian-made; English titles—Promenade

PARIS SECRET—DOC—84m.—(EC)—Produced by Arthur Cohn and Pierre Roustang—5328 (9-22-65)—Intriguing documentary—French-made; English narration—Cinema V

RAPTURE—D—104m.—(CS)—Melvyn Douglas, Dean Stockwell, Patricia Gozzi—5310 (8-18-65)—Off-beat drama should hold interest in art spots—Filmed abroad—International Classics

REPULSION—D—105m.—Catherine Deneuve, John Fraser—5332 (10-6-65)—Shocking fare with limited appeal—English-made—Royal Films Int.

ROTTEN TO THE CORE—C-90m.—Anton Rodgers, Charlotte Rampling—5303 (7-21-65)—Amusing import—Cinema V—English-made

SAMSON VS THE GIANT KING—MD-91m.—(CS; EC)—Kirk Morris—5291 (6-9-65)—More unintentional chuckles than thrills—Italian-made; dubbed in English—John Alexander

SHEPHERD GIRL, THE—MUD—105m.—(EC; Shawscope)—Julie Yeh Feng—5355 (12-15-65)—Import has limited appeal—Made in China; English titles—Frank Lee Int. Films

SLEEPING BEAUTY—FAN—70m.—(C)—Narrated by Paul Tripp—5339 (10-20-65)—Okay for kiddie trade—Made abroad; dubbed in English—Childhood

SNOW WHITE—FAN.—74m.—(C)—Narrated by Paul Tripp—5340 (10-20-65)—Children should appreciate fairy tale—Made abroad; dubbed in English—Childhood

SWEDISH WEDDING NIGHT—D—96m.—Jarle Kulle, Christina Schollin—5355 (12-15-65)—For adults in art spots—Swedish-made; English titles—Royal Films Int.

SYMPHONY FOR A MASSACRE—D-115m.—Michael Auclair, Claude Dauphin—5295 (6-23-65)—Good import for art spots—Foreign-made—English titles—Seven Arts

VIOLENT AND THE DAMMED, THE—MD—62m.—Credits not available—5328 (9-22-65)—Gruesome footage poorly assembled on Panamenian prison break—Made in Panama; dubbed in English—ADP Int.

WHITE VOICES—C-93m.—(TC)—Paolo Ferrari—5295—(6-23-65)—Off-beat subject should prove effective in art spots—Italian-made; English titles—Rizzoli

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FEATURE FILMS
PRODUCTION NUMBERS and
NATIONAL RELEASE DATES
CURRENT and COMING

(This is a listing of all production numbers and release dates, as made available by the companies, accurate to time of publication. Additional information and other coming releases can be found in the body of the SERVISECTION.)

Allied Artists

6507 Operation C.I.A. .....Aug.
(Burt Reynolds)

6515 The Magic Weaver .....Sept.
(Color Fairy Tale)

The Gentle Rain .....Oct.
(Christopher George)

Frankenstein Meets The Space Monster .....Oct.

Curse Of The Voodoo .....Oct.

Desert Raven .....Nov.
(R. Roman, R. Roberts)

SECRET AGENTS, THE .....Dec.
(Henry Fonda, Robert Ryan)

American-International

6510 Sergeant Deadhead .....Aug.
(Frankie Avalon, Deborah Walley)

6512 Die, Monster, Die .....Oct.
(Boris Karloff, Nick Adams)

6513 Planet Of The Vampires .....Oct.
(Barry Sullivan)

6514 Dr. Goldfoot and The Bikini Machine .....Nov.
(Vincent Price, Frankie Avalon)

6515 Spy In Your Eye.....Dec.
(Dana Andrews, Pier Angeli)

6516 Secret Agent Fireball.....Dec.
(Richard Harrison)

The Big T.N.T. Show .....Jan.
(Folk N' Rock Electrofilm Special)

Buena Vista

That Darn Cat.....Dec.
(Hayley Mills, Dean Jones)

Columbia

The Great Sioux Massacre .....Sept.
(Joseph Cotten)

Arizona Raiders .....Aug.
(Audie Murphy)

Ship Of Fools .....Sept.
(Vivien Leigh, Jose Ferrer)

Bunny Lake Is Missing .....Oct.
(Lawrence Oliver, Carol Lynley)

Mickey One .....Oct.
(Warren Beatty, Hurd Hatfield)

You Must Be Joking .....Oct.
(Michael Callan, Terry-Thomas)

The Bedford Incident .....Nov.
(Richard Widmark, Sidney Poitier

King Rat .....Nov.
(George Segal, Tom Courtenay)

Winter A-GO-GO .....Nov.
(James Stacy, Jill Donahue)

Treasure Of Silver Lake .....Nov.
(Lex Barker)

Heroes of Telemark .....Dec.
(Kirk Douglas, Richard Harris)

Night Of The Tiger .....Jan.
(Chuck Conners, Gloria Grahame)

Continental
(Walter Reade-Sterling, Inc.)

Underworld Informers.....Aug.
(Nigel Patrick)

The Railroad Man.....Sept.
(Pietro Germi)

Ghidrah, The Three-Headed Monster .....Nov.
(Japanese-made)

Walk In The Shadow.....Dec.
(Michael Craig, Janet Munro)

Flame and The Fire.....Dec.
(Documentary type)

The Lollipop Cover.....Dec.
(Don Gordon)

Embassy

Casanova '70 .....Aug.
(Marcello Mastroianni, Virna Lisi)

Darling .....Aug.
(Dirk Bogarde, Laurence Harvey)

The Little Nuns .....Sept.
(Catharine Spaak)

Git .....Oct.
(Jack Chaplain, Heather North)

Village Of The Giants .....Oct.
(Tommy Kirk, Charla Doherty)

The 10th Victim.....Dec.
(Marcello Mastroianni, Ursula Andress)

MGM

6601 Murder Most Foul .....Sept.
(Margaret Rutherford)

6608 Laurel and Hardy's Laughing 20's .....Sept.
(Laurel and Hardy Compilation)

6602 Once A Thief .....Sept.
(Alain Delon, Ann-Margret, Van Heflin)

6609 The Hill .....Oct.
(Sean Connery, Harry Andrews)

6604 The Secret Of My Success .....Oct.
(Shirley Jones, Stella Stevens)

6605 The Cincinnati Kid .....Nov.
(Steve McQueen, Ann-Margret)

6606 Harum Scarum .....Nov.
(Elvis Presley)

6610 When The Boys Meet The Girls.....Dec.
(Connie Francis, Harve Presnell)

6603 The Loved One.....Dec.
(Robert Morse, Jonathan Winters)

Where The Spies Are .....Jan.
(David Niven)

7 Women .....Jan.
(Anne Bancroft, Sue Lyon)

Paramount

Situation Hopeless But Not Serious .....Aug.
(Alec Guiness, Michael Connors)

The Skull .....Sept.
(Peter Cushing, Christopher Lee)

Seven Slaves Against The World .....Sept.
(Roger Browne)

Revenge Of The Gladiators .....Sept.
(Roger Browne)

R6501 Pardners (Reissue) .....Sept.
(Dean Martin, Jerry Lewis)

R6502 Living It Up (Reissue) .....Sept.
(Dean Martin, Jerry Lewis)

R6505 Breakfast At Tiffany's (Reissue) .....Sept.
(Audrey Hepburn)

R6506 Sabrina (Reissue) .....Sept.
(Audrey Hepburn)

Beach Ball .....Oct.
(Edd Byrnes, The Supremes)

6514 Sands Of Kalahari .....Nov.
(Stuart Whitman, Stanley Baker)

6507 Red Line 7000 .....Nov.
(Gale Hire, Skip Ward)

6508 Boeing — Boeing .....Dec.
(Tony Curtis, Jerry Lewis)

The Spy Who Came In From The Cold.....Dec.
(Richard Burton, Claire Bloom)

The Slender Thread .....Jan.
(Sidney Poitier, Anne Bancroft)

Kid Rodelo .....Jan.
(Janet Leigh, Don Murray)

Apache Uprising .....Jan.
(Rory Calhoun, Corinne Calvet)

20th Century-Fox

660 Those Magnificent Men In Their Flying Machines .....Aug.
(All Star Cast; Road Show)

Saboteur (Moriturl) .....Aug.
(Marlon Brando, Yul Brynner)

The Reward .....Sept.
(Max Von Sydow, Yvette Mimieux)

Weekend At Dunkirk .....Sept.
(Jean-Paul Belmondo, Catherine Spaak)

Our Man Flint .....Oct.
(Charles Coburn, Lee J. Cobb)

The Cavern .....Nov.
(John Saxon, Rosanna Schiaffino)

Do Not Disturb.....Dec.
(Doris Day, Rod Taylor)

THE RETURN OF MR. MOTO .....Dec.
(Henry Silva)

The Nanny .....Jan.
(Betty Davis)

United Artists

6513 Help! .....Aug.
(The Beatles)

6514 Billie .....Sept.
(Patty Duke, Warren Berlinger)

6601 A Thousand Clowns .....Sept.
(Jason Robards, Jr., Barbara Harris)

6504 A Rage To Live .....Oct.
(Ben Gazzara, Suzanne Pleshette)

Return From The Ashes .....Nov.
(Maximillian Schell, Samatha Eggar)

6517 Thunderball .....Dec.
(Sean Connery, Lois Maxwell)

Viva Maria .....Jan.
(Brigitte Bardot)

Universal

6520 A Very Special Favor .....Aug.
(Rock Hudson, Leslie Caron)

6521 Shenandoah .....Aug.
(James Stewart)

6522 I Saw What You Did .....Sept.
(Joan Crawford, John Ireland)

6523 That Funny Feeling .....Sept.
(Sandra Dee, Bobby Darin, Donald O'Connor)

6524 The Ipcress File .....Oct.
(Michael Caine)

6525 The Dark Intruder .....Oct.
(Leslie Neilsen, Mark Richman)

6526 The War Lord .....Nov.
(Charlton Heston, Rosemary Forsythe)

6527 Love and Kisses .....Nov.
(Rick Nelson, Kristin Nelson)

6582 Pinnochio In Outer Space .....Dec.
(Feature Cartoon)

6530 Andy .....Dec.
(Norman Alden)

Blindfold .....Jan.
(Rock Hudson, Claudia Cardinale)

Warners

462 Having A Wild Weekend .....Aug.
(Dave Clark Five)

551 Murieta .....Sept.
(Jeff Hunter)

Marriage On The Rocks .....Oct.
(Frank Sinatra, Dean Martin, Deborah Kerr)

The Great Race .....Oct.
(Jack Lemmon, Tony Curtis)

La Boheme .....Oct.
(La Scala Opera Company)

Inside Daisy Clover .....Nov.
(Natalie Wood)

Never Too Late .....Dec.
(Paul Ford, Maureen O'Sullivan)

Harper .....Jan.
(Paul Newman, Lauren Bacall)

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MOTION PICTURE EXHIBITOR

DECEMBER 29, 1965 | Volume 74 | Number 22

IN THREE SECTIONS • THIS IS SECTION ONE

ENTERED AS SECOND CLASS MATTER OCTOBER 24, 1962, AT THE POST OFFICE AT BALTIMORE, MD., UNDER THE ACT OF MARCH 3, 1879



Disney To Develop Mineral King Site

(See page 18)

Product Preview For New Year

(Starts page 46)

THE SEARCH FOR TRUTH . . . see editorial—page 7

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Volume 74 • No. 22 December 29, 1965 Our 47th Year

THE SEARCH FOR TRUTH

THE NEW YEAR is the time set aside by most of us for resolutions, and we are no exception. MOTION PICTURE EXHIBITOR resolves to continue calling a spade a spade, regardless of where the search for truth may lead us.

We think some of the practices of the Disney distribution arm are detrimental to the general good of the motion picture industry, and we are willing to put our views on the record.

We are disappointed at the seeming lack of concern for its theatre customers displayed by the Disney organization in the manner in which it makes its product available to television.

Certainly, Disney uses the selling power of television quite well to draw attention to his theatrical motion pictures, and no one would quarrel with this. Also, no one can realistically object to Disney or any other distributor selling product to television after it has played off theatre possibilities.

Only recently, however, Disney sold a short subject, "A COYOTE GOES TO HOLLYWOOD," to television just a few months after it had been made available to theatres. The subject was sold to theatres in July of this year and is already being seen free on the small screen. This haste can only be considered an effort to grab the last possible dollar without regard to the good will or well being of theatre customers.

Disney's prime market and the source of his greatest returns is still the theatrical exhibitor who has supported his company through the years and made it possible for him to achieve a position of prominence in the entertainment world.

The Disney distribution arm handles a limited number of films each year. It is understandable that the company concentrates its attention on the peak playing time during the year, even though this policy only adds to the "feast or famine" aspects of disorderly release. Yet when it came to "THAT DARN CAT," Disney's current holiday release, it was made available for Christmas in only a dozen spots throughout the country. Here again, the welfare of exhibitor customers seems to have been disregarded.

It seems, however, that distributors do respond to court actions. Less than 30 miles from Philadelphia, Levittown, Pa. (population 75,000), and Trenton, N. J., were permitted to bid on "CAT." Levittown is playing the film day and date with Philadelphia and Radio City Music Hall while other cities and towns with greater grossing possibilities are denied the opportunity. (P.S. Levittown, it is reported, won a $100,000 antitrust suit.)

Charges have been made that the Disney organization was among the very first companies to grant first-run bidding rights to lesser-grade theatres in preference to the established first-run theatres who worked through the years and spent considerable sums of money advertising and selling Disney product to the public.

Along with many exhibitors, MOTION PICTURE EXHIBITOR feels that Disney is not doing business in the manner he would prefer if he were buying film intsead of selling it.

The truth should be stated clearly and openly. We have a wholesome respect for the Disney brilliance in the production of motion picture entertainment geared to the family audience. However, this does not give his organization the right to upset the balance in the industry, especially in the face of a general product shortage that has pushed many theatres to the economic wall.

We welcome any opposing views to our editorial position and promise to give them equal space.

DO YOUR OWN THINKING!

WHILE WE ARE ON THE SUBJECT of New Year's resolutions, here is one that could be put to use by theatregoers everywhere.

Don't be led around by your nose. See for yourself and judge for yourself when it comes to choosing entertainment. Your favorite critic could be wrong. He's only human. Chances are he saw the film he blasted in a small projection room, either alone or in the company of a few others whose tastes are similarly jaded. That doesn't mean you won't like it in a theatre crowded with people just like you—out to have a good time.

Nobody pretends that all pictures are great. Some may be downright bad. You'll never know for sure, though, if you don't sharpen your own critical sense instead of slavishly accepting the views of someone else.

Your willingness to plunk down the price of an admission at a theatre boxoffice makes you as much of an entertainment expert as any critic—at least where your own entertainment preferences are concerned.

How about resolving in the New Year to think for yourself. It's a trait that will serve you well in everything you do. You may wind up seeing a few clinkers in the process, but you'll probably wind up with a lot of pleasant surprises as well.

NO ISSUE NEXT WEEK

MOTION PICTURE EXHIBITOR, as is its annual custom, will not publish next week to give its hard-working staff a chance to relax over the New Year holiday. We'll be back with renewed vitality for the issue of January 12, 1966. HAPPY NEW YEAR TO ALL.

1968:

Paramount Pictures ®

PARAMOUNT 1966 WILL BE A YEAR OF INCREASING POWER AND STATURE. ALREADY ***WRAPPED UP AND READY FOR RELEASE*** IS A LINEUP OF PRODUCT THAT RUNS UP AND DOWN AND ACROSS THE WHOLE RANGE OF TODAY'S AND TOMORROW'S ENTERTAINMENT TRENDS AND TASTES. AS THE YEAR UNFOLDS YOU WILL HAVE STRIKINGLY DRAMATIC PROOF OF THIS. EACH PRODUCTION WILL BE BACKED BY PARAMOUNT'S PACE-SETTING POWER IN OVERALL MERCHANDISING.

Col. Details World-Wide Production

Frankovich Reports On Biggest Schedule Ever; Optimism In Industry's Future At All-Time High

HOLLYWOOD—Mike Frankovich at a press conference at Columbia Studios revealed the details of the biggest world-wide production schedule in the company's history.

Some of the films are now before the cameras and others are being readied for release. Some are just completing production while others are in various stages of pre-production activity.

Frankovich, who had returned to Hollywood from visits to Columbia production centers in London, Paris and Rome, and from a stop-over at the Columbia home office in New York, announced that three new, important deals had just been closed—"**Funny Girl,**" the musical stage hit, to be filmed by Ray Stark, and starring Barbra Streisand in her screen debut; "In Cold Blood," to be directed and written by Richard Brooks, based on the forthcoming book by Truman Capote and recently serialized in The New Yorker Magazine; and "**The Taming of the Shrew,**" to star Elizabeth Taylor and Richard Burton.

Meeting the Hollwood-based press en masse for the first time since he became head of Columbia's global production two years ago, as the company's first vice-president, Frankovich cited the varied nature of the vast upcoming program of films, stating that Columbia's optimism for the future of the motion picture industry was at an all-time high. He also listed the imposing roster of creative talent—actors, writers, directors, and producers—who have both exclusive and multiple picture deals with Columbia.

Frankovich said that films were now before the cameras in various parts of the world with three at the studio, one in Mexico, one in Florida, one in Rome, and two in England.

At the studio, "**Walk, Don't Run,**" starring Cary Grant, Samantha Eggar, and Jim Hutton, and "**Alvarez Kelly,**" starring William Holden, Richard Widmark, and Janice Rule, both Sol C. Siegel productions, are shooting, following locations. Both films are in color.

Also at the studio—where it returned after locations in Nevada is "**The Professionals**" starring Burt Lancaster, Lee Marvin, Claudia Cardinale, Robert Ryan, Jack Palance, Ralph Bellamy, and Woody Strode.

Producer-director Mark Robson is now involved in post-production work at the studio on "**The Lost Command.**" This high-adventure film, the story of gallant French paratroopers, stars Anthony Quinn, Alain Delon, George Segal, Michele Morgan, Maurice Ronet, and Claudia Cardinale, and was filmed in color on location in Europe.

"**Birds Do It,**" starring Soupy Sales in his debut as a film comedian, is shooting at Ivan Tors Studios in Miami.

"**The Rage**" is filming on location in Mexico with Glenn Ford and Stella Stevens starred.

In Rome, following extensive locations in Rio De Janeiro, Dino De Laurentiis is producing "**Operation Paradise,**" with Dorothy Provine, Michael Connors, Terry-Thomas, and Raf Vallone starred.

In London, Bryan Forbes is producing and directing "**The Wrong Box,**" with John Mills, Ralph Richardson, Michael Caine, Peter Cook, Dudley Moore, Nanette Newman, and guest star Peter Sellers.

Also in London, James Mason, Alan Bates, and Lynn Redgrave are starred in "**Georgy Girl,**" which Silvio Narizzano is directing.

The following films have just completed principal photography:

Jerry Lewis' "**Three On A Couch,**" produced and directed by Lewis, who is also starred in his first motion picture for Columbia release. Janet Leigh, Mary Ann Mobley, Gila Golan, Leslie Parrish, and James Best are co-starred.

Vides Films' "**A Rose for Everyone,**" starring Claudia Cardinale, was filmed on location in Rio De Janeiro.

"**The Texican,**" starring Audie Murphy and Broderick Crawford, was produced by John

(*Continued on page* 17)



Producer Harry Saltzman; United Artists' vice-president Eugene Picker; and producers representative Meyer Beck are seen at the recent opening of the new James Bond thriller, "Thunderball," at the Paramount, New York.

Detroit Theatremen Give Sunshine Coach To Kids

DETROIT—It was heart-warming on a cold, cold morning. A large Christmas present—a $10,000 Variety Club Sunshine Coach—stood outside the entrance of the new Detroit Cerebral Palsy Center. Standing on the electric elevator, chief barker Jack Zide of Tent 5 handed over the keys to T .M. Pegram, president of the Center.

Then, as the tv news reel cameras ground and press photographers snapped, children in wheel chairs and on crutches, laughing delightedly, pressed the button and were raised and lowered.

The project was made possible by exhibitor-barkers of greater Detroit who raised the money through other than the usual channels employed to support the Variety Club Growth and Development Center at Childrens Hospital of Michigan.

Area houses here do not show advertising trailers, but exhibitors here did on this occasion, just long enough to accumulate the needed money which they then turned over to Tent 5.

Following the ceremony, the 50 barkers, Variety Club Women, anl other guests were hosted by the Center's director, Mrs. Margaret W. Schilling, to coffee and doughnuts.

20th-Fox Continues ABC Network TV Pre-Selling

NEW YORK—Twentieth Century-Fox is continuing its history-making role as the only motion picture company pre-selling its film attractions with network television, through its sponsorship of "ABC Weekend News," continuing through May 1, 1966.

In April, 1965, 20th-Fox became the first film company to be a participating sponsor, on a continuing basis, on two nationally-televised programs with its purchase of time on ABC-TV's "Major League Championship Baseball" and "Nightlife."

The company is now presenting one 60-second commercial and a 10-second billboard on "ABC Weekend News" on Saturday from 11:10 to 11:30 and on the program on Sunday, following the network movie. The news program is carried on 105 stations covering 120 major markets, and each commercial and billboard is seen by an estimated 5,525,000 viewers.

The massive time buy will result in a total of 221,000,000 viewer impressions, registered among 103.000,000 women, 87,000,000 men, 21,000,000 teen-agers, and 10,000,000 children. In its previous buy on "Nightlife," the company tallied 160,000,000 viewer impressions from Nov. 10 to April 24.

The major 20th-Fox motion pictures which are being pre-sold through "ABC Weekend News" include the two roadshow presentations of Robert Wise's production of Rodgers Hammerstein's "The Sound of Music" and "The Agony and the Ecstasy," and "Do Not Distrub," "Those Magnificent Men in Their Flying Machines, or: How I Flew from London to Paris in 25 Hours and 11 Minutes," "Our Man Flint," "The Flight of the Phoenix," and "Stagecoach."

The purchase of network television time has enabled 20th-Fox to hand-tailor promotional campaigns for its major film presentations, timed to the film's national release.

Col. Declares Dividends

NEW YORK—The board of directors of Columbia Pictures Corporation declared a 2½ per cent stock dividend on its outstanding common stock, payable Feb. 16, 1966, to stockholders of record at the close of business on Dec. 30, 1965.

The board also declared the regular quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock payable Feb. 15, 1966, to stockholders of record at the close of business Feb. 1, 1966.

Sidney Joins "Oscar" Team

HOLLYWOOD—Robert Sidney has been named associate producer of the 38th annual Awards Presentation of the Academy of Motion Picture Arts and Sciences by producer Joe Pasternak.

In that capacity, he will stage the musical numbers for the "Oscar show, according to Pasternak.

Sidney served as associate producer for the 37th annual Awards Presentation and was choreographer the previous year. He also served during two earlier shows.

AIP's "Big TNT Show" Bows New Year's Eve

HOLLYWOOD—Starring an even dozen of the world's top recording stars playing the music that made them famous, American International has set "The Big TNT Show" for release Jan. 19 following a series of special New Year's Eve pre-release dates.

According to Henry G. Saperstein, producer, who pioneered the new type of musical-variety show filmed last year in Electronovision as the T.A.M.I. Show, this new entry utilizes an improved process and is far superior in audience appeal.

A unique combination of folk-rock, rock 'n roll, country western, and traditional folk and blues music, "The Big TNT Show" introduces music fans to tv star David McCallum of "The Man From U.N.C.L.E." series as director of a 31-piece orchestra and master of ceremonies.

The format of "The Big TNT Show" (TNT for Tune and Talent) is basically the same as that for last year's T.A.M.I. Show and its release pattern will be the same, according to AIP executives James H. Nicholson and Samuel Z. Arkoff.

The T.A.M.I. Show, which has grossed more than $1 million to date, was played off in most engagements as a Saturday morning or midnight special. Pre-release date showings of "The Big TNT Show" on New Year's Eve indicate that AIP plans to utilize the same successful formula.

The new filming process, Saperstein explains, utilizes four tv cameras producing a picture which is immediately photographed in 35mm and available for replay and editing in a matter of minutes. Its fidelity is far superior to the previous process, Saperstein adds.

Also unique in "The Big TNT Show" is the use of a chorus of lively go-go dancers and intercuts of reactions of the 3,000 youngsters who were in the audience during the filming.

Larry Peerce directed. Phil Spector was music coordinator.

Lewis Joins Para. Int.

LONDON—Gerry Lewis has been appointed director of publicity and advertising of Paramount Film Service, Ltd., it was announced by Russell W. Hadley, Jr., managing director of the British company.

Lewis, who will work under the direction of Guenter Schack, director of advertising and publicity of Paramount International Films, Inc., succeeds Jack S. Upfold, recently resigned.

Coinciding with Lewis' appointment, it was announced that Leslie Pound, exploitation manager of Paramount's British organization, has been promoted to assistant director of publicity and advertising.

"Curtain" After 60 Years

KIRBYVILLE, TEX.—The curtain at the old Palace has been rung down, perhaps for the last time, after more than 60 years of continuous operation.

The Palace was the entertainment center for Kirbyville residents.

R. J. Cooper opened the theatre in the early 1900s and managed it for many years. His daughter, Mrs. Ferrel Risinger, hung out the "Closed Until Further Notice" sign.

The theatre operated in the same building from 1925 until it was closed. Prior to 1925, it was located in several downtown locations.

Judge Backs Dallas Film Ordinance; Exhibs Plan Appeal To Higher Court

DALLAS—Exhibitors were denied injunctive relief against the local movie ordinance as Federal Judge Sara T. Hughes ruled that the city law could be upheld. Attorneys for theatrement asked that the law not be enforced pending an appeal to a higher court, and Judge Hughes granted a 30-day stay for this purpose.

The city of Dallas struck back at contentions of local theatre operators that the new ordinance fails to provide quick trial, thus setting the stage for a showdown on the controversial law.

The city filed its defendant's answer to a federal suit by the operators who sought to enjoin the city permanently from enforcing the ordinance.

Judge Hughes earlier ruled an initial ordinance was unenforceable and partially unconstitutional.

Of primary concern was a Supreme Court ruling that such cases should provide speedy judical review—a factor not included in the first ordinance, according to the judge.

City Attorney N. Alex Bickley maintained that the new ordinance commits the city to prompt trial. It states the city should be ready for court within five days after charges are filed—a precedent setting stipulation.

If there is a delay in the trial, continues Bickley, it cannot be charged to the defendane but rather to the plaintiffs for failure to pursue their legal remedies.

The theatre owners contended in their suit that speedy trial, even with such a city promise, is not possible under existing state law.

Retorts the city, ". . . while this defendant does not have the power or authority to change the rules of the Texas Rules of Civil Procedure, it may legally waive any right as to notice which have been afforded it by law.',

It adds that state courts, both trial and appellate, generally have advanced hearings when requested to do so by the parties involved.

This is particularly true, it continues, "when one of the parties is a political subdivision such as is this defendant and the matter to be litigated affects the public in general resulting from the exercise of police powers. . ."

Turning to other allegations, the city denied the ordinance will establish a system of prior censorship.

Loew's Cuts Ribbon For New Va. Theatre

NEW YORK—U. S. Senator Harry F. Byrd, Jr. (D., Va.) joined Loew's Theatre executives Arthur M. Tolchin, Bernard Myerson, and Orville Crouch in ribbon-cutting ceremonies initiating the new Loew's Theatre at Fairfax Circle, Va.

The new Fairfax operation, Loew's third theatre in the Washington area, is an integral part of the Arlington-Lee Shopping Plaza, seats 1,200, provides acres of lighted, free parking, rocking-chair seats, and 70 mm projection.

Conventional Theatre Set To Adjoin Twin Drive-Ins

ALBANY—A new milestone in the history of Albany area exhibition will be reached next year when a conventional theatre of 800 capacity is built adjoining twin drive-ins now under construction by Esquire Theatres of America, Inc., Boston, at the Village Of Menands near this city. Two other hardtops are also in the works. Kallet Theatres of Oneida broke ground last September for one adjacent to its New Hartford Drive-In, at the Utica city limits, and Alan V. Iselin, Albany, and Howard Goldstein, Schenectady, have announced that a 400-seat conventional facility will arise next to a 1,000-car drive-in they are erecting on Route 12, between Utica and Watertown.

Construction by Esquire, now operating 27 theatres in New England, of an indoor house contiguous to the pair of ozoners on which the company is currently proceeding, will start next May. This was announced by treasurer Philip Scudders. He added that the "twins" will premiere in the latter part of May, 1966.

Their screens will be located at opposite ends of a 35-acre site purchased by Esquire from Charles Buchman, local contractor and developer, on Albany-Troy Road. The site is north of the old Menands Drive-In.



Henry Hathaway, producer-director of "Nevada Smith," is flanked by, left, George Weltner, Paramount president, and Joseph E. Levine, Embassy president, at a recent luncheon at the Colony Restaurant, New York.

U Postpones "Public Eye"

UNIVERSAL CITY, CALIF.—Ross Hunter's forthcoming production of "The Public Eye," based on Peter Shaffer's play, which was scheduled to go into production March 15 at Universal with Mike Nichols directing and Julie Andrews starring, has been indefinitely postponed, it has been announced by Edward Muhl, vice-president in charge of production.

Postponement resulted from the fact that Nichols is tied up at Warner Brothers editing the just-completed "Who's Afraid Of Virginia Woolf" and therefore would be unable to report to Universal in time to make the picture before Miss Andrews is due to report to Robert Wise to star in "Mrs. A."

Hunter will definitely reactivate the "Public Eye" at a later date and is hopeful he can reassemble all ingredients.

DY HARRY.

MAE WEST FOR PRESIDENT

GABLE KING

NUTS! NUTS! NUTS!

MILTON HOWOOD IS DEFINITELY

HAPPY 86 BIRTHDAY DAISY CLOVER

NOT! BOWLE FOR IRENE

ASTROLOGY IS FOR THE BIRDS

193

GROPE FOR PEACE



"...and a

special word

of thanks to

all the

slobs, creeps

and finks

of the world.

Without you

my story

could never

be told..."

Daisy Clover

NATALIE WOOD
CHRISTOPHER PLUMMER

IN A PAKULA-MULLIGAN PRODUCTION

inside Daisy Clover

the story of what they did to a kid...

ALSO STARRING
ROBERT REDFORD · RODDY McDOWALL · RUTH GORDON

Music Andre Previn · Screenplay by GAVIN LAMBERT · Produced by ALAN J PAKULA
Directed by ROBERT MULLIGAN TECHNICOLOR® · PANAVISION® · FROM WARNER BROS.

Landau-Unger Current Film Product To Be Distributed By American Int.

NEW YORK—Ely A. Landau and Oliver A. Unger announced that they have signed an agreement with American International Pictures, giving AIP the United States theatrical distribution rights to The Landau/Unger Company's existing package of completed motion pictures.

The agreement will go into effect on Jan. 1, by which date Landau/Unger will have amicably terminated its present arrangement with Allied Artists, which for the past year has served as exclusive sales agent for the company.

Thirteen pictures are involved in the deal with AIP. Among them are "The Pawnbroker," "The Servant," "The Eleanor Roosevelt Story," "The Umbrellas of Cherbourg" and "Life Upside Down," which currently are in release, and "The Fool Killer," "The Girl-Getters," "King And Country," "The Secret Agents," "The Teenager," "I Spy, You Spy, We All Spy The Spy Spy," "90 Degrees In The Shade" and "The Sands of Beersheba," which are, or soon will be, ready for national release.

Also included in the package is "La Dolce Vita," which Landau/Unger recently acquired and for which an English-language version is being prepared. An English version of "The Umbrellas of Cehrbourg" also is in preparation.

"We are delighted to have consummated this agreement with American International Pictures for the theatrical distribution of our product," Landau and Unger stated in their joint announcement. "AIP is an enterprising forward-moving organization which has the distribution facilities, selling knowhow and knowledgeable personnel to insure the successful handling of our company's product. Having now given up direct supervision and control of the distribution phase of our operation, we will devote our full energies to the production of motion pictures."

Although not contracted for, Landau and Unger declared "it is possible" that future Landau/Unger pictures will go to AIP for distribution. Landau/Unger already has scheduled 10 major films for production and/or co-production before the end of 1966, at an aggregate budget exceeding $15,000,000.

The first new picture, now in production in London, is "Circus Of Fear," which is being filmed in color. John Moxey is directing the adventure drama from a screenplay by Peter Welbeck. Christopher Lee, Margaret Lee, and Nigel Green have the starring roles.

Others scheduled for production in the coming year are: "The Brides Of Fu Manchu," which also will be filmed in color in London, beginning in mid-January; "Cervantes," which is slated to go before the cameras in April, a color production which will be made in Madrid and Rome in association with Roger Richebe of Paris, Picasa of Madrid and Medusa of Rome; "Witness To A Killing," set for May production in a major American city; "The Royal Performance," an English-language color production which will be the first Anglo-Soviet picture ever made entirely in Russia, to begin in Moscow in June in association with Ariadne of London and Gorki Studios of Moscow, and with Anthony Asquith directing; "The Heart Is A Lonely Hunter," which Thomas Ryan is adapting for the screen from Carson McCuller's novel; "Forbidden Area," a color production which will be made in Paris from Pat Frank's best-selling novel, adapted by Domingue Fabro and Guerdon Trueblood, and directed by Etienne Perier; "Cable Car Caper," an original comedy-mystery by Harry Muheim which will be set against backgrounds in San Francisco, Hawaii, and ocean-going luxury liners; "The Mad Woman Of Chaillot," based on the award-winning play by Jean Giraudoux, and "The Fox," which will be made in color in London, in association with Raymond Stross, with Ann Heywood in the lead part.

IFIDA Praises Customs For Passing Brazilian Film

NEW YORK—IFIDA commended the office of the Assistant U.S. Attorney for the Southern District of New York for their determination in favor of passage through Customs of the Brazilian motion picture, "Empty Night," to be distributed by IFIDA member Films Around the World, Inc.

Michael F. Mayer, IFIDA executive director, said:

"It has been reported to us that following conferences with the U.S. Attorney's office for the Southern District of New York, the distinguished Brazilian motion picture 'Empty Night' has been cleared for exhibition in the United States. We wish to commend those individuals who were involved in this determination. In particular, we single out Ephraim London, outstanding counsel in this field, who represented Films Around The World, and Arthur Olick, Assistant U.S. Attorney for the Southern District, who were intimately involved in the decision.

"While in the past IFIDA has frequently had cause to criticize Customs officials and government counsel, we feel in this instance that a great service has been performed and we wish to commend all those involved. IFIDA will continue with its efforts to prevent abuses of the Customs law and to keep the Customs service consistent with the free speech provisions of the American Constitution. We also wish to praise our own special counsel Felix Bilgrey, who played a role in the release of this film."

Circuit Names PR Firm

ST. LOUIS—Wehrenberg Theatres, St. Louis' oldest theatre chain, has awarded its advertising and public relations program activities to John Patrick Starrs Advertising, Pierre Laclede Building, Clayton, according to a joint announcement by Ronald Krueger, head of the Wehrenberg Theatre group, and Robert W. Conradi, vice-president of the agency's St. Louis office. A. Burke Johnson will serve as account supervisor.

The Wehrenberg chain includes Ronnie's, South-Twin, 66 Park-In and North Drive-In theatres in St. Louis and theatres in Fulton and DeSoto, Mo.

Veteran Exhib Levitch To Buffalo Cinema I-II

BUFFALO—Lou Levitch, well know western New York showman, has been named managing director of the two new theatres, Cinema I and II, now nearing completion behind the big Boulevard Mall at Maple Road and Alberta Drive and owned and operated by the General Cinema Corporation of Boston.

Levitch has resigned as manager of the Teck, where he opened the long run "Sound of Music," which is now in its 38th week there, one of the longest runs in Buffalo exhibition history.

Levitch has been an exhibitor for many years in the western N. Y. area. He was district manager for the Schine circuit for 15 years in Rochester. All together, with manager posts in other cities, he was with Schine for over 30 years.

He came to Buffalo from Kodak Town to take over the management of the Granada, Schine de luxe suburbia house in north Buffalo, where he remained a number of years. He left the Granada to operate the North Park, and subsequently leased and managed other houses, including the Elmwood, La-Salle in the town of the same name and the Lackawanna in that town near south Buffalo.

The new theatres will have one auditorium with about 1250 seating capacity and the other seating around 750. They are joined by a single lobby. The theatres are the first indoor houses in the Buffalo area since the complete reconstruction of the Teck in 1946 and the opening of the Colvin in Kenmore in 1944 and the Amherst at what is now the University Plaza in 1942. The new houses have a free parking area.

Levitch says the Cinema I and II will open to the public in the very near future. District manager William Alexander and other General Cinema Corp., executives have been in Buffalo recently completing details for the opening.

Berkowitz Leaves NSS

NEW YORK—The resignation of Irving Berkowitz, general manager of American Display Company, National Screen Service subsidiary, was announced by Burton E. Robbins, NSS president. Berkowitz' future plans will be announced later.

Berkowitz started with American Display Company as a messenger in 1932. He left the company in 1942 for service in the Armed Forces and in 1946 returned to the company. A series of advancements over the years utilized his cost accounting and production control background and ultimately placed him in complete charge of this National Screen production facility, responsible for producing all National Screen Service silk screen and special art materials.

"Leather Boys" To AA

NEW YORK—Allied Artists will distribute "The Leather Boys" in the United States and Canada, it was announced by Claude A. Giroux, president of the film company. Negotiations for the distribution of the Rita Tushingham-starring film were conducted by Giroux and R. Lee Platt, president of RLP Pictures. "The Leather Boys," a Raymond Stross production, will be Allied Artists' first 1966 release.

"The Leather Boys," directed by Sidney J. Furie, who also created "The Ipcress File," opened to unanimous critical acclaim last Nov. 8 at the Festival and Trans Lux 85th Street Theatres here.

JAMES STEWART

MATCHES HIS SPECTACULAR BOX OFFICE SUCCESS IN "SHENANDOAH" IN ANOTHER HARD-HITTING ACTION-PACKED PRODUCTION

"THE RARE BREED"

TEXAS PREMIERE EARLY FEBRUARY!

WITH AN ALL-OUT CAMPAIGN IN THE SENSATIONAL "SHENANDOAH" MANNER ....BACKED BY FULL-COLOR MAGAZINE ADVERTISING IN....



JAMES STEWART

MATCHES THE POWER OF HIS ROLE IN "SHENANDOAH" AS THE RUGGED TEXAS LEADER OF A RARE BREED OF ADVENTURERS!



YOUNG LOVERS...
restless, bold...ready to meet the brawling dangers of the raw west... HEAD-ON!

JAMES STEWART · MAUREEN O'HARA · BRIAN KEITH

"THE RARE BREED"

TECHNICOLOR® · PANAVISION®

CO-STARRING
JULIET MILLS · DON GALLOWAY

WRITTEN BY RIC HARDMAN · DIRECTED BY ANDREW V. McLAGLEN · PRODUCED BY WILLIAM ALLAND · A UNIVERSAL PICTURE

UNIVERSAL CITY STUDIOS

COL. PRODUCTION

(*Continued from page* 10)

C. Champion and Bruce Balaban and directed in color by Leslie Selander in Spain.

"**Rings Around the World,**" starring Don Ameche, was produced and directed by Gil Cates, using the five most famous circuses and 21 of the world's greatest circus acts.

Films awaiting release, according to Frankovich, include "**Life At the Top,**" starring Laurence Harvey, Jean Simmons, Honor Blackman, and Michael Craig; "**The Heroes of Telemark,**" starring Kirk Douglas and Richard Harris; "**Ride Beyond Vengeance,**" starring Chuck Conners, Michael Rennie, Kathryn Hays, Joan Blondell, Gloria Grahame, Gary Merrill, and Bill Bixby; "**That Man in Istanbul,**" starring Horst Bucholz; Sam Spiegel's "**The Chase,**" starring Marlon Brando, Jane Fonda, Robert Redford, E. G. Marshall, Angie Dickinson, Janice Rule, Miriam Hopkins, Martha Hyer, Henry Hull, Diana Hyland, and James Fox; "**The Silencers,**" first of the Matt Helm film adventures, starring Dean Martin, Stella Stevens, Daliah Lavi, Victor Buono, Arthur O'Connell, and Beverly Adams; "**The Trouble With Angels,**" starring Rosalind Russell, Hayley Mills, Gypsy Rose Lee, Binnie Barnes, and June Harding; "**Born Free,**" starring Virginia McKenna and Bill Travers; and "**Fog,**" a new Sherlock Holmes adventure, starring John Neville, Donald Huston, and Robert Morley.

Frankovich announced the following films are being readied for starts within a short time:

Studio-based films are "**The Innocent,**" from Sam Spiegel's Horizon company, with Anthony Quinn to star; "**Eli Kotch,**" to star James Coburn; Frank Capra's "**Marooned,**" a story of outer space.

In Europe: Charles K. Feldman will start "**Casino Royale,**" the first of the James Bond adventures with Peter Sellers, David Niven, and Ursula Andress set to star thus far; and Sam Spiegel's "**Night of the Generals,**" with Peter O'Toole starred.

Productions being readied at the studio, Frankovich stated, include "**Funny Girl**"; "**Divorce, American Style,**" to star Dick Van Dyke; "**Band of Gold,**" Stanley Shapiro's initial production for Columbia; "**Ex-Wife,**" another comedy from producer-director David Swift; and "**Enter Laughing,**" with Carl Reiner and Joe Stein to co-produce.

From Robert Cohn, two productions are expected, "**Of Good and Evil,**" based on Ernest Gann's novel, and "**The Gravy Shoot.**"

Martin Manulis will make his production bow under the Columbia standard with "**Luv,**" the Broadway comedy hit, and "**Avec-Avec,**" to be directed by Clive Donner.

Harold Hecht is readying four films, "**Kid Shelleen,**" designed as a follow-up to the hero-villain of "Cat Ballou"; "**Baggy Pants,**" "**Cabbages and Kings**" and "**Stacy Tower.**"

Jack Lemmon's new independent company, Jalem, has set the new Donn Pearce novel, "**Cool Hand Luke,**" as the first of its films on its multiple picture deal for Columbia.

Richard Brooks, now directing "**The Professionals,**" next turns to Truman Capote's "**In Cold Blood.**"

Richard Quine will produce and direct "**Catch 22**" from the Joseph Heller best-selling novel.

Stanley Kramer is preparing "**Andersonville,**" with a screenplay by Abby Mann, based on the MacKinlay Kantor best-seller. Oskar Werner has been set as the infamous Captain Wirz. Also on the Kramer agenda is "**Seek Out and Destroy,**" dealing with today's hostilities in Vietnam.

"**Castle Keep**" will be produced by Martin Ransohoff's Filmways Company.

Daniel Taradash, with his own multiple-picture producing deal at Columbia, will launch his program with "**The Ordways,**" based on William Humphrey's best-seller.

William Frye, now completing post-production work on "**The Trouble With Angels,**" is preparing "**When I Grow Rich**" from the Joan Fleming novel.

From the team of Yorkin and Lear will also come "**MacDougall Street,**" with a screenplay by Joseph Heller, and "**What Are Little Girls Made Of,**" based on "The Girl in the Turquoise Bikini," by Muriel Resnik.

David Swift, in addition to "**Ex-Wife,**" will also film "**Sanjuro.**"

"**Cactus Flower,**" the new David Merrick comedy hit, has just opened on Broadway.

The Broadway musical, "**Wildcat,**" will be produced by Seven Arts.

Sam Spiegel's Horizon company, in addition to "**Night of the Generals**" and "**The Innocent,**" is also preparing "**The Swimmer,**" to be produced by Frank Perry and Roger Lewis.

Irving Allen, now completing post-production work on "**The Silencers,**" is preparing "**The Ambushers,**" a new Matt Helm adventure.

Norman Maurer is preparing "**20,000 Bikinis Under The Sea,**" "**It's A Tuf Life,**" and "**Who's Minding the Mint?**"

Harry Joe Brown and Roger Corman are preparing "**The Long Ride Home,**" with Corman to direct. On Corman's own schedule is "**Iwo Jima,**" which he will produce and direct.

Berton Schneider and Robert Rafelson are preparing "**Midnight Plus One.**" based on Gavin Lyall's best-selling novel.

"**Jigsaw,**" a romantic suspense comedy.

"**The Tiger**" will be filmed by Justin-Witt Productions with Eli Wallach and Ann Jackson starred.

Elliot Silverstein, following "**The Innocent,**" will direct "**There Must Be a Pony,**" from the James Kirkwood, Jr., novel.

Productions planned for European filming

(*Continued on page* 22)

Last Allied Report To Members; Local Unit Importance Stressed



MGM president Robert H. O'Brien, center, was recently presented with a caricature drawn by cartoonist Milton Caniff, right, and J. J. Wuerthner, president, New York Alumni of Sigma Chi Fraternity, following the chapter's annual banquet where O'Brien was the guest speaker.

DETROIT—The last issue, that of December, of the Allied Report has gone into the mail. When questioned about the future, Allied's executive director Milton H. London said that while no plans were finalized, he had no doubt that National Association of Theatre Owners would publish a similar Report. No name has as yet been chosen, and publication will probably not begin until February as there will be nothing to report until then.

The farewell Allied issue leads off with a royal welcome to aborning NATO.

"A key to understanding NATO," it states, "is the word 'National.' State and regional exhibitor associations are not affected by this consolidation of Allied and TOA on the national level. Local exhibitor associations are necessary to the protection of theatres and theatre owners in state legislation, local ordinances and regulations, public and labor relations, advertising, and innumerable other strictly local matters which can not be handled by a national association. Under NATO, existing local exhibitor associations will be consolidated and strengthened, and the organization of effective exhibitor associations will be encouraged. State exhibitor associations are the firm foundation upon which the national association will be built.

"The historic first meeting of the board of directors will be held on Jan. 10, 11, and 12, 1966, at the Hotel Warwick in New York City. . . . A new era is eagerly and hopefully anticipated in which the exhibitor will no longer be isolated and harrassed, and the motion picture industry will no longer be on the defensive."

The picture-studded "final edition" contains coverage of the recent Allied convention in Pittsburgh; an analysis of the Allied Merchandising Manual (referred to as "The Money-Making Machine"); and information on an "Information Kit for Motion Picture Spokesman."

Harry Golden's famous "Forget the Critics —Enjoy the Movies" is reprinted. Future events such as Show-A-Rama IV and the Ohio and Michigan conventions are noted. There are over 30 capsule screening reports by incisive Sol Horowitz, film buyer for Allied Theatres of Illinois, Inc.

Mahon Joins D-150

LOS ANGELES—Jim Mahon has been appointed sales manager of D-150, Inc., for D-150's new All-Purpose Theatre Projection System, according to an announcement by Marshall Naify, president of the corporation which produces a motion picture projection system to accommodate all film processes and ratios on a deeply-curved screen.

Mahon is now on the first leg of a nationwide swing through key exchange centers for talks with theatre equipment and supply dealers and leading exhibitors in the interest of D-150 installations. Mahon will base at D-150's headquarters office, Los Angeles, under direction of vice-presidents Dr. Richard Vetter and Carl Williams, developers of the system and in charge of research.

Prior to joining D-150, Inc., Mahon occupied a top sales position with the Ballantyne Company.

Disney Mineral King Development Plan Accepted By Federal Agencies

LOS ANGELES—"We are all very grateful for the confidence that Secretary of Agriculture Orville Freeman, his associates, and the Forest Service have shown in us and our plan for the development of Mineral King. It is a challenge and a responsibility that we enthusiastically accept."

This was the comment made by Walt Disney upon learning that his plan for the $35 million-plus development of summer and winter recreational facilities at Mineral King, Calif., has just been accepted by the Dept. of Agriculture and the U.S. Forest Service.

"Since our application for the development was submitted on Aug. 31," Disney continued, "our staff and consultants have gone ahead to plan the steps we would take, in the event we were chosen, to get the project underway."

He said that Walt Disney Productions and its consultants would meet "within the next few days" with Forest Service officials to finalize all details of the plan and to formulate a sequence for the construction of facilities.

"At the same time, we will send a team of surveyors and engineers to Mineral King for field surveys to get information we'll be needing before work begins on the village," Disney noted.

His plans call for a completely self-contained village including a chapel, ice-skating rink, convenience shops, restaurants, conference center, and low-cost lodging accommodations. The village will be located at the north end of the valley.

The next step, Disney said, would be to provide winter facilities for a snow survey group, including Forest Service experts, who would spend this winter on-site to study snow conditions and collect data for future construction.

Building progress, however, must await definite commitments for the construction of an all-weather state road leading to Mineral King, which would be built over the next five years, Disney emphasized. He also stressed that building cannot begin before the Forest Service has issued a 30-year term permit for the land on which the permanent facilities would be located.

According to Forest Service procedures, the permit just granted to Disney is for a period of three years. This time is given to finalize plans and to obtain satisfactory commitments on construction of the new road.

When the plan is accepted, the Forest Service will then issue the 30-year term permit, which can be granted at any time during the initial three-year period.

"Right now, it looks as if the first facilities to go up would be a beginners' ski lift from the village, a lift for advanced skiers to Lookout Peak, and a lift for intermediate skiers on Miners Ridge, in that order," he revealed.

The Disney plan calls for 14 ski lifts, many of which will serve guests throughout the year. Some of the lifts will be used in the warm months by sight-seers, campers, hikers and wild-life students.

In addition to Mineral King Village and ski lifts, the Disney plan includes a series of 10 restaurants in the valley and atop surrounding peaks. There will also be two large hotels, a heliport, and auxiliary facilities.

According to an economic analysis completed in late September by Economic Research Associates of Los Angeles, Disney's development of Mineral King will add more than $600 million to California's economy during its first 10 years of operation. The survey also revealed that 2.5 million visitors, 800,000 from out of state, would be drawn annually to the recreational mecca by 1976, its first full year of operation.

As one means of preserving Mineral King's exceptional scenic beauty, Disney will exclude automobiles from the valley proper. Guests will park in a 2500-vehicle parking area at the entrance and will be taken into the valley by a high-capacity public conveyance. Design work on the in-valley transportation system will begin in the near future by Disney engineers.

Further, he would preserve the area's natural character by camouflaging ski lifts, situating the village so that it will not be seen from the valley entrance, and putting service areas in a 60,000 square foot underground facility beneath the village.

"When I first saw Mineral King more than five years ago," Disney recalled, "I thought it was one of the most beautiful places in the world, and we want to keep it that way. It is going to be a pleasure to make it even more attractive and accessible so that more people will enjoy its beauty."



Geraldine Chaplin recently arrived in New York for the world premiere festivities in connection with the opening of "Dr. Zhivago" in which she stars, at Loew's Capitol.

"Pirates" Rights Acquired

HOLLYWOOD—Gabriel Katzka, head of Katzka-Berne Productions, Inc., announced his company and Jules Buck, partnered with Peter O'Toole in several ventures, have bought the screen rights to "Mulligan's Pirates," the Donald Stanford novel to be published early next year by Simon and Schuster.

With Katzka, his partner Gustave Berne and Buck as co-producers, the filmization of the comedy-adventure novel will be launched by early next summer.

Legal Actions Dispute Rights To "Liquidator"

HOLLYWOOD—Two legal actions were filed in U.S. District Court here against MGM involving the rights to the Technicolor-Panavision film, "The Liquidator," starring Rod Taylor and Trevor Howard, by Leslie Elliot Productions, Ltd., and Leslie Elliot Ltd.

The English companies assert they own the movie rights to the story.

The two companies assert that MGM offered to contract for a production-distribution and financing deal and that the proposals were rejected. The complaint states that even though no agreement was ever reached, a movie by the same title was produced and that it was financed by MGM. The complaint also charges that MGM is asserting motion picture rights and other interests in the film, including the right to revenues from the distribution of the picture.

The plaintiffs asks the court to make a declaratory judgment as to the rights of the parties, to assess damages against MGM for infringing plaintiffs' copyright, and for other reasons—for an order enjoining further infringement and ordering destruction of the negative and prints, as necessary, to prevent further infringement.

A second action was filed in Los Angeles County Superior Court by an assignee of Leslie Elliot, Ltd. Plaintiff, acting on behalf of the two companies, seeks to recover from MGM a print of "The Liquidator" and asks $750,000 in damages.

A third lawsuit has been filed in England by Leslie Elliot Productions, Ltd., against Technicolor, Ltd., in the High Court of Justice, Queen's Bench Division. In the English suit, the plaintiff, claiming ownership of the negative of "The Liquidator," asks damages and seeks possession of the negative from Technicolor. Also asked is an order preventing Technicolor from giving the negative to anyone else.

Tech. Promotes Detmers

HOLLYWOOD—Paul W. Fassnacht, vice-president and general manager of the motion picture division of Technicolor Corp. announced the appointment of Fred H. Detmers as assistant to Robert Riley, vice-president of sales.

As part of his new duties, Detmers will handle sales contacts of non-theatrical films.

Detmers joined Technicolor in 1934 as manager of the three-strip camera unit for the Eastern United States handling photographic assignments throughout the world. Later he became technical consultant for the camera department—then Answer Print Supervisor, and later assisted in nontheatrical film sales.

More recently, he was plant manager of the television division and managed technicolor photo operations for Kennedy Space Center, NASA, at Coco Beach, Florida.

Fassnacht, Charles F. Simonelli, vice-president, motion pictures division—New York; and Gary P. Thomas, vice-president and general manager of technicolor's consumer division, were also elected to the board of directors of Technicolor.

REMINDER
No Issue Next Week!
See You on JAN. 12

THE SOUND OF MONEY

FOR THE HOLIDAY SEASON(S)
AND THROUGHOUT THE COMING YEAR(S)

NOW PLAYING — Akron — Village Theatre 27th week. Albany — Hellman Theatre 28th week. Asbury Park — Paramount Theatre 27th week. Atlanta — Martins Dir rama Theatre 40th week. Atlantic City — Virginia Theatre 31st week. Augusta — Daniel Village Theatre 14th week. Baltimore — New Theatre 40th week. Beaumont — Liberty Theatre 14th week. Boston — Gary Theatre 40th week. Buffalo — Teck Theatre 39th week. Cedar Rapids — New Times 70 Theatre 21st week. Charleston — Riviera Theatre 9th week. Charlotte — Carol th week. Chattanooga — Brainerd Theatre 23rd week. Chicago — Michael Todd heatre 41st week. Cincinnati — International 70 Theatre 39th w — Loew's Ohio Theatre 40th week. Columbus — Northland Cinema Theatre 8 week. Corpus Christi — Tower Theatre 14th week. Dallas — e 40th week. Davenport — Coronet Theatre 7th week. Dayton — DaBell Theatre 8 week. Denver — Aladdin Theatre 40th week. Des Moines — 39th week. Detroit — Madison Theatre 41st week. Plaza Theatre 19th week. Eugene — Fox Theatre 14th week. Evansville — Washington The Fall River — Durfee Theatre 12th wee — Saxon Theatre th week. Ft. Wayne — Jefferson Theatre 9th week. Grand Rapids — d week. Harrisburg — Eric Theatr Hartford — Elm heatre 27th week. Honolulu — Kuhio Theatre 39th week. Houst eek. Indianapolis — Lyric The k. Kansas City — Mi and Theatre 24th week. Knoxville — Park Theatre 14th wee week. Los Angeles ilshire Theatre 42nd week. Louisville — Rialto Theatre 38 heatr is — Par re 38th week. Miami ach — Colony Theatre 41st week. Milwaukee — Strand 40th lis — Mann orhead Theatre 10th week. Nashville — Belle Meade Theatre 27th week — Cinem h week. New Orleans — Sa tre 10th week. New York City — Rivoli Theatre 43rd week. Norfolk — eatre 38th ity — Tower Theatre 38th ndee Theatre 38th week. Orlando — Beecham Theatre 37th wee a — Midtown T — Vista Theatre h — Nixon Theatre 38th week. Portland Cinema I T week. Portlan Providence — 0th week. Raleigh mbass k. Ric nd — Willow Lawn Th eatre 37th w - St. Louis Theatre 39th 14th week. Salt — Cinema 8th week. San Diego co — United Artist Th week. Seatt Fifth Avenue Theatre 39th week. st week. Spokane - In Theatre 9th week. Springfield (Mass.) — Cinema Syosset Theatre week. Tampa — Palace Theatre 38th week. Toledo — P ucson — Catalina Upper Montclair — Bellevue Theatre 27th week. Washingt 41st week. Winsto r — White City Theatre 27th week. Youngstown — State Theatre 27t Alb. — Odeon Theatre week e 39th week. Hamilton, Ont. — Century Theatre 9th week. London, Ont. heatre 26th week. Montreal, Que. — a, Ont. — Nelson Theatre 27th week. Toronto, Ont. — Egiton Theatre 42nd Vancouver, B.C. — Ridge Theatre 41st wee — Kings Theatre 39th week. Birmingham, England — Gaumont Theatre 33rd week. Blackpool, England — Palladium Theatre 33rd week. Bourn ngland — Odeon Theatre 34th week. Brighton, England — Regent Theatre 34th week. Bristol, England — Odeon Theatre 33rd week. Leeds, Engl estic Theatre 33rd week. Leicester, England — Odeon Theatre 10th week. Liverpool, England — Odeon Theatre 26th week. London, England — Do heatre 36th week. Manchester, England — Gaumont Theatre 34th week. Newcastle, England — Queens Theatre 33rd week. Nottingham, England Theatre 21st week. Sheffield, England — Odeon Theatre 9th week. Southampton, England — Odeon Theatre 33rd week. Edinburgh, Scotland — O tre 33rd week. Glasgow, Scotland — Gaumont Theatre 33rd week. Cardiff, Wales — Capitol Theatre 33rd week. Brisbane, Australia — Paris Theatre 2 Melbourne, Australia — Paris Theatre 35th week. Perth, Australia Paris Theatre 17th week. Sydney, Australia — Mayfair Theatre 35th week. Auckl Zealand — Plaza Theatre 37th week. Christchurch, New Zealand State Theatre 36th week. Dunedin, New Zealand — Octagon Theatre 20th week. s, New Zealand — State Theatre 5th week. Napier, New Zealand State Theatre 7th week. Capetown, South Africa — Van Riebeech Theatre 19th w Durban, South Africa — Colosseum Theatre 6th week. East London, South Africa — 20th Century Theatre 7th week. Johannesburg, South Africa — Arts Theatre 28th week. Pretoria, South Africa — 20th Century Theatre 12th week. Tokyo, Japan — Tokyo Gekijo Theatre — 6th week. Shinjuku Pi ly Theatre 6th week. Shibuya Tokyu Theatre 6th week. Osaka, Japan Meroku E. G. Theatre 9th week. Kyoto, Japan — Shochiku Za Theatre 8th week be, Japan — Shuraku Kan Theatre 8th week. Manila, Philippines — Eer Theatre 25th week. Bangkok, Thailand — Krung Kasem Theatre 8th week. Tel viv, Israel — Peer Theatre 16th week. Caracas, Venezuela — Florida Theatre 15th week. Alagionhas, Brazil — Azi Theatre 4th week. Belo Horizonte, Brazil — Guarani Theatre 13th week. Curitiba, Brazil — Maraba Theatre 11th week. Porto Alegre, Brazil — Marrocas Theatre 21st week. Rio de Janeiro, Brazil — Palacio Theatre 25th week. Sao Paulo, Brazil — Rivoli Theatre 23rd week. Buenos Aires, Argentina — Ambassador Theatre 31st week. Santiago, Chile — Ducal Theatre 15th week. Mexico City, Mexico — Manaca Theatre 6th week. Tuijillo, Peru — Municipal Theatre 5th week. Venus Theatre 5th week. Port of Spain, Trinidad — De Luxe Theatre 24th week.

Battle Lines Drawn In Campaign For N.Y. Classification Of Films

ALBANY—Lines appeared to be in the process of drawing for a continuation at the session of the session of the Legislature opening Jan. 5 of the battle waged at the 1965 conclave over film licensing and classification. Senator Earl W. Brydges, Niagara Falls Republican, unanimously designated by his fellow Republicans as Majority Leader, had announced, in late October, he would make introduction of a bill replacing the 43-year-old statute, invalidated by N. Y. State Court of Appeals last June, one of "the first orders of business next January.

"The present Minority Leader made this pledge in a telegram to the Board of Regents of the State Education Department's Motion petitioning them to retain "key" personnel Pictures Division until Jan. 15. Senator Brydges wired that the Division's top people could be kept on the payroll to that date for two purposes to work on the draft of a "replacement" bill and to "keep an eye out for invasion of our communities by sex-laden films."

Rcgents declined Senator Brydges' request, but reld themselves ready to rconstitute the Motion Pictures Division, if Legislature acted.

Brydges had attacked the Democratic-controlled Senate for failing to vote on the Regents—advocated Ferrall measure to continue prior censorship under a process of review (ultimately, by a State Supreme Court judge) that would fall within the lines of the "permissible" procedures enunciated by the U.S. Supreme Court in the Freedom (Maryland) case. Democratic Majority Leader Joseph Zaretzki, Bronx, blocked a ballot on th ground the nation's highest tribunal had outlawed film censorship.

Public Meetings Held

The Joint Legislative Committee on Offensive and Obscene Material, long an advocate of "classification" for unaccompanied school children, has been holding public hearings. It reputedly planned another in Albany before presenting its recommendations on "remedial legislation."

Mcanwhile, Assemblyman Noah Goldstein, Kings County Democrat, prefiled two bills, one of which reached third reading in the Lower House at the past session. It would be a misdemeanor, for the owner, lease, operator, managcr, or an employee to admit youngsters under 16 to a theatre showing a film exhibitor-advertised "For Adults Only" or "Recommended for Adult Showing Only"—unless the teenagers were accompanied by parents, guardian, or a relative-adult.

The second Goldstein measure provides for basically the same thing, although the language diffcrs.

The Brooklyn lawyer-legislator said he "expected" the first bill to pass and be signed by the Governor. Goldstein added that he intendcd to confer with the Joint Committee on Obscenity beforc it submitted a report to the Presidcnt Pro Tem and the Assembly Spcaker.

The Motion Picture Association of America, unalterably opposed to both "prior review" and "classification," has already begun a quiet campaign to kill all such legislation. Allicd Theatrcs of New York will support MPAA's effort.

Queen-Sized "Swinger" Found By George Sidney

HOLLYWOOD — Producer - director George Sidney, who has been searching for a queen-sized glamour girl to play a role with Ann-Margret and Tony Franciosa in Paramount's "The Swinger," calling for her to wear a scant bikini, has signed Ricki Covette to make her screen debut in the comedy now before the cameras at the company's Hollywood studios.

Billed as "The World's Tallest Dancer," Miss Covette is six-foot-eight-inches tall, weighs 164 pounds, with physical measurements of 41-26-39. Miss Covette was found in Tokyo, where she was starring at the Nechigeki Music Hall, by a local Paramount representative.

Finnish Blonde Crowned Doris Day Look-Alike

HOLLYWOOD — A 24-year-old librarian from Finland was crowned grand prize-winner in 20th Century-Fox's international "Doris-for-a-Day" look-alike competition in ceremonies here at the world premiere of Miss Day's latest film, "Do Not Disturb."

The winner, lovely Tuula Mattila of Seinajoki, Finland, was selected from 50 finalists representing 15 countries throughout the world. She will make an appearance in Miss Day's next film for 20th-Fox, "Fifth Avenue Folly," and will receive a "dream" wardrobe created by Bardley Country Clothes, as well as other valuable gifts.

The selection of the grand prize-winner at the 20th Century-Fox Studio Theatre was the climax of five days of whirlwind activities in Hollywood for the 50 finalists, prior to the final judging.

Miss Mattila, who is 5'3" tall, weighs 104 pounds, and has gray-blue eyes, works in her home town as a children's librarian. She was graduated from the College of Social Studies in 1965 and is continuing her schooling at Helsinki University, studying literature, folk art, and folk music. She also appears in children's plays and has been presented on Finnish radio in "The Sleeping Beauty."

Miss Mattila's father, Eino, is a retired Finnish army captain and is the chairman of the Chamber of Commerce in Seinajoki. The Mattila's have three other children.

The competition, the first event of its kind ever to be conducted on a world-wide scale in connection with the launching of a motion picture, produced finalists from England, South Africa, Chile, Venezuela, Peru, Germany, Italy, Sweden, Denmark, Norway, France, Holland, Belgium, and Austria, as well as from Finland and the United States.

Graff Leaves Embassy

NEW YORK—Joseph E. Levine, president, Embassy, announced that E. Jonny Graff had resigned as Embassy Pictures' vice-president for television, effective immediately. Graff's future plans will be announced later.

Three Dallas Operators Invent Automatic Projector

DALLAS — Sonart Production Co. has started marketing an automatic projector device for showing motion pictures.

The device was invented by three local motion picture projectionists, James B. Hardin, Forest Hardin, and Herman L. Day, owners of CTI Electronics, Inc.

Sonart has established a sales office and stage and studio to produce films at theCTI plant.

Although a patent was granted in October, the device has been undergoing field and engineering tests in the Dallas area for about five years, according to James Moore, Sonart general manager.

"This equipment eliminates the need for retaining a projectionist in showing varied types of film programs, a major cost in this type of promotional advertising and training programs," according to Moore.

One feature claimed for the device is that it practically eliminates film breakage. It also has other jam proof safety devices. CTI adapts its feed mechanism to RCA's basic 400 projector.

Sonart is adopting the trade name of Cinematic and expects to use the projectors for animated billboards as well as for color movies with music in private clubs.

It also can be used as the heart of a closed-circuit tv system for exhibiting movies on commercial airlines.

Miss Ann Lacey, singer and entertainer, is producer and talent director for Sonart in Dallas. The firm started two years ago in Los Angeles as a producer of training, docu-? mentary, advertising, and entertainment films, according to Moore.

Schneider Joins Mastan

NEW YORK—Sam Schneider has joined the Mastan Company where he will be in charge of a new division formed to concentrate on financing in the motion picture and television industry

Schneider was formerly vice-president, treasurer, and director of Warner Bros. Pictures, Inc., and was responsible for financing many of the company's motion pictures. He has also served as a member of the board of Motion Picture Association. After retiring from Warner Bros. in 1957, he was an independent motion picture distributor until his present position.

Schneider said that the "new vigor being shown by the film industry indicates there is a place for the type of financing that can be supplied by Mastan."

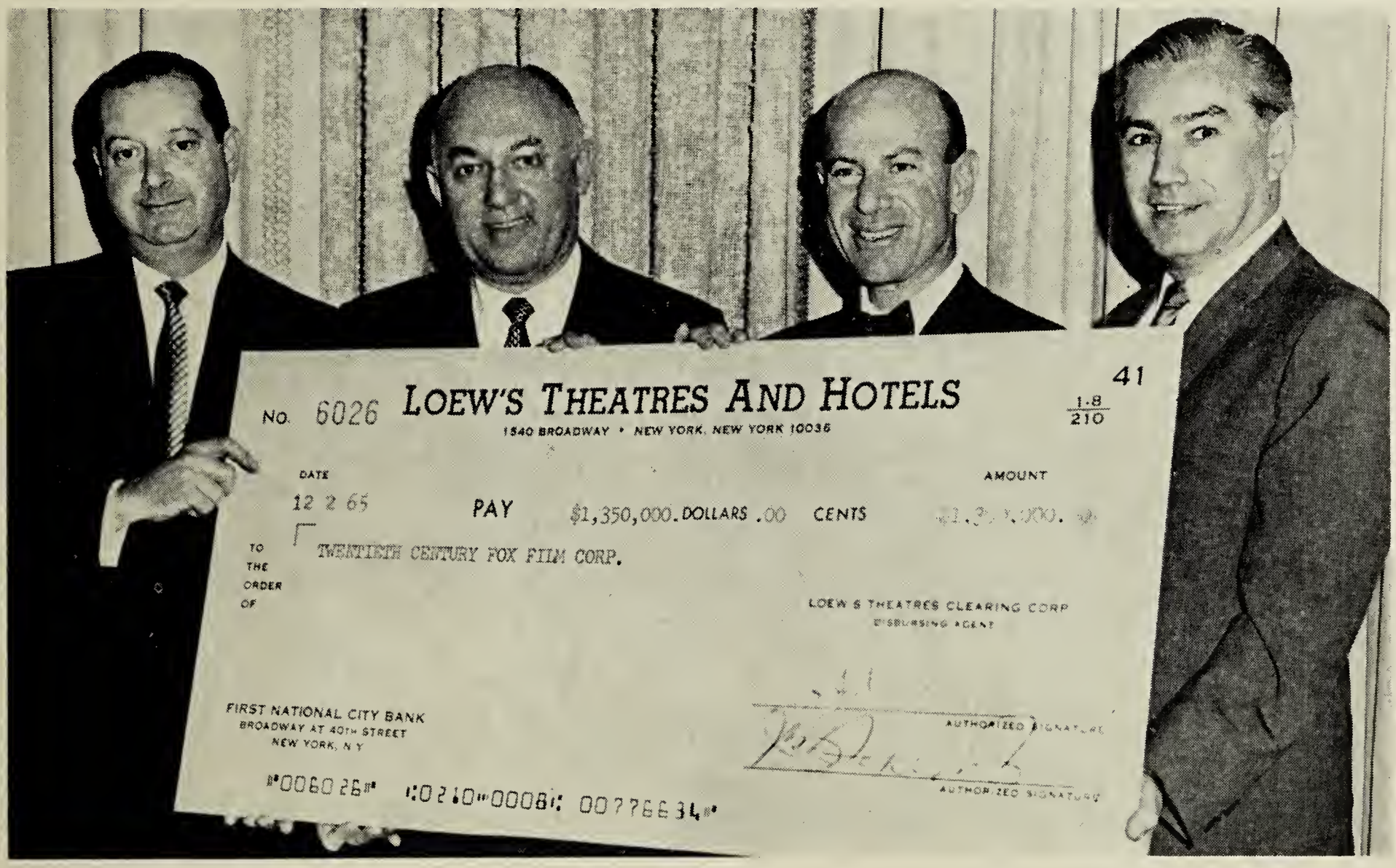
Mastan, with headquarters in New York, is a commercial and industrial financing organization providing a broad range of services including receivables financing, inventory and rediscounting loans, and time sales financing.

N.Y. Variety To Meet

NEW YORK—Jack H. Levin, chief barker of the New York Variety Club, Tent 35, announced that the organization's new slate of officers for 1966 will be instaolled at a general membership luncheon to be held on Wednesday, Jan. 12, in the Georgian Ballroom of the Hotel Americana. Levin also announced the appointment of S. H. Fabian, president, Stanley Warner Corporation, as luncheon chairman.

"This deal for 'The Bible' sets the pattern for world sales policy on this picture. We are asking unprecedented advance guarantees from the theatres. We want exhibitor-partners—showmen who have a high stake along with us in the success of each and every engagement."

—Seymour Poe



The largest advance guarantee - $1,350,000 - for any single roadshow engagement in industry history... presented to 20th Century-Fox for the World Premiere Engagement of Dino De Laurentiis' Production of THE BIBLE at Loew's State Theatre, New York City, Fall, 1966

From left to right. Joseph M. Sugar, 20th Century-Fox vice president in charge of domestic sales; Seymour Poe, 20th-Fox executive vice president; Laurence Tisch, president of Loew's Theatres, Inc. and Bernard Myerson, executive vice president of Loew's.

The NEW YORK Scene

By Mel Konecoff

AN ALMOST-THIN JOE LEVINE (HE LOST 12 POUNDS, ROSALIE LEVINE TOLD us) played host to more than 40 representatives of the national, local, and trade press at Four Seasons Restaurant at a luncheon in honor of author Harold Robbins and the completion of his latest novel, "The Adventurers." Top executives from Paramount and Trident Press were also on hand since they have more than a rooting interest in the venture, which will eventually emerge as a Paramount-Embassy co-production and as a Trident publication.

About two-and-a-half years ago, Levine and Paramount paid a million dollars to Robbins for the pre-publication and motion picture rights to "The Adventurers" when the plot was still a gleam in Robbins' eye. Since then, the prolific author, whose books have been sold in numbers approximating 25 millions around the world, has completed the drama of high finance and the international jet set, and it will be published this spring. Levine thinks that there is enough material in it to make four films. Levine also thought that it would sell many more copies that "The Carpetbaggers," which was good for two films, "The Carpetbaggers" and the forthcoming "Nevada Smith."

Levine stated that the script will be started shortly by vice-president John Michael Hayes, and actual filming will get underway early in 1967. Casting will not be a problem, according to Levine, because many of Hollywood's top stars will be more than anxious to work in the film. It will be filmed on locations throughout the world. "The Adventurers" represents the fourth book by Robbins that Levine has brought or will bring to the motion picture screen.

Robbins, who once was a 15 dollar per week shipping clerk with Universal Pictures and eventually became Universal's executive director for budget and planning, does his work nights and into the wee hours of the morning on an electric typewriter. He reported that he has four novels in the planning stage, "Dreams Die First," "The War Games," "Memories of Another Day," and "The Inheritors" (the third of a motion picture trilogy).

The occasion was marked by a marzipan replica of a book being given each attendee, and Rosalie probably spent half the day turning these things out. She's not bad in the baking department.

B. B. DEPARTMENT: BRIGITTE BARDOT STARRED IN A MASS PRESS CONFERence recently at the Hotel Plaza, and it really was mass. Mass media and mass crowding were in evidence as the French star appeared before television and still cameras and scribes from all over to answer an assortment of questions, some silly and some practical. Private guards surrounded her as she made her entrance, and excitement ran high.

Bardot, who was in town to help promote her latest film, "Viva Maria," in which she stars with Jeanne Moreau, handled herself very well, understanding most of the questions. When translation was required, producer-director Louis Malle was on hand. After the premiere here and attendant activities, she left for Hollywood and the west coast opening.

The questioning went something like this, when we could hear what was going on: Do you like American beer? Yes! What brand? No special brand! How do you like New York? Fine, what I have been able to see of it. I would like to really see the city and do some shopping. Do you like being called a sex kitten? I adore it. Would you send Christmas greeting to the boys in the services? Merry Christmas and Happy New Year! How do you like the American press? They are wonderful. What did you think of Marilyn Monroe? I admired her tremendously.

Other answers indicated that she likes to be alone when she sleeps; that she would like very much to make a picture in the U.S.; that she can't name the most beautiful actress in the world or the most talented one; that she thinks this is her best film, and she has no immediate commitment for another; that some of the leading men she would like to star with include Paul Newman, Marlon Brando, Richard Burton; that she would like to meet as many stars as possible in Hollywood; that she hasn't had a chance to investigate American morals; that she likes American films because they contain more adventure and action than foreign films; that she doesn't care about appearing on stage now, although she did theatrical work years ago; etc. etc.

A couple of women employees of the hotel sneaked into the room and they commented near us, "She really is a beautiful girl," to which we add our amens. Too bad the other half of the "Viva Maria" team wasn't round, 'cause we really dig her.

THE METROPOLITAN SCENE: MEMBERS OF THE PRESS MET STARS AND creators of "Doctor Zhivago" at a gala cocktail party held prior to the invitational press premiere at the Capitol. Geraldine Chaplin couldn't make it because she took some sort of allergy pill, and her face was puffy, nor did we see Rita Tushingham, but producer Carlo Ponti, director David Lean, Julie Christie, Tom Courtenay, and Omar Sharif were around. The picture is a good one. . . . In the opening scenes of "Thunderball," there is a cute chick who helps James Bond. Her name is Mitsouko, and the perfume house of Guerlain was so impressed that they've named a scent after her and are tying in with the film. . . . MGM's director of special projects dreamed up a gimmick to see whether belly dancers get more laughs than ordinary mortals when exposed to "Laurel and Hardy's Laughing 20's." Double-talk artist Al Kelly was on hand to give a running account of the shaking and mid-riff convolutions, which was good for some space. . . . Season's greetings in from the Jean Goldwurms, John Springer Associates, the Ernie Shapiros, Jay Remer, Alan Bader, Milt Livingston, Walter Lantz, Melvin L. Gold, the Fred Schwartzes, NAC, Jos. Brenner Associates, the Al Floersheimers, Everett Callow, Pat and Al Steen, Ernie Grossman, the Jeff Livingstons, Sam Kestenbaum, Mike Kaplan, Noel Meadow, Fortunat Baronat, Ann Rosenberg, Lige Brien, The Mirisches, Al Boyars, Arthur Block, Hortense Scorr, Warren Harris, Richard Yates, a mother lion and her cub, Stuart Byron, Alfred Taurig, Henry Burger, Harry Goldberg, Phil Gerard, etc.

Rains To Assist Lipton In Universal Ad-Pub. Dept.

UNIVERSAL CITY, CALIF.—David A. Lipton, Universal Pictures vice-president, has announced the promotionof Robert H. Rains as his executive assistant.

Rains was formerly executive in charge of the tv press department. Previously, he held nearly every position in a studio publicity department, including planter, unit publicist, tour and merchandising manager, and manager of tv-radio promotion activities.

In his new capacity, Rains will serve as Lipton's assistant in the overall supervision and management of Universal's advertising, promotion, and publicity for all of the studio's motion pictures, tv and general activities.

Herb Steinberg continues in his present capacity as executive in charge of special projects, including the Universal City tours.

No successor to David Golding has been determined. Golding left for London to assume his new post in charge of publicity on all of Universal's overseas productions.

Dan Thomas temporarily will function as he has in the past as assistant to Golding, but under the supervision of Rains.

Detroit Construction Boom

DETROIT—The rash of new building, shopping center and otherwise, continues unabated. During the week before Christmas, the Gateway and Cinema I and II, of the General Amusement Circuit, opened.

This gives the Detroit area three double-auditorium edifices. Another, the Mai Kai, in operation about two years was designed for a common lobby with double houses, and it has been announced the second would be built soon. An indoors single nears completion, with more on the drawing boards or under construction.

Cinema I presented "The Greatest Story Ever Told," while the twin unreeled "Pinocchio in Outer Space" and "40 Pounds of Trouble."

Columbia Prod.

(*Continued from page* 17)

include:

"A Man For All Seasons," which Fred Zinnemann will produce and direct from Robert Bolt's screenplay; **"To Sir, With Love,"** starring Sidney Poitier with James Clavell to direct.

From Carl Foreman will come **"MacKenna's Gold,"** with Dimitri Tiomkin as co-producer; **"The Virgin Soldiers," "A Ring of Roses,"** and a film about the life of Winston Churchill as a young man.

From Walter Shenson, producer of the fabulously successful Beatle films, will come **"Don't Raise the Bridge, Lower the River,"** based on Max Wilk's novel.

Luchino Visconti will direct Romy Schneider in **"The Countess"** for Michael Arthur Productions.

"Dylan," from the stage play, based on the colorful career of the famed poet, Dylan Thomas.

Romulus will film **"Oliver,"** the Lionel Bart stage hit, as well as **"The Looking Glass War,"** new novel by John LeCarre.

From Charles H. Schneer's Ameran Films will come **"The Fifth Paw of the Lion," "The Light at the Edge of the World"** and **"River of Diamonds."**

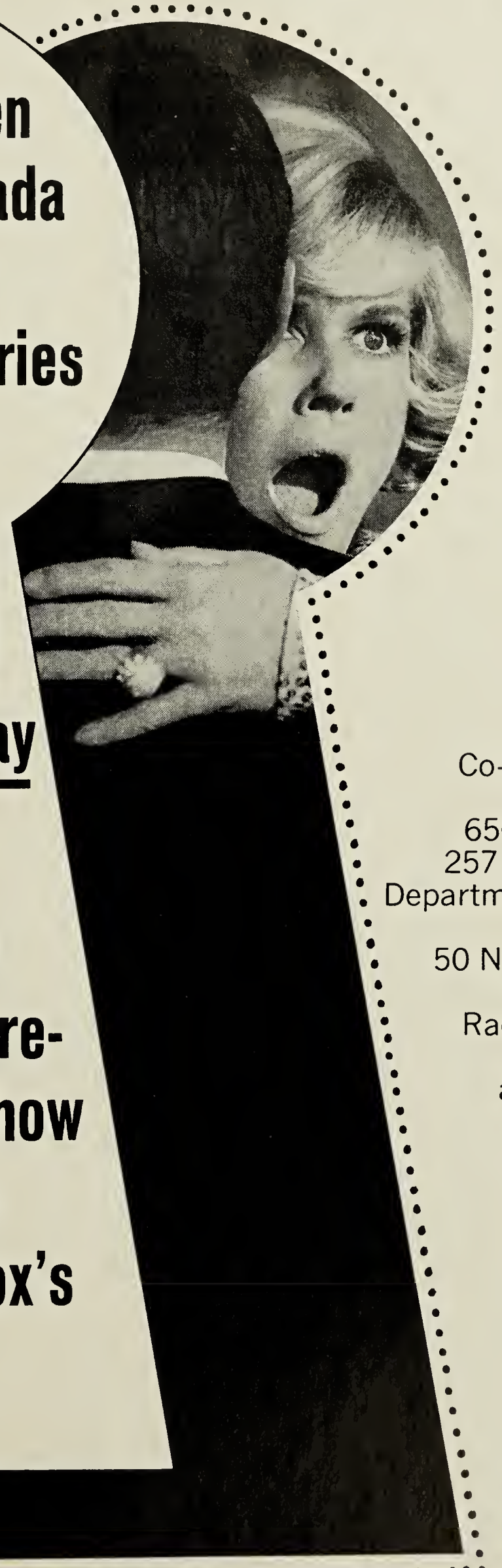
Jerry Bresler, now based in London, is preparing **"The Woman with the Portuguese Basket."**

THANKS FOR THE BIG SEND-OFF!

Smart Showmen in the U.S., Canada and in over 15 Foreign Countries have made

The International Doris-For-A-Day Contest

the basis for the strongest pre-sold non-road show attraction in 20th Century-Fox's history!



Co-sponsored by over 650 Theatres, 257 Chain and Department Stores, and 50 Newspapers, Magazines, Radio and TV Stations around the world.... for over $750,000 worth of pre-sell exposure

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th Century-Fox
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DORIS DAY
ROD TAYLOR

DO NOT DISTURB

Aaron Rosenberg-
rtin Melcher Production
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RMIONE BADDELEY
RGIO FANTONI
luced by AARON ROSENBERG
IARTIN MELCHER
cted by RALPH LEVY
enplay by MILT ROSEN &
HARD BREEN
emaScope
or by DE LUXE

LONDON Observations

By Jock MacGregor

THIS IS A SAD WEEK. MORE KEYMEN ARE RETIRING OR LEAVING THEIR JOBS on Friday than on any day that I can recall. That great sales chief, Monty Morton, hands over United Artists to his No. 1, Dave Bickler, in the happy knowledge that the company is at the very zenith of its success. Fortunately, the industry is not losing him for he has agreed to continue as president of the Kinema Renters Society. Another veteran whom we are losing is Victor Finny, one time secretary to the famous David Lloyd George and longest serving public relations executive at the Rank head office. The West End will not seem the same. Rarely do I go out of an evening without seeing him with his charming wife Rose, burning the midnight oil entertaining a VIP from overseas. I would feel secretly envious since he can charge such guests to income tax expenses. Typical of the old school of Englishmen gracious and with a fine sense of humor, he has been a great friend to all who have met him. Ill health is forcing Douglas Granville, who has risen from theatre management to representing Universal here and has for long been hiding great suffering, to retire. Michael Bromhead, who has been handling Lion International overseas sales in London and New York, has resigned to start a new promotion in which his vast knowledge of overseas sales will be put to full account, but more when details are announced. Miss Smith, no one ever called her anything else, retires from Rank's West End Theatre control. She has been the queen of protocol, and it has always been one of my pleasures at Royal premieres to watch her marshalling presentees. Other departures include those ace publicists, John Behr and Jack Upfold, and Jewish Chronicle critic Frederick Samuel.

JOHN DAVIS, AT RANK THEATRES ANNUAL SHOWMANSHIP AWARD LUNCH, summed up his views on successful operations as "What matters today is not the length of the program but its quality; not the number of seats in a theatre, but the number filled; not the square footage in the auditorium but the amount of room you have for your knees." He described managers as the "front-line commanders in the battle" and continued: "All the resources of the film industry—its creative talent, its financial skills, its distribution networks, together with its massive investments in studios and equipment, bricks and mortar, and not least the technicians and finished product—in the end, all come to focus in one person. That person is you, the theatre manager. You are the first, the last, and almost the only link between all that has gone before and the cash customer. The rolls of film that reach you in a can, your theatre, your staff—these are only the raw materials of your job. Your success is determined by the skill with which you use them to create customer-satisfaction for a public bent on enjoying itself."

The top awards went to Freddie Bower, Kilburn Gaumont-State, London; George Lockyer, Coventry Gaumont; and Harry Murray, Sheffield Gaumont.

ON COMPLETING HIS TERM AS CHIEF BARKER, KEN RIVE HAS ANNOUNCED the first step in setting up with Leslie Grade and Robin Fox of Grade-Rive, which will combine his Gala production, distribution, and exhibition interests—the most important in the specialized field—with their Elstree Distributors production activities. Ken already has the cream of the continental product and 14 theatres. The new group will promote a circuit of some 50 art theatres throughout the country through acquisition, affiliation, and construction, and finance offbeat British productions. Many theatres will be completely modernized, starting with the Continental and Berkeley in London, and it is believed that with long runs and aggressive overseas selling, the pictures can be profitable. It is stressed that the product will be available to circuits and others, and in some cases may well go to a circuit first. Outside British, American, and sub-titled pictures will also be played if suitable. This admirable move fills a real need and is very welcome, but those national newspapers who hailed it as a challenge to the Rank and ABC circuits are writing nonsense. Grade-Rive will compliment them and have indeed been welcomed by the executives, as they will remove criticism of specialized movies not being widely shown and also develop new talent.

ONLY 36 WEEKS AFTER ITS LONDON OPENING, 20th-FOX'S PERCY LIVINGSTONE was able to report that from its 17 unfinished engagements, "Sound of Music" had by Dec. 4 grossed $5,392,433 and been seen by 6,926,825 people. The record holding "South Pacific" took seven years to establish the smash $6,440,000. Only in one town is it being withdrawn and only because the theatre has two weeks British quota to fill. This is Southampton, where it played 35 weeks against the theatre's previous record of 15. Nowhere is there a sign of it coming off. Incidentally, it has already made a remarkable contribution to the Eady Fund of $823,200.

UNQUESTIONABLY THE BEST LONDON AND HOME COUNTIES CINEMA EXHIBITors Branch dinner dance in years drew a record 470 film types to the Savoy. The toast to the industry was proposed by the Lord Bishop of Guildford, a former navy padre, who revealed a devastating wit—completely irrelevant, he was a joy. The response by chairman R. J. Dowdeswell covered all the necessary points with concise expertise so that though the evening started an hour later than usual, no time was lost for dancing or that enjoyable pastime of hopping between the distributors' well stocked tables. Earlier in the day in the same room, the Variety Club's annual Christmas lunch, when stars headed by Ingrid Bergman donned Santa Claus costumes to collect gifts for Jack Goodlatte's VC Toy Fund, attracted a record 560 attendance. All newspapers and cinema and tv newsreels covered, and I was flattered to see that Pathe News stills included one of the Miss Christmases, whom I organized, with me—that should sell the reel! Rosemary Forsyth, here to promote Walter Seltzer's "The War Lord," Odeon's Christmas attraction, held court on Sunday and captivated the press, who showed their approval with big picture spreads . . . Happy New Year to all.

"Italiano Brava Gente" First Cooperative Major

NEW YORK—With final editing completed and approved by participating film makers in three different countries, Joseph E. Levine announced here that he is ready to premiere the first major motion picture to be jointly sponsored by American, Italian, and Russian production interests.

This is "Italiano Brava Gente," an epic World War II treatment which follows Italian footsoldiers across the steppes of the Ukraine in a dramatic re-creation of the bitter and tragic battles fought by the Axis Powers on the eastern front in 1942 and throughout the bitter Russian winter of 1943.

In preparation for three years, with filming on actual locations in the Soviet Union for two full years, "Italiano Brava Gente" has already been cited as a worthy contemporary successor to "All Quiet On The Western Front."

It will open here at the Festival Theatre on Feb. 3rd, after a series of special cross-country screenings for press, officials of the diplomatic corps, and key university faculty members.

Levine, long active in the world film market said: "I am happy to have been involved in this full-scale cooperative effort which for the first time brings together three great nations, each of which has its own distinctive film culture dating back to the beginning of the century. I hope that this picture will be a milestone encouraging a new and important use for the screen as an international medium of communication."

For "Italiano Brava Gente," Levine's Embassy Pictures sent two distinguished American actors, Peter Falk and Arthur Kennedy, to work in Russia under the direction of Giuseppe De Santis, the brilliant Italian director of "Bitter Rice" and other prize-winning films.

The Soviet Union contributed thousands of extras, troops of mounted cossaks, and an unprecedented amount of war machinery for the vast battle scenes, and two of its finest cinema stars, Tatyana Samoilova, who starred in "The Cranes Are Flying," and Shanna Prokhorenko, who starred in "Ballad Of A Soldier." Top Italian actors in the film include Raffaele Pisu, Andrea Checchi, Riccardo Cucciolla, and Nino Vingelli.

Ennio De Concini, who shared an Academy Award for his scripting of Joseph E. Levine's "Divorce—Italian Style," based his screenplay on historical accounts of the campaign, interviews with the few Italian soldiers who returned from the front, and interviews with the Ukrainian people who survived the invasion.

Fox Promotes Bleeth

NEW YORK—Clifford L. Bleeth has been appointed to the post of manager of the personnel and purchasing departments of 20th Century-Fox. He replaces Wallace Schneider, who resigned.

Bleeth joined 20th-Fox in 1964 to handle real estate operations. Most recently, he was with the company's contract department for domestic distribution.

In 1966
National Screen Service
rededicates itself
to the Showmanship
and
Sales Power and Service
of the
Motion Picture Industry

ALBANY

United Artists' "Thunderball" was the Christmas attraction at Sylvan Leff's Town, Watertown; James Branche's Branche, Latham; John Capano's Cinema Art, Troy; and George Thornton-John Wilhelm's Colony, Schenectady. . . . Francis C. Schreck, appointed Albany County Public Welfare Commissioner, is the brother of Helen Schreck, a Palace theatre cashier. . . . Harold de Graw, owner, Palace in Oneonta and lessee of the Sidney, Sidney, is Chamber of Commerce president in Oneonta. He is an ex-Schine group manager on the Maryland Eastern Shore. . . . David Bridgham is how buying and booking for the Harte, Bennington, Vt., for his father, Lloyd Bridgham. He does so from Dover, N.H., where Bridgham, Sr., owns other film houses. . . . The Albany local of Film Exchange Employees held its annual Christmas party in the RTA Building "Demonstration Room."

BUFFALO

A routine business act of incorporation was the reason for a Variety Club of Buffalo, Tent 7, luncheon meeting, but the occasion had a lot of heart behind it and ahead of it. This was because handicapped children are the Variety Club's best friend. Formation of the club's Children's Rehabilitation Foundation was announced by 1966 chief barker elect, Albert J. Petrella. It was made official by the presentation of the charter by William J. Davidson, deputy secretary of state of New York. The foundation will administer Tent 7's growing charitable activities for needy children. "Our activities have become so extensive, we thought it desirable to have a corporate organization," explained Petrella. He said the foundation, a tax-free organization, will enable the club to extend its present domain in establishing gifts and providing funds for children's charitable organizations. In the past 17 years, Tent 7 has given almost $750,000 to local charities, including the Varie- for closing. The theatre has been in opera- activity—and the Rehabilitation Center of the Children's Hospital. Last summer, for the first time, the club sponsored a summer camping program for retarded children. . . . The Auditorium, Perry, N. Y., will close this month unless unforseen developments occur. Located in the Perry Town Hall, the theatre has been leased for 18 months to Roger Paddock of North Perry. He had sub-leased it to Raymond Minnick. The motion picture theatre has been operated on a weekly basis. Lack of patronage was cited as the reason for closing. The theatre has been into operation continually since the Town Hall was opened in 1898. Supervisor L. E. Kelly said the town owns all the equipment, and efforts will be made to find a new operator. . . . Bob Boasberg, twin brother of Charles Boasberg, general sales manager of Paramount Pictures, says Charlie has fully recovered from his recent illness and is a new man. Bob says Charlie is now in California with Mrs. Boasberg on vacation and business and is spending Christmas with relatives on the west coast. . . . Citizens for Mental Health (CMH) will sponsor a showing of the film, "The Agony and the Ecstasy," at the Granada on Jan. 19, according to managing director Joe Garvey. Funds will be used toward the operational expenses of the Suicide Prevention Center. . . . Carl Schaner, manager, Century, staged the annual Christmas party for the Buffalo Evening News Carriers on Sat., Dec. 18. About 3,000 newsboys attended. "The Great Race," the current long-run Century attraction, was shown. One hundred prizes were given away. Parents taking the boys to the theatre were invited to stay and see the picture. . . . The forthcoming engagement of "The Agony and the Ecstasy" at the Riviera, Rochester, is said to be prompting a number of schools in the area to enlarge art class studies of the life and work of Michelangelo. The picture will open in the Kodak Town house the night of Jan. 19 as a benefit for Cystic Fibrosis under sponsorship of Beta Sigma Phi sorority. . . . William E. McKnight, manager, Seneca, South Buffalo, is putting on Ladies Nights. With a coupon clipped from the local newspapers, a gentleman (over 16) may take his lady into the house free when he purchases a regular $1.00 ticket. It is understood the stunt is helping business.

CHARLOTTE

The Manor, Charlotte, which has just been taken over by H. B. Meiselman Theatres from Stewart and Everett Theatres, is undergoing complete renovation, including installation of 70mm. projection equipment. The house will become the fourth Charlotte theatre to have 70mm equipment. H. B. Meiselman, who owns the Center, Charlotte, and the Providence Road Shopping Center, where the Manor is located, said the renovation will cost between $75,000 and $100,000 and will include an expanded lobby and "everything new" inside the theatre itself. The house was closed until Dec. 22, and remaining renovation work will be done during hours films are not being shown.

DALLAS

About 10 people were overcome by leaking gas at the Heights, in the Oak Cliff section of the city. Three were hospitalized in undetermined condition. Seven others received oxygen from fire department resuscitators. The Heights, which was showing "Cleopatra," was quickly evacuated. . . . A new Theatre Center film, "Perspectives in Acting," has been entered in the Cannes Youth Film Festival. A previous Center film on its experimental "Hamlet" won first prize at the 1961 Brussels Worlds Fair. . . . Karl Hoblitzelle, president, Interstate Circuit, Inc., was named chairman of the board, emeritus, of the Republic National Bank of Dallas which he helped build into the south's biggest bank. He was elected to the board on Jan. 10, 1928, and has served as chairman since Sept. 11, 1945. . . . P. A. Warner, 67, former vice-president of Manley, Inc., who pioneered the use of popcorn machines in the U.S., died at his home here. . . . The Dallas Times Herald has reported that Hollywood film star Greer Garson, wife of Dallas oilman Buddy Fogelson, has been asked to run for Congress. . . . More than 350 members, their wives, and guests placed hundreds of cans of food under the huge Christmas tree in the Grand Ballroom of Holiday Inn Central where the Variety Club of Dallas held their annual Christmas party. The food will be distributed during the holidays by the Salvation Army. To boost the yield for the charity occasion, Bill Slaughter, chief barker of the club and vice-president of Rowley United Theatres, said that every employee of the circuit's home office in Dallas and of the various circuit theatres in the city was asked to give a can of food to the needy through the Variety Club. . . . Turner Honea, manager, Palace, has been commissioned by Paul Ford, film actor and chairman of an organization called Society for the Protection of Overage Fathers, to establish chapters of the organization as part of he promotion for the motion picture, "Never Too Late." Chapters will receive a certificate signed by Ford and members will receive proper identification cards as members of SPOOF. . . . Milton E. Cohen, national director of United Artists roadshow sales, was in Dallas meeting with film circuit operators to line up dates for the showing of "The Greatest Story Ever Told," to be released under a new roadshow policy next February and March. The film will be shown in 35mm and not the original Cinerama at limited engagements with two showings daily at advanced prices and advanced ticket sales. . . . On the screen of the Vogue, the film was "Invitation to a Gunfighter." An escaped ex-convict, Gerald D. Knight, dumped his gun and surrendered to Dallas police without a fight in the theatre which had been surrounded by police.

HOUSTON

Noel Harrison, son of Hollywood screen star Rex Harrison, appeared as featured vocalist at the Tidelands here. . . . Frederick Rossif's documentary, "To Die In Madrid," has been booked for showing here. It is a film about the Spanish civil war. . . . A contest in conjunction with the showing of "The Spy Who Came In From The Cold" with Richard Burton is being conducted by the Houston Post. All the individual had to do was to predict the actual temperature outside the Majestic where the film opened at 12 noon on Christmas Day, Dec. 25, 1965. The winner will receive will receive a cash prize of $100. More than 100 free passes to any Interstate Theatre will be presented to the runner-up entries. . . . Billy Rose, who underwent cardiovascular surgery Dec. 9, is reported in satisfactory condition. Attendants at Methodist Hospital said that Rose is making "excellent progress." The surgery involved patching abdominal arteries. A spokesman said surgeons put a Dacron graft in the main trunk artery that supplies blood to most of the body. The graft connects the aorta with arteries of both legs. It is not known at this time when Rose would be released from the hospital. . . . George Christian, Houston Post, attended the premiere showing of "Our Man Flint" held by 20th Century-Fox at St. Ann's Bay, Jamaica.

JACKSONVILLE

A new pattern for the local release of first-run film product evolved here over the Christmas and New Year holidays and forced many theatre patrons to readjust their sights in seeking the newest in screen entertainment. Three Kent Theatres' drive-ins—the Blanding, Main Street, and Southside—which are normally subrun, came up with the first run double-billing of "Village of the Giants" and "Wild Seed." Three other subrun outdoorers switched to the single-billing of the new Elvis Presley vehicle, "Harum Scarum." They were Dixie Drive-In Theatres' Atlantic, Meiselman's Fox, and Carl Carter's Ribault. Two Meiselman deluxe indoor houses, the Cedar Hills and the Town and Country, shared the exclusive first-run of "Never Too Late." No confusion existed for the patrons of three traditional first-run house which sailed through the holidays with their usual big year-end attractions. They were Florida State Theatres two downtown showplaces, the Florida and Center, which had "That Darn Cat" and "Thunderball" respectively. The third top house, Sheldon Mandell's Five Points in Riverside, opened its road showing of "The Agony and the Ecstasy." In addition to the above seven new features opening at

(*Continued on page 79*)

Time of Indifference

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Introducing JANETTE SCOTT
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FOR 1966

CONTINENTAL

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FOR 1967 – NOW IN PREPARATION
–JAMES JOYCE'S "ULYSSES"

Britain—A Buyer's Market:

James Bond-Bogus Bonds Set Production Pace

By Jock MacGregor

THIS HAS BEEN A YEAR of mixed blessings in the British film industry. While the better run theatres report improved admissions for 1965, others have found the going hard. The difference between a hit and a miss is more marked than ever. Those who talk about average business are generally either talking nonsense or speaking from force of habit. Few pictures fall into this category; some do tremendously at the boxoffice, but regretfully there are more than ever at the other extreme.

There is no real pattern of moviegoing today. The traditional big dates are as dependent on product as any other, but the real attraction can do top business at any time unless up against fog or the first days of snow or heat. One week the crowds cannot be got in—the next they cannot be got in because they are not there. The reverse is equally possible. This makes a monkey of the value of trailers.



MacGregor

Inwardly, few theatremen will disagree that the presold image and difficult to define chemistry are what create the demand for a picture—and that it is a favorable word of mouth reaction which sustains it. Indeed, re-plays of proven hits like Carl Foreman's "Guns of Navarone" and Disney's "Snow White" have been booked by many top theatres in preference to new releases and many theatres have given them some of their best weeks. The 007 James Bond triology has, of course, been unbeatable as the attractions continue to amaze regardless of how, or how often, they are played. Having been booked extensively and successfully as separate entries, "Dr. No" and "Russia" were then put out as a unit and provided some of the best weeks of this autumn.

The biggest blow suffered by British exhibitors was the very wise decision of Cubby Broccoli and Harry Saltzman not to rush James Bond's "Thunderball," which is generally believed to be not only the best of the series but among the greatest entertainments ever to make the October dates. They had a mammoth job of editing and scoring, and remained determined not to impair the final product by working endless overtime under high pressure so that they and the technicians might find their values affected. It is their most imaginative, expansive and expensive yet.

"Thunderball" has been considered a Christmas release everywhere, save in Britain, and many here had pencilled in extended showcasing for October and November. But, at a late hour, many had to scratch around for alternate programs and these added generally to the disappointment. Those exhibitors who work to the calendar year are becoming acutely aware of the difference that one truly outstanding picture can make to their welfare, and how much they depend on a new James Bond.

Some 1,200 prints have been rushed by Technicolor, with 450 required for initial American bookings and 160 earmarked for Britain, where generally 60 to 70 prints are considered a big order. Some 80 apiece are going to Germany, Italy and France, with the balance to be flown to distant markets where exhibitors are equally keen on not a day being lost before a new Bond is shown.

It is, indeed, a unique tribute to Saltzman and Broccoli that exhibitors throughout the world have, without reservation, clamored happily for "Thunderball" before it has been seen anywhere. It says much for their reputation as film makers. Probably no picture has ever before been so presold to theatremen and moviegoers alike.

Talk continues regarding the Charles Feldman James Bond, "Casino Royale," which is earmarked for Columbia release. Various secondary signings have been announced, but shooting has been put off till the New Year. Broccoli and Saltzman are presumably avoiding a clash by not starting their next Bond with Sean Connery until the summer. This is almost sure to be "You Only Live Twice," with locations being filmed in Japan. "On Her Majesty's Secret Service" will follow.

Among the most interesting features of the series is the way in which it has created stars. It's no secret that considerable pressure was initially put on the producers to use 'names.' They were adamant that a better image could be created by

(*Continued on Page* 30)

THE MARK OF SUCCESS





KIRK DOUGLAS · RICHARD HARRIS
in Anthony Mann's
THE HEROES OF TELEMARK
TECHNICOLOR® PANAVISION®
JJACOBSSON · MICHAEL REDGRAVE
Screenplay by Ivan Moffat and Ben Barzman
Produced by S. Benjamin Fisz
Directed by Anthony Mann

NORMAN WISDOM
THE EARLY BIRD
IN COLOUR
EDWARD CHAPMAN · JERRY DESMONDE
PADDIE O'NEIL
Screenplay by Jack Davies and Norman Wisdom
Produced by Hugh Stewart Directed by Robert Asher

MICHAEL BENTINE as
THE SANDWICH MAN
IN COLOUR
DORA BRYAN · HARRY H. CORBETT · BERNARD CRIBBINS · DIANA DORS · TRACY CRISP
IAN HENDRY · STANLEY HOLLOWAY · RON MOODY · ANNA QUAYLE
TERRY THOMAS · WILFRED HYDE WHITE · NORMAN WISDOM · DONALD WOLFIT
Screenplay by Michael Bentine and Robert Hartford-Davis
Produced by Peter Newbrook Directed by Robert Hartford-Davis

HAYLEY MILLS
SKY WEST ND CROOKED
IN COLOUR
IAN McSHANE
Based on a story by Mary Hayley Bell
nplay by Mary Hayley Bell and John Prebble
ed by Jack Hanbury Directed by John Mills

LESLIE PHILLIPS · JAMES ROBERTSON JUSTICE
DOCTOR IN CLOVER
IN COLOUR
JOHN FRASER · ARTHUR HAYNES
SHIRLEY ANN FIELD
Screenplay by Jack Davies
A Betty E. Box-Ralph Thomas Production

MARGOT FONTEYN · RUDOLF NUREYEV
and
THE ROYAL BALLET
ROMEO AND JULIET
IN EASTMAN COLOUR
Produced and Directed by Paul Czinner

RITA TUSHINGHAM
OLIVER REED
THE TRAP
IN COLOUR
Screenplay by David Osborn
Produced by George Brown
Directed by Sydney Hayers

ERIC MORECAMBE · ERNIE WISE
SPYLARKS
IN COLOUR
Produced by Hugh Stewart
Directed by Robert Asher

WALTER CHIARI
CHIPS RAFFERTY
CLARE DUNNE
THEY'RE A WEIRD MOB
IN COLOUR
Screenplay by Richard Imrie
Based on a book of the same name by Nino Culotta
Produced and Directed by Michael Powell

ERIC MORECAMBE · ERNIE WISE
RIVIERA TOUCH
(WORKING TITLE)
IN COLOUR
reenplay by Jack Davies, Sidney Green,
Richard Hills and Peter Blackmore
Produced by Hugh Stewart
Directed by Cliff Owen

SARAH MILES · CYRIL CUSACK
I WAS HAPPY HERE
JULIAN GLOVER · SEAN CAFFREY
Based on a novel by Edna O'Brien
Produced by Roy Millichip Directed by Desmond Davis

THE OPIUM PRINCESS
IN COLOUR
From a novel by Gerald Sparrow

THE BERLIN MEMORANDUM
From a novel by Adam Hall
Screenplay by Harold Pinter
Produced by Ivan Foxwell
Directed by Michael Anderson

FEMALE OF THE SPECIES
IN COLOUR
Based on a famous novel by Sapper
Screenplay by David Osborn
Produced by Sydney Box
in association with Betty E. Box
Directed by Ralph Thomas

RED HOT FERRARI
IN COLOUR
Screenplay by Marty Feldman and Barry Took
A Betty E. Box-Ralph Thomas Production

MADE AT PINEWOOD STUDIOS— THE RANK ORGANISATION

British Preview '66

continued •



COLUMBIA—Carl Foreman's "Born Free"

new faces, and, they won. How right they proved to be! Sean Connery has become an international star after having hung around doing bits for many moons and now is in terrific demand by producers. Editors are ever eager for new Bond girls and actresses, once receiving the accolade, rarely look back. Ursula Andress, Honor Blackman and Daniela Bianchi are cases in point and such villians as Gert Frobe and Robert Shaw have not done so bad as a consequence. Indeed, it often amazes that more producers do not search the enormous reservoir of talent here instead of only grabbing discoveries and putting their prices out of all proportion to their drawing power.

Stars alone are no longer enough, if the subject cannot attract. Few, if any, can rise above their material. Indeed, some of the lush, star-studded pictures have been among the biggest disappointments of the year. Miscasting of names for the sake of names and the efforts of agents to put packages of their artists and technicians together irrespective of consideration for exhibitors and the public have resulted in some tired offerings.

British producers have been using far more imagination and enterprise in this matter, and such pictures as "The Ipcress File" and "The Knack" have had far greater life and authenticity about them because of their enthusiastic casts. Their international success should encourage others. Indeed, it would appear that moviegoers prefer to see a fresh young face than one of a familiar artist whose early pictures have been overexposed on television.

Though British pictures have the edge over American films at the boxoffice, some have been among the disasters and also had their release here seriously curtailed. The distribution of films is still being investigated by the Monopolies Commission. For the record, there are usually two programs released a week for the Rank and ABC circuits, and independents, where they can get one, almost automatically take it. Those who cannot take "floating" releases (pictures which are not booked for the two circuits) and re-runs. The sky is the limit for takes on the circuits, but it is also possible for such bookings not to cover prints and advertising. The two circuit bookers have had considerable difficulty in finding only two programs each week and some, which are booked without any affiliations, have required hasty adjustments in playing time. While some

(*Continued on Page* 36)



RANK—"The Trap"



RANK—"Doctor In Clover"

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20th-FOX—"The Blue Max" ↑



20th-FOX—"The Blue Max" →

British Review '66—*continued*



HAMMER—"Dracula, Prince Of Darkness'



HAMMER—"The Reptile"



RANK—"They're A Weird Mob"

COLUMBIA PICTURES IS PROUD TO ANNOUNCE THAT

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HAS BEEN CHOSEN AS THE

BRITISH ROYAL PERFORMANCE FILM

IN THE PRESENCE OF

HER MAJESTY QUEEN ELIZABETH II



COLUMBIA PICTURES presents

VIRGINIA McKENNA • BILL TRAVERS in "BORN FREE" with GEOFFREY KEEN • Based on the international best seller by JOY ADAMSON

Written for the screen by GERALD L. C. COPLEY • Music composed and conducted by JOHN BARRY • Produced by SAM JAFFE and PAUL RADIN

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from COLUMBIA

BOND TAKES AM

"GOLDFINGER"

VOTED THE 2 BEST TOP ACT
WITH SEAN CONNERY AS

HERE COMES THE B





ALBERT R. BROCCOLI and HARRY SAL

"THUNDE

Produced by KEVIN McCLORY Directed by TERENC

Based on the original story by KEVIN McCLORY, JACK

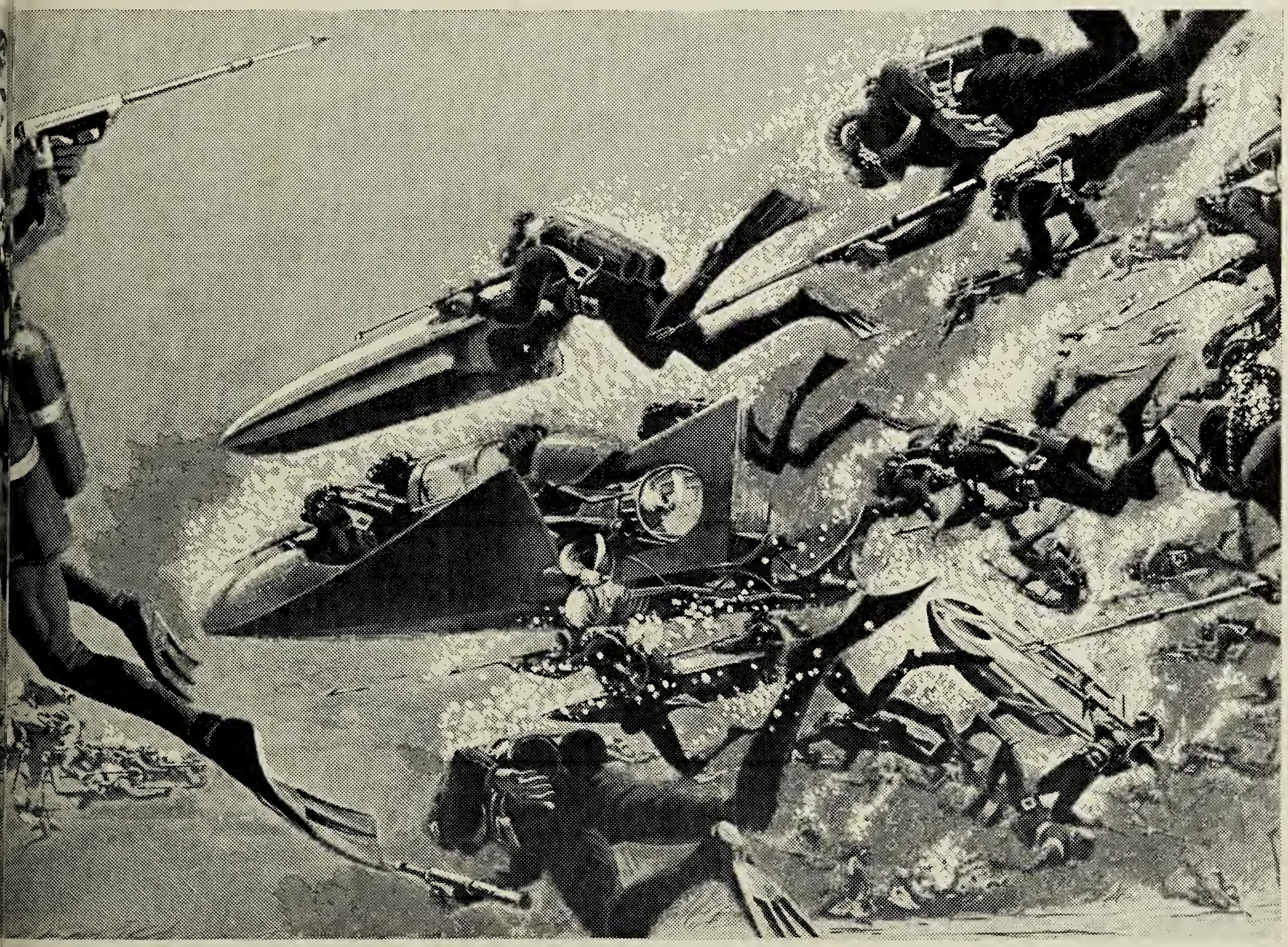
RICA BY STORM!

"FROM RUSSIA WITH L&VE"

N PICTURES OF THE YEAR

E BEST TOP ACTION STAR

GEST BOND OF ALL!



SEAN CONNERY in IAN FLEMING'S

RBALL"

CLAUDINE AUGER · ADOLFO CELI · LUCIANA PALUZZI

NG **PANAVISION®** **TECHNICOLOR®**

INGHAM and IAN FLEMING

Screenplay by
RICHARD MAIBAUM & JOHN HOPKINS

Released thru UNITED ARTISTS

British Preview '66

continued •

produeers seream for the freedom of a third independent outlet without suggesting a souree of produet or audienee, they are the first to seream when the eireuits experiment by using two programs and their bookings are cut.

The bookers do not eompletely rejeet a pieture without serious eonsideration and when they do, it is eommon how often they will give it sereen time when a booking comes unstuek. It is signifieant that a rush by independents to get sueh a pieture is rare. Indeed, not long ago in a Cinema Exhibitors Assoeiation braneh meeting, it was said that patrons were reluetant to see pietures whieh did not have the aeeolade of a eircuit releases. Some Hollywood pietures never see the light of day here.

This has beeome a buyers market and this rankles British and Ameriean distributors alike. It would do many an American exhibitor in a highly eompetitive bidding position good to hear New York exeeutives binding about the conditions whieh they faee. The strength of the eircuits refleets on the independents, who are relieved of the onerous conditions existing elsewhere.

The eireuits and independents meet in the Cinema Exhibitors Assoeiation under the most amicable terms to diseuss mutual problems. Some independents have broken away to form the Assoeiation of In dependent Cinemas. The eireuit represcntatives do not dominate proeeedings and it is significant that a eircuit man, Harry Roelieh (whom I should stress is only an employee and not a direetor of Assoeiated British) has been nominated unanimously as the next vice-president—making him only the third circuit man to hold the offiee in the Assoeiation's history.

The relationships are perhaps best shown in the number of day and dates whieh independents share with eireuits, and in the way the eireuits, with a pretty rigid weekly ehange poliey to keep their programs moving smoothly, have allowed independents the extended summer seasons of sueh big money spinners as "Mary Poppins," "Lord Jim" and "Sound of Musie."

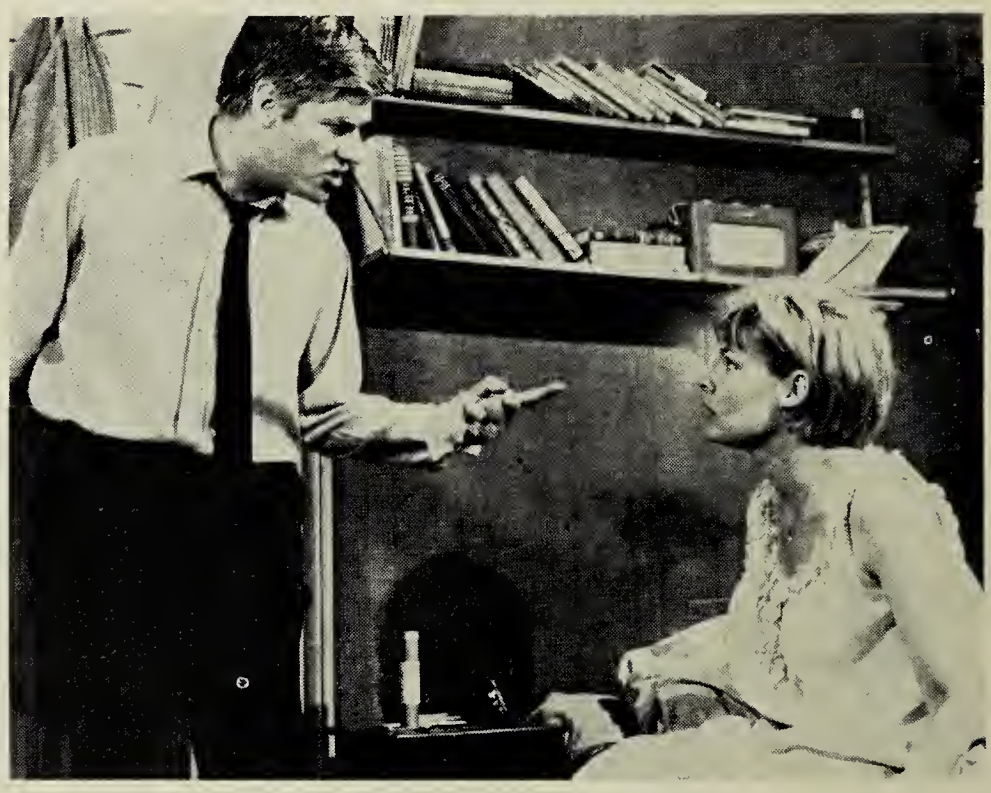
Most of the eritieism comes from those with strong politieal leanings or those who are jealous of the sueeess whieh has eluded them but blessed the big groups. Others have just not studied the requirements of the market and film to please themselves without realising that whiehever way things may go, there is very little potential here for the more modest art film. They are apt to listen exelusively to those who agree with them and regard the informed eireuit man as a moron—while forgetting they are dealing in hardened stoekholders' money and not that of fellow dreamers.

The greatest problem is the shortage of suitable subjeets and it is a big question as to whether market researeh ean help here. Computers ean give faets, but it is rare that less than 2 years lapse from the birth of a projeet to the preme. With the good produeer, he must be so dedieated to his subjeet and convinced that his east and technieians are right that he lives it all. He should "see" it all in a manner which is hard to eonvey even to experts. I wonder if a eomputer author-

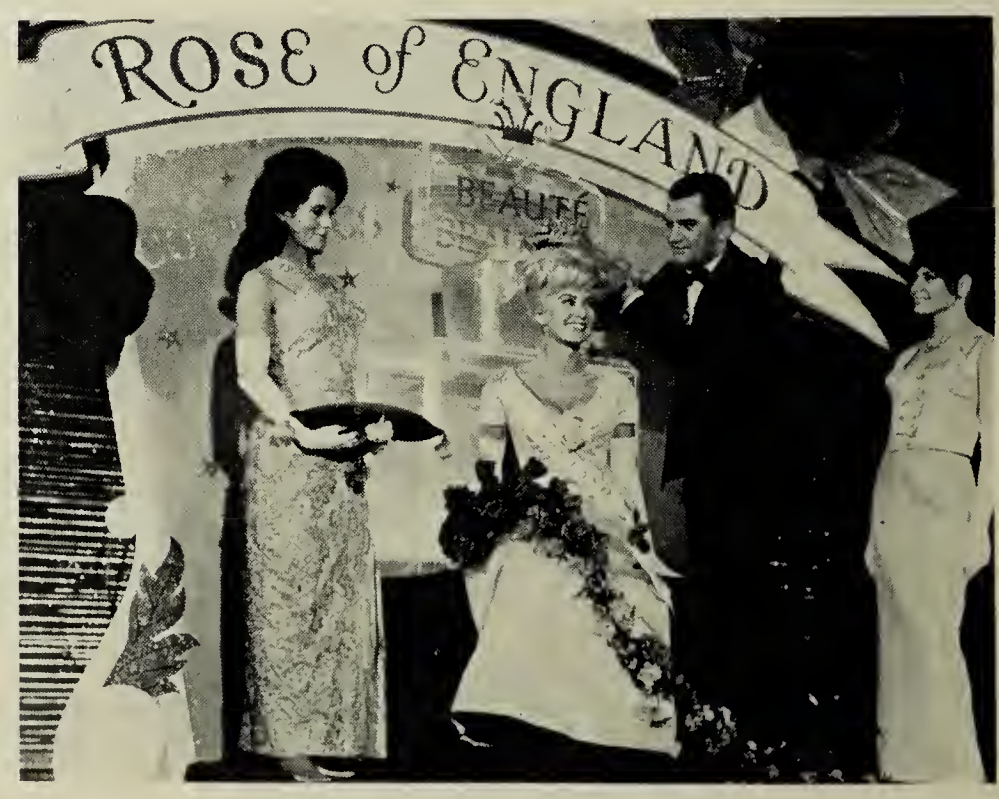
(*Continued on Page* 38)



RANK—"The Riviera Touch"



CONNOISSEUR FILMS—"Four In The Morning"



RANK—"The Beauty Jungle"



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WARNER—PATHE—"Up Jumped A Swagman"



HAMMER—"The Plague Of The Zombies"



HAMMER—"Rasputin—The Mad Monk"

British Preview '66—*continued*

ized subject would inspire such personal identification and enthusiasm in production.

One can only wonder if market research would have given the go ahead for such suceessful gambles as "Tom Jones," "Taste of Honey" and "The Knaek," to say nothing of the James Bonds.

1966 will open with a baek log of some 50 important British films in various stages of eompletion for distribution through every American major. Perhaps of speeial signifieanee is the fact that no less than six of them will have been seen first in America, which is further proof of the growing world wide acceptance for British films.

The studios are heavily booked for months ahead, and, to accommodate all managements, are swapping produetions to keep stages and equipment working to eapacity. Stanley Kubriek's science fiction adventure, "2001—A Space Odyssey," with Keir Dullea for MGM, will start at Shepperton before moving to MGM's own British studios. Warners, despite their holdings in Associated British, have been working at Rank's Pinewood.

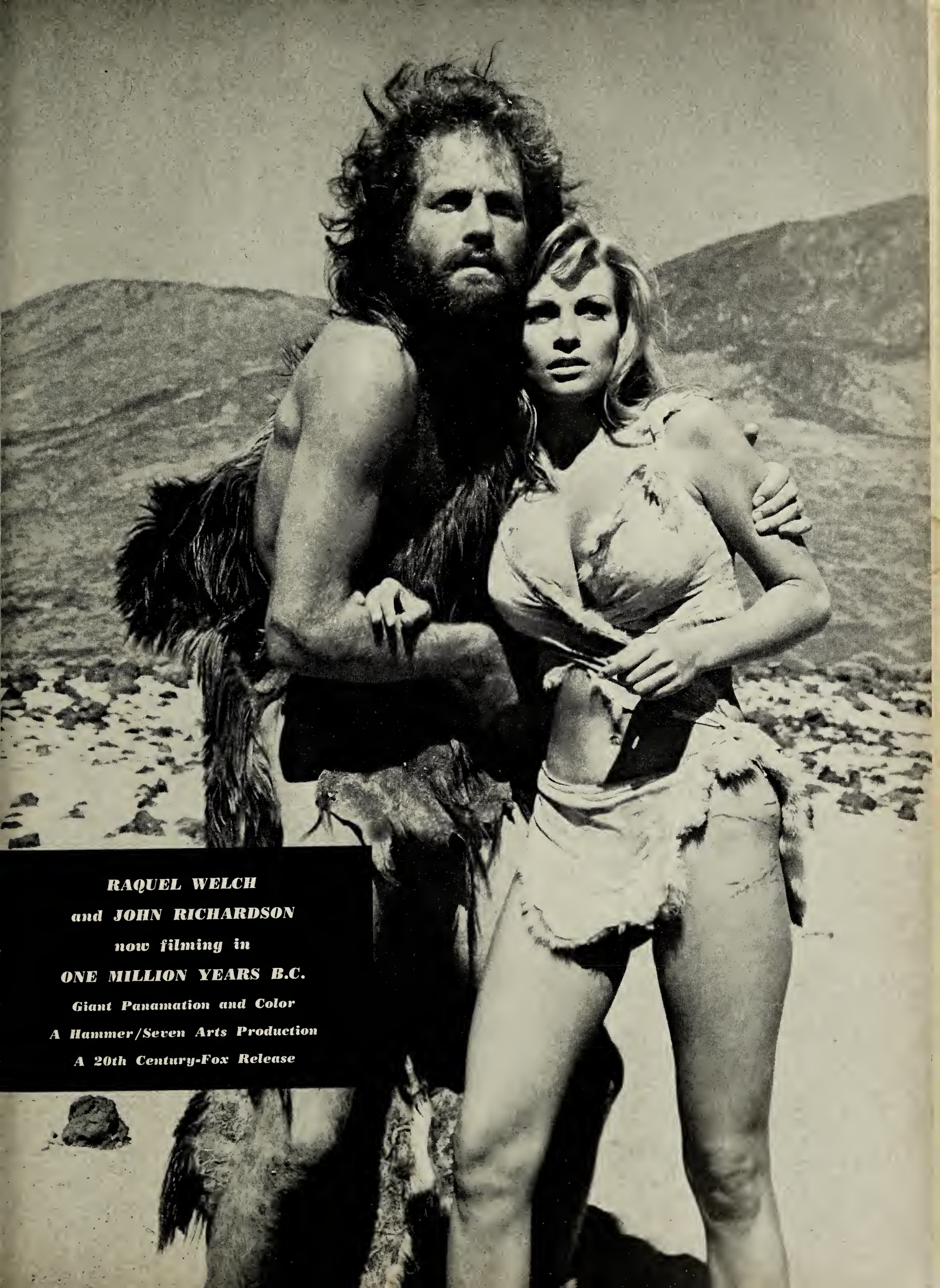
Pinewood recently had the unique distinction of servieing productions for every major American distributor save MGM. Probably the biggest project following the eompletion of "Thunderball" was Julian Blaustein's "Khartoum," whieh Basil Dearden is directing, with Charleton Heston, Richard Johnson and Laurenee Olivier for UA. This has entailed a lengthy location in Egypt. Another major projeet was Stanley Donen's "Arabesque," with Sophia Loren (most popular actress with British audiences) and Gregory Peck for UI. Bryan Forbes chose it for "The Wrong Box," in which Peter Sellers is among a hand-pieked comedy east, for Columbia. Walt Disney's live action historical eolor adventure, "The Fighting Prince of Donegal," with Susan Hampshire, Peter MeEnery and Tom Adams, is in the cutting rooms. "Stop The World—I Want to Get Off" was shot there in 12 days, using the Mitehell System 35 multi-camera, with Millicent Martin and Tony Tanner in the leads. Main shooting has also been eompleted on Paramount's seience fiction eolor shoeker "Manutara," starring Broderick Crawford, Akim Tamiroff and Diane Clare and on Planet's "The Night the Silicates Came."

Certain services were also carried out for 20th Fox's "The Blue Max," which was shot at Ardmore, Ireland, with George Peppard, Ursula Andress, and James Mason, under executive producer Elmo Williams.

Additionally, Rank have a strong lineup of their own. Following the highly sueeessful Anglo Ameriean coprodueing of Anthony Mann's "The Heroes of Telemark," there have been many enquiries to Fred Thomas regarding similar deals. The next will probably be Ivan Foxwell's "Berlin Memorandum," which Michael Anderson will direet from a seript by Harold Pinter. The intriguing feature here is that the American partner will be National General's Cathay Center Productions. At the time of writing no details of how they will distribute in the Western Hemisphere have been released.

Norman Wisdom's latest eomedy romp, "The Early Bird," was readied for Christmas release. This enthusiastie eomedian rivals James Bond for popularity at the British boxoffiee and has built an enormous following everywhere—even behind the Iron Curtain—though he has never made a strong impression in Ameriea. Indeed, several of his color films have not been

(*Continued on Page* 40)



RAQUEL WELCH

and JOHN RICHARDSON

now filming in

ONE MILLION YEARS B.C.

Giant Panamation and Color

A Hammer/Seven Arts Production

A 20th Century-Fox Release

British Preview '66

continued •



HAMMER—SEVEN ARTS—"One Million Years B.C."

shown there.

Fred Thomas is also having marked success with the developing of the eomedy team of Moreeambe and Wise. After "Thc Intelligenee Men," whieh seored handsomely at the home boxoffiee, they are now shooting "That Riviera Toueh," whieh could well be earmarked for Easter release when family entertainment is so necessary.

Betty E. Box and Ralph Thomas have gotten to the rough eut stage with "Doetor in Clover," with many of the old team, and those who have seen it say—almost with surprised reticenec—that it is the best of the series. Exhibitors will not be sorry to hear that. Next to be seen will be the Mills family's "Sky West and Crooked." John direeted, Mary Hayley scripted and Hayley starred.

Rank has also been behind four loeation pietures. George Brown went to Canada with Rita Tushingham to make "The Trap" in British Columbia—in eolor, and Miehael Powell went down under to Australia to film "They're A Weird Mob," also in eolor, with Walter Chiari, Chips Rafferty and Clare Dunne. The unit headed by Roy Milliehip and Desmond Davis, in comparison, hardly moved. They went to Ireland for "I Was Happy Here," whieh is based on an Edna O'Brien novel, stars Sarah Miles, and was made in assoeiation with the National Film Finanee Corporation. London is the setting for the eolor frolie "The Sandwieh Man," whieh will introduee the eream of British comedians. Rank's speeial treat for the connoisseurs will be Paul Czinner's "Romeo and Juliet," in eolor, with Margot Fonteyn, Rudolf Nureyev and The Royal Ballet.

One of Pinewood's loyalist tenants is Peter Rogers, who always shoots there though his pietures go out through Anglo-Amalgamated and Assoeiated British. He turned the baek lot into Stodge City for "Carry On Cowboy," in whieh the tried and proved team under Gerald Thomas' direetion will be merciless to everything sacred to the western. Next he will turn his attentions to spoofing horror pietures and start "Carry On Screaming."

Assoeiated British's studios are expanding with new stages to cope with the demand for spaee. Currently the "Saint," "Baron" and "Avenger" 60 minute TV series shows are shooting, and the biggest stages are oeeupied by the vast, fantastie sets for Michael Carreras' "One Million Years BC." Following an extensive loeation in the Canaries, Direetor Don Chaffey is eompleting the human sequences with John Richardson and Hollywood newcomer Raquel Weleh, before Ray Harryhausen takes over to ereate and matte in the prehistorie monsters and speeial effeets in Giant Color Panamation.

"One Million Years B.C." is part of the unique Hammer-Seven Arts deal whieh Jim Carreras has forged whereby Assoeiated British will release through Warner Pathe here and 20th-Fox elsewhere. Already in release under this tieup is "The Nanny," starring Bette Davis and ready for New Year previews are 4 horror entries, "Plague of the Zombies," with Diane Clare, Andre Morell, and John Carson; "The Reptiles," with Noel Williams; "Draeula, Prince of Darkness," with Christopher Lee and "Rasputin—The Mad Monk," with Lee again and Barbara Shelley.

Assoeiated British will also handle in the UK Ameriean International's "House at the End of the World," with Boris Karloff; William Gell's "Theatre of Death"; Elstree Distributors' "Up Jumped a Swagman," introducing Frank Ifield; "Ten Little Indians" and "Cireus of Terrors," among other new British produet.

At MGM British Studios, Lee Thompson is re-shooting mueh of Martin Ransohoff's "13," with Deborah Kerr playing the role which Kim Novak was foreed to drop through illness. David Niven is leading man. Being readied for early presentation at this fine studio are "The Alphabet Murders," in which Tony Randall plays Agatha Christie's famous French deteetive, Poirot; "The Liquidator," with Rod Taylor, Trevor Howard and Jill St John; and "Where the Spies Are," with David Niven. Their services have also been extensively utilized for such important non-British pietures as David Lean's "Doetor Zhivago," Carlo Ponti's "Lady L. . ." and Peter Glenville's "Hotel Paradiso."

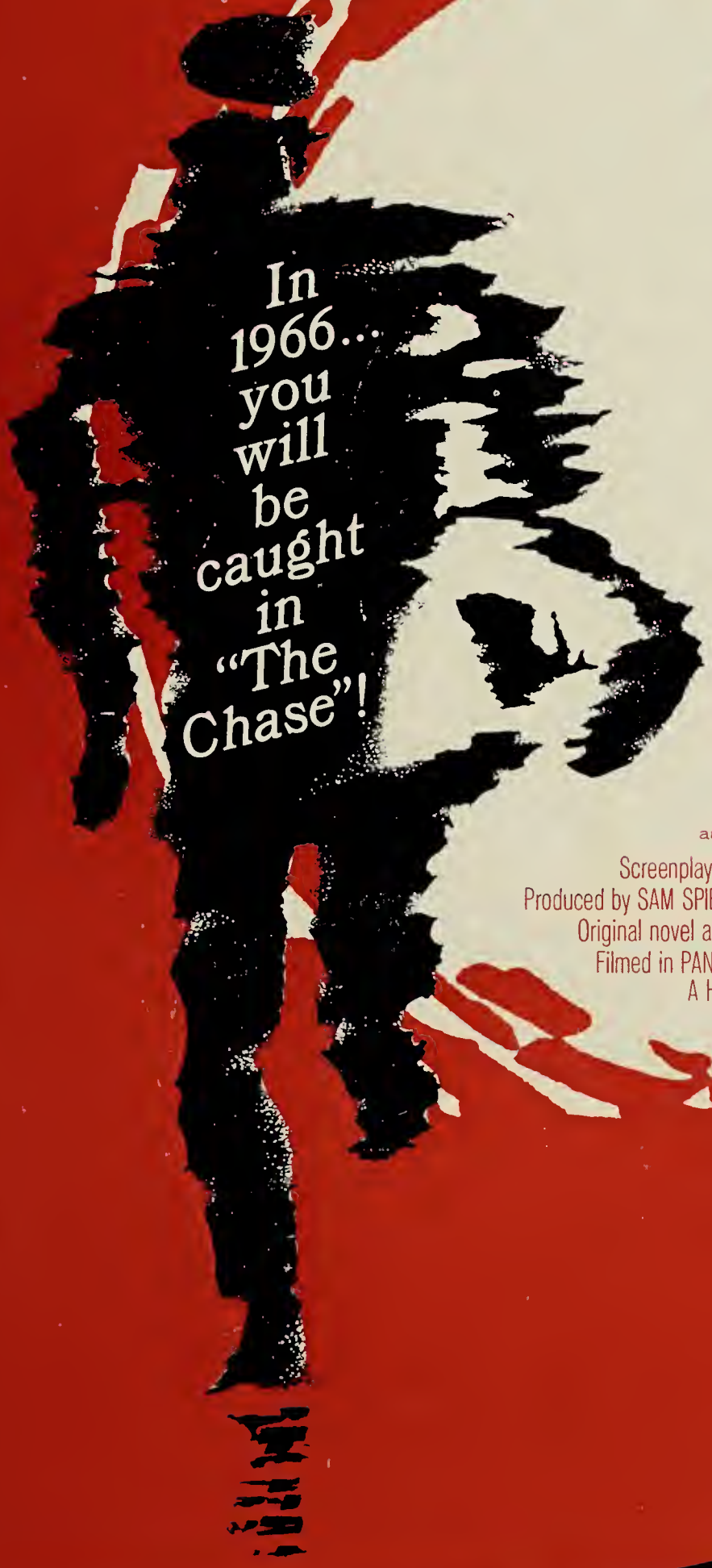
The studios were also used by the Miriseh's for UA's "Return From the Ashes," whieh is yet to be seen in the U.K., and by Mauriee Wilson for "The Cuekoo Patrol," which stars the popular Freddie and the Dreamers group and has been aequired by 20th-Fox for Ameriea release. Now, for many months, the main stages will be oeeupied by Stanley Kubrick's "2001—Spaee Odyssey."

At Shepperton, Britain's largest studio, Carl Foreman is eompleting "Born Free." Chosen for the Royal Film Performanee next March, it is based on Joy Adamson's best-seller about the true story of the training of African lions as house-

(*Continued on Page* 42)

From Sam Spiegel's Horizon Pictures for Columbia Release

COMPLETED!



COLUMBIA PICTURES Presents

MARLON BRANDO



in SAM SPIEGEL'S production of

THE CHASE

starring

JANE FONDA · ROBERT REDFORD · E.G. MARSHALL

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MARTHA HYER · ROBERT DUVALL · HENRY HULL · DIANA HYLAND

and JAMES FOX

Screenplay by LILLIAN HELLMAN

Produced by SAM SPIEGEL · Directed by ARTHUR PENN

Original novel and play by HORTON FOOTE

Filmed in PANAVISION® · TECHNICOLOR®

A Horizon Picture

IN PREPARATION:

SAM SPIEGEL'S
production of
THE NIGHT OF THE GENERALS
Starring
PETER O'TOOLE
Directed by ANATOLE LITVAK · Produced by SAM SPIEGEL
Screenplay by
ROBERT ANDERSON
Based on the Novel by
HANS HELLMUT KIRST

THE INNOCENT
Starring ANTHONY QUINN
Directed by
ELLIOT SILVERSTEIN
Produced by
JUD KINBERG
Based on an Original Screenplay by
JAMES D. BUCHANAN and RONALD HUSTIN
Screenplay by
FRANK R. PIERSON

THE SWIMMER
Directed by
FRANK PERRY
Co-Producers:
FRANK PERRY · ROGER H. LEWIS
Screenplay by
ELEANOR PERRY
Based on a short story by
JOHN CHEEVER

BRITISH PREVIEW '66

continued •

hold pets by a game warden and his wife. Bill Travers and Virginia play the leading roles and the unit was in Africa nearly a year training the animals and shooting the picture. Also being finalised there for Columbia release is James Woolf's eagerly awaited sequel to the successful "Room at the Top," "Life at the Top," in which Laurence Harvey again plays the lead. Jean Simmons and Honor Blackman provide the feminine interest.

Columbia is also filming there "Georgy Girl," with James Mason, Lynn Redgrave, Alan Bates, and Charlotte Rampling. A far out contemporary sex drama, it is being produced by Robert A. Goldston and Otto Plaschkes and directed by Silvio Narizzano.

Paramount, who have become big sponsors of British production, have been also filming at Shepperton and Twickenham. "Promise Her Anything," with Leslie Caron, Warren Beatty, and a New York setting which must place it among the most American pictures ever made in Britain, has been wrapped up. In the final stages of editing are Lewis Gilbert's "Alfie," with Michael Caine; the Milton Subotsky-Max J. Rosenberg excursion into horror, "Schizo"; and Leonard Lightstone's Joseph E. Levine presentation, "The Idol," with Jennifer Jones. Shooting has been completed on the Tony Curtis starrer, "My Last Duchess," which Ken Hughes produced and directed, and has started on "The Deadly Bees," a further Subotsky-Rosenberg production, with no details available.

Joseph Janni's "Modesty Blaise" for 20th-Fox; British Home Entertainments' "Othello"; and "The Hollow Crown" are among other productions recently filmed at Shepperton.

One of the industry's mysteries of the year has been British Lion, which is closely associated with Shepperton. The directors were so keen about it that when the government took the company over, they personally bought it. Since, they have done little about it, and it has been reported that they would like the government to take an interest in it again. Currently, the Launder-Gilliat team is making "The Great St. Trinians Train Robbery," and three independent British productions, "He Who Rides A Tiger," "A Suitable Case for Treatment," and "The Uncle," await booking. There is no news of a new picture from the Boultings.

The company to make the most progress among the lower echelon is Compton. Following sucesses with "Repulsion" and "Study in Terror," Roman Polanski's "Cul-de-Sac" will open in the New Year.

Another of the smaller producers to make a big impression has been James Ward, who has scored with the Joseph Levine presentation, "The 2nd Best Secret Agent In The Whole Wide World," and is now completing "Run With The Wind," which has a folk music background and stars Francisca Annis and Sean Caffrey.

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introducing **TOM ADAMS as CHARLES VINE**

* * * * * * *

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The Beat Folk Singers . . . The Lovers . . . The Fighters

starring

SEAN CAFFREY — **FRANCISCA ANNIS** — **SHAWN PHILLIPS**

Produced by **JAMES WARD**

Directed by **LINDSAY SHONTEFF**

Screenplay by **JEREMY CRAIG DRYDEN**

* * * * * * *

in preparation:

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A new Vine Adventure

THE VALLEY OF MEGIDO
To be shot in Israel

WOLFE AT QUEBEC
To be shot in Canada

* * * * * * *

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High Hopes for NATO

1966

THE ANNUAL MADNESS IS UPON US! Each year, as editorial observers who deal primarily in cold facts week in and week out, we feel compelled as the new year approaches to plunge into the dangerous realm of conjecture.

Last year, we predicted that the big industry story would involve censorship of films. Headlines throughout 1965 seem to have validated this notion. Indeed, the problem is as far from solution as the year ends as it was when we crawled out on that conjectural limb. The industry has won several censorship skirmishes and lost a few, as emphasis has shifted from a state to a municipal level. The courts have made it more and more difficult for censors to operate on a wide scale.

The major industry victory on this front has been shifting the burden of proof in censorship matters from the distributor or exhibitor involved to the censor himself. Accompanying this important advance has been the insistence on prompt judicial review of all censorship cases. No longer is the mere threat of censor action enough to keep a film from the nation's theatre screens.

Of course, there will be no real victory over censorship until the industry convinces the public that motion pictures are entitled to freedom and able to use it responsibly. Until that happy day, municipal authorities will squirm and wriggle through every loophole the statute books provide to maintain some control over film content. Legislative cries for censorship or classification will continue unabated in city councils and state legislatures everywhere.

It seems that the industry must launch its next offensive against censorship in the public relations arena, convincing the public that the greedy few who peddle smut are as much the enemies of the motion picture industry as of the community itself. Responsible theatremen everywhere would do well to enlist in the battle.

1966

The big industry development of 1966 is easier to spot. It is the formation of the National Association of Theatre Owners. At last, exhibition will be able to speak with one voice on national problems. No one is naive enough to think that the emergence of NATO will magically bring about a new era of good will and prosperity. However, there are high hopes that the new organization will stimulate intra-industry dialogue to the extent that some progress will be realized, particularly in the sensitive area of exhibitor-distributor relations.

Many problems cry for NATO's attention. Despite lip service to the vision of orderly release, it is as far from reality as ever. There are arid stretches—when nothing of worth is available to theatres—followed by holidays or preferred dates when quality product goes begging for adequate first-run outlets. It is an all-or-nothing policy that makes no sense, and NATO must come to grips with it.

Exhibition's united forces must also take a larger role in building the motion picture audience. Theatre construction is booming, and grosses are up. However, our weekly audience is frozen at a plateau far below its potential. Until attendance increases along with the rising population and the increase in leisure time and leisure dollars, we are faced with a picture of false prosperity. Certainly, the nation's exhibitors, working with a single purpose, can devise promotions and public relations tools to attract this great untapped audience.

NATO must also take a hand in the sticky business of buying and selling film. We are confronted today with bidding procedures, unreasonable guarantees, and cut-throat competition among theatres that will make a mockery of all this industry's good intentions if they remain unchecked. It may be too much to hope that motion pictures will ever he sold according to a reasonable sliding scale, but the more flagrant abuses should be a legitimate concern of NATO.

The year ahead is sure to be faseinating from the newsman's point of view. MOTION PICTURE EXHIBITOR is looking forward to reporting its ups and downs. From our entire staff to all of you—a happy and prosperous New Year.

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Screenplay by Serge Bourguignon
and Oscar Millard

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From the studios:

1966 Product Preview

Metro-Goldwyn-Mayer

By Morris E. Lefko
Vice-President & Gen. Sales Manager

■ This is the "Year Of The Lion" at Metro-Goldwyn-Mayer and it has never roared quite so loudly before. For the fiscal year which ended August 31, 1965, MGM, Inc. reported a net profit or $7,809,000 or $3.12 per share, based on the 2,506,029 shares outstanding at the year end. This compares with a profit of $7,390,000 or $2.83 per share in the preceding year, based on the 2,611,829 shares then outstanding.

The board of directors voted a quarterly dividend of 40 cents, payable on January 14th, to stockholders of record December 24th. This is an increase, at the rate of 10 cents a year, over the 37½ cents paid quarterly by the company since June 1963.

MGM's position for a successful year is greatly strengthened by the wide-range of product available for distribution. Not only does it represent some of the most creative and talented people in the industry, but it also represents a quality and diversity of entertainment geared to find acceptance with all segments of the motion picture audience.

Based on the Nobel Prize winning novel by Boris Pasternak, David Lean's film of **"Doctor Zhivago"** incorporates all the elements that make a screen classic—a love story of personal relationships set against the seething background of World War 1 and the Russian Revolution.

Director of such acclaimed screen masterpieces as **"Great Expectations," "The Bridge On The River Kwai,"** and **"Lawrence of Arabia,"** Lean has assembled a cast that befits the international scope of the Carlo Ponti Production, blending the talents of some of the world's most successful artists—Alec Guinness, Siobhan Mc Kenna, Ralph Richardson and Rod Steiger, with the vital, young performers of today—Geraldine Chaplin, Julie Christie, Tom Courtenay, Omar Sharif and Rita Tushingham.

To ensure perfection in the other elements of the production as well, Lean chose Robert Bolt, author of the prize-winning **"A Man For All Seasons,"** and scriptwriter for **"Lawrence,"** to adapt the Pasternak novel for the screen. He spent two years scouting possible location sites throughout the world before deciding to film the production in Spain and Finland.

Preceeded by more than two years of research and preparation, the multi-million dollar roadshow attraction had it's world premiere on December 22 at Loew's Capitol theatre in New York. It will be given the most comprehensive marketing and merchandising campaign in MGM history.

In addition to **"Zhivago,"** MGM's winter schedule includes a powerful lineup of motion picture attractions. **"7 Women,"** an emotionally charged drama of missionaries trapped on the Chinese-Mongolian border during the war in 1935, was directed by six time Academy Award winner John Ford, and stars Academy Award winning actress Ann Bancroft. Also starred in this film are Sue Lyon and Margaret Leighton.

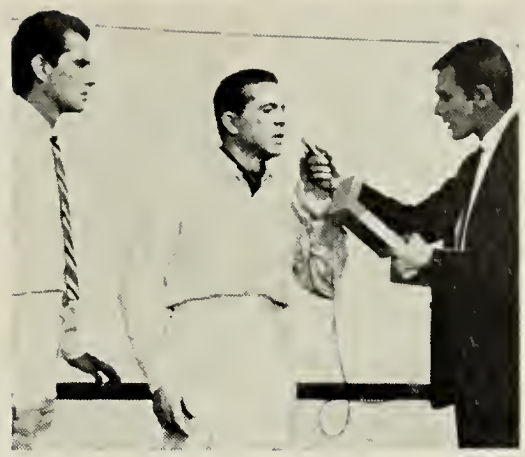
"The Money Trap," a suspense drama about two detectives who turn to crime features Glenn Ford, Elke Sommer, Rita Hayworth, Ricardo Montalban and Joseph Cotten. For a change of pace there is Joe Pasternak's lavish fun fulled comedy with music **"Made In Paris,"** with Ann Margret, Louis Jourdan and Chad Everett. **"Where The Spies Are,"** with David Niven and Francois Dorleac and **"The Liquidator,"** starring Rod Taylor, Trevor Howard and Jill St. John humerously record the adventures of two unprofessional bungling spies who turn out to be Britians greatest assets in the deadly game of international espionage.

The spring season features a tender, deeply moving love story **"A Patch Of Blue,"** starring two Academy Award winners Sidney Poitier and Shelly Winters and introduces brillant newcomer Elizabeth Hartmen. For Easter, Metro has the enchanting story of **"The Singing Nun,"** headed by an all-star cast including Debbie Reynolds, Ricardo Montalban, Agnes Moorehead and Greer Garson. Rounding out the spring schedule are **"The Alphabet Murders,"** an Agatha Christie tale with Tony Randall, Anita Ekberg

(*Continued on page* 48)



MGM—"Where The Spies Are"



AIP—"Spy In Your Eye"



EMBASSY—"Paranoia"



UA—"A Thousand Clowns"



COLUMBIA—"Ride Beyond Vengence"



BUENA VISTA—"That Darn Cat"



20th-FOX—"The Agony And The Ecstasy"



WB—"The Great Race"



UNIVERSAL—"The Rare Breed"



PARAMOUNT—"Seconds"

and Robert Morley, "**Hold On,**" a musical starring Herman's Hermits, and "**The Secret Seven,**" an adventure drama with Tony Russel.

The summer season features two major MGM offerings including Peter Ustinov's sophisticated French comedy "**Lady L,**" starring Sophia Loren, Paul Newman and David Niven and "**The Glass Bottom Boat,**" a romantic comedy involving rocketry and espionage with Doris Day, Rod Taylor and Arthur Godfrey.

Also prominent on the summer release schedule are two adventure dramas "**Around The World Under The Sea,**" an Ivan Tors production about the efforts of six scientists to plant sensoring devices on the ocean floor with Lloyd Bridges, Shirley Eaton, Brian Kelly and David Mc Callum, and "**Maya,**" featuring Clint Walker and Jay North, the story of two boys in India on a special mission to deliver a sacred white elephant to a place of safety and freedom.

Also scheduled for release in 1966 are "**Hotel Paradiso,**" a delightful French farce of high infidelity with Alec Guinness and Gina Lollobrigida, "**Mister Buddwing,**" starring James Garner and Jean Simmons, an absorbing story of a man's search for his own identity, and MGM-Filmway's suspense drama "13"—toplined by Deborah Kerr and David Niven.

20th Century Fox

By Joseph M. Sugar
Vice-President-in-Charge of Domestic Sales

■ LAST YEAR, WE PREDICTED THAT 1965 would prove to be one of the greatest years, if not *the* greatest, in our history. That prediction, based on our unprecedented production program, has been borne out with some of the most outstanding boxoffice attractions ever released by 20 Century-Fox, or for that matter any other company, within a one-year period.



SUGAR

Heading the list was the unique release of three roadshow attractions, the first time any company has distributed three such productions within the same year. "**The Sound of Music,**" although still in limited release, is the boxoffice bonanza of the decade and could easily wind up as the greatest grosser the industry has ever seen. "**Those Magnificent Men in Their Flying Machines, or: How I Flew from London to Paris in 25 Hours and 11 Minutes,**" which has been the comedy hit of 1965 in its comparatively few engagements, will go into broader release at the beginning of the year. "**The Agony and the Ecstasy,**" playing in only a few limited engagements now, already has shown signs it will be a titan in 1966.

In addition to this towering trio, we released such solid hits during the year as Robert Aldrich's, "**Hush . . . Hush, Sweet Charlotte,**" starring Bette Davis and Olivia de Havilland; Frank Sinatra in the run-away adventure, "**Von Ryan's Express**"; Marlon Brando and Yul Brynner in the World War II spy drama, "**The Saboteur, Code Name: Morituri**"; the triple Academy Award winner, "**Zorba the Greek**"; Bette Davis in the shocker, "**The Nanny,**" and Doris Day in our holiday comedy, "**Do Not Disturb,**" which is expected to do outstanding business.

Although our predictions for 1965 turned out to be gratifyingly correct, it might seem foolhardy to go out on a limb again for the new year. But our prospects are so spectacular that it would be even more foolhardy **not** to prophesy another record-breaking year.

For openers, we have our one-two-three punch of "**The Sound of Music,**" "**Those Magnificent Men in Their Flying Machines**" and "**The Agony and the Ecstasy,**" all of which still have their majority of dates to play.

The first new feature of the year is "**Our Man Flint,**" the delightful super-spy spoof starring James Coburn, in CinemaScope and DeLuxe Color. This will be followed by "**The Flight of the Phoenix,**" which had a sensational first "sneak" in New York, and is a sure Academy Award prospect. An all-star international cast, headed by James Stewart, Richard Attenborough, Peter Finch, Hardy Kruger and Ernest Borgnine, stars in the DeLuxe Color drama.

Next will come the most incredibly fascinating adventure yet put on the screen—"**Fantastic Voyage**" in CinemaScope and DeLuxe Color—a journey unlike any attempted before. With a fine cast headed by Stephen Boyd, Edmond O'Brien, sensational newcomer Raquel Welch, Donald Pleasence and Arthur Kennedy, "**Fantastic Voyage**" will be one of the boxoffice sensations of the year.

The classic Western, "**Stagecoach,**" will be a CinemaScope and DeLuxe Color special in 1966. Retaining all the qualities of the original, but adding all the modern advantages of today, "**Stagecoach**" features an all-star cast including Ann-Margret, Red Buttons, Michael Connors, Alex Cord, Bing Crosby, Bob Cummings, Van Heflin, Slim Pickens, Stefanie Powers and Keenan Wynn.

In an era of far-out films, 20th-Fox undoubtedly has the "far-outest" in "**Modesty Blaise,**" a heroine, unlike any other seen on the screen who makes her male counterparts look like cream puffs. Italian star Monica Vitti, in her first English-speaking role, plays the title role co-starring with Terence Stamp and Dirk Bogarde. The DeLuxe Color comedy-adventure-thriller was directed by Joseph Losey.

A story of the many faces of heroism and cowardice, taken straight from a little-known page of history, is "**The Blue Max,**" starring George Peppard, James Mason and Ursula Andress. The CinemaScope-DeLuxe Color drama of World War I flying aces will be an electrifying theatrical experience.

The comedy of the year is William Wyler's "**How to Steal a Million Dollars and Live Happily Ever After**" with Audrey Hepburn, Peter O'Toole, Hugh Griffith, Eli Wallach and Charles Boyer heading the star-studded cast. Filmed in Panavision and DeLuxe Color, the romantic farce will be next summer's sizzler.

"**One Million Years B.C.**" promises to be one of the eye-catching spectacles of all time, capturing all the ferocious excitement of an era before the dawn of civilization. Raquel Welch and John Richardson star in the DeLuxe Color Hammer-Seven Arts Film production.

"**Weekend at Dunkirk,**" with France's most popular star, Jean-Paul Belmondo, and Catherine Spaak, re-creates the dramatic aftermath of that infamous battle in World War II. The DeLuxe Color adventure already has proven to be one of the biggest hits of the year in Europe.

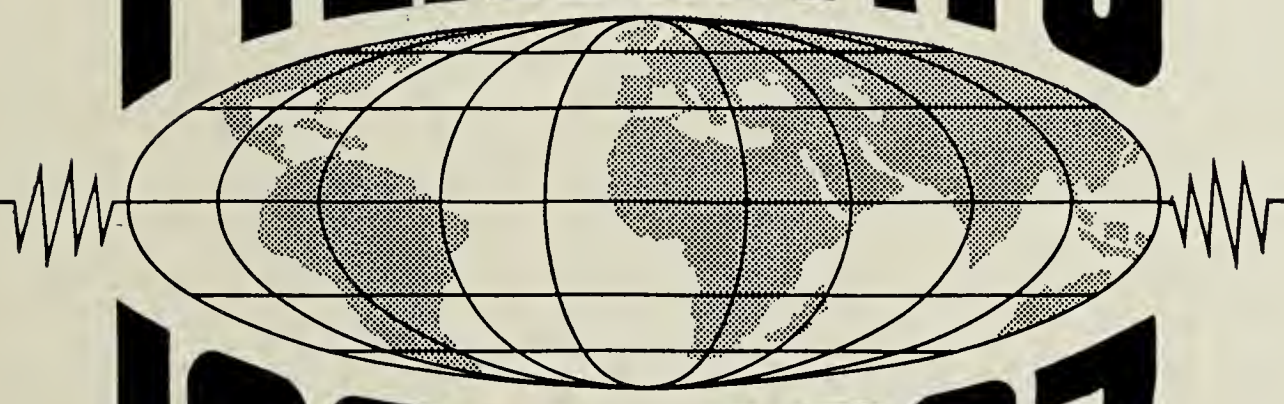
Our success with roadshow attractions in 1965 is expected to be duplicated, if not surpassed, in 1966. We say this with confidence as the biggest reserved-seat production ever made, Dino De Laurentiis' "**The Bible,**" will have

(*Continued on Page* 50)

IN RELEASE:

MGM **THE SANDPIPER**
MGM **THE CINCINNATI KID**
MGM **THE LOVED ONE**
MGM **THE AMERICANIZATION OF EMILY**
UA **TOPKAPI**

FILMWAYS



1966-1967

IN PREPARATION:

THE ROYAL HUNT OF THE SUN MGM
"13" MGM
ICE STATION ZEBRA MGM
DON'T MAKE WAVES MGM
THE COURIER MGM
CASTLE KEEP COL.

its world premiere in the fall at Loew's State, which paid the largest cash advance ever given for a single attraction at a single theatre—$1,350,000. Directed by John Huston in wide screen and color, it was written by Christopher Fry, who based his screenplay on the Book of Genesis. The cast includes Peter O'Toole, George C. Scott, Ava Gardner, Michael Parks, Ully Bergryd, Richard Harris, Stephen Boyd and Huston who portrays Noah.

Our second roadshow release for the year will be Robert Wise's production of **"The Sand Pebbles,"** based on the best-selling novel by Richard McKenna. The wide screen and color attraction is currently filming in Taiwan with Steve McQueen, Richard Attenborough, Richard Crenna and newcomer Candice Bergen starred. Wise, probably the most versatile director around today (**"West Side Story," "I Want to Live"**), follows his triumphant **"The Sound of Music"** with this big-scale adventure which is expected to have its first engagements at Christmas of 1966.

We are as proud and excited of our upcoming program for the year as for our distribution program. With Richard D. Zanuck supervising the schedule in Hollywood and Elmo Williams in Europe, the future looks as bright as the present and the immediate past.

A sampling of our schedule for the year includes Doris Day in **"Fifth Avenue Folly"**; Paul Newman, Frederic March and Diane Cilento in **"Hombre"**; Shirley McLaine in **"Bloomer Girl"**; Rex Harrison in **"Doctor Dolittle"**; James Coburn in **"F as in Flint"**; Audrey Hepburn and Albert Finney in **"Two for the Road"**; Julie Andrews in **"The Gertrude Lawrence Story"** (tentative title); Robert Aldrich's **"Monte Walsh"**; Martin Rackin's **"The Man in Black"**; David Weisbart's **"Trap for a Man"**; and Jerry Lewis in **"Way, Way Out."**

It is very difficult to keep one's modesty when past, present and future product lineups have all the earmarks of success. Therefore, I merely want to add that it would be our good fortune, and hopefully yours, if you will continue to join us in this continuing success.

Columbia

■ "Based on what shapes up as our most impressive program of releases in recent years, Columbia Pictures confidently looks forward to a banner 1966," said Rube Jackter, Columbia's vice-president and general sales manager.

"We have set our sights on the goal of being in a position to offer every theatre owner, whatever his individual requirements, a rich backlog of product that will generate boxoffice excitement.

"Our program for 1966 runs the complete range of popular taste. We will offer sophisticated comedies, outdoor action dramas, family entertainment, films of high adventure, spy thrillers and contemporary spoofs.

"These motion pictures have been made by outstanding moviemakers who have selected their star casts with care and have chosen stories with fresh themes. And they have enlisted top directors to give these productions the know-how that results in outstanding boxoffice."

Jackter went on to detail the following program of Columbia's 1966 releases:

Sam Spiegel, one of the industry's most successful producers, continues his long association with Columbia by contributing **"The Chase,"** his first production since **"Lawrence of Arabia."** Marlon Brando stars in an exciting story, from Horton Foote's Broadway play ,of how a manhunt triggers a crisis in a small Texas community. Young talented Arthur Penn directed this important production in Panavision and color.

Anthony Mann, whose grand-scale adventure spectaculars such as "El Cid" have spelled sure-fire boxoffice, has a magnificent high adventure drama in **"The Heroes of Telemark,"** in color. S. Benjamin Fisz produced, while Kirk Douglas, Richard Harris, Michael Redgrave and Ulla Jacobsson are starred in the thrilling story of how Norwegian patriots sabotaged the Nazis' attempt to develop an atomic bomb.

Producer James Woolf (**"King Rat"** and **"The L-Shaped Room"**) has converted John Braine's powerful best-seller, **"Life At The Top,"** into a hard-hitting contemporary drama. It follows the further adventures of the ruthlessly ambitious young man who clawed his way to the top in **"Room At The Top."** Laurance Harvey, Jean Simmons, Honor Blackman and Michael Craig are starred.

Irving Allen's **"The Silencers,"** a fast-moving thriller in color, has all the ingredients to be a top boxoffice hit. Dean Martin is Matt Helm, America's super-espionage agent, and his playmates include Stella Stevens, Daliah Lavi and Cyd Charisse, as well as the fabled "Slaygirls."

There's **"The Trouble With Angels,"** teaming Rosalind Russell and Hayley Mills. It's a rollicking comedy about two fun-loving teen-agers who just happen attend a convent school and give the Mother Superior a rough time with their high-spirited hijinks. Ida Lupino directed and William Frye produced in color.

Another film for the whole family is **"Born Free,"** the story of Elsa the lion cub reared in Kenya, Africa, by game warden George Adamson and his wife, Joy: This is based on her much-beloved book that became an international best-seller. Virginia McKenna and Bill Travers are starred in the color film. Carl Foreman was executive producer in association with producers Sam Jaffe and Paul Radin.

Jerry Lewis is producing, directing and starring in **"Three On a Couch,"** a sophisticated, topical comedy in color. Janet Leigh stars opposite Lewis.

"Rings Around the World" is an entertaining film of some of the world's greatest circus acts. Gil Gates produced and Don Ameche is the commentator-star in the wide-screen film in color.

"Not For Honor and Glory," starring Anthony Quinn, Alain Delon, George Segal, Michaele Morgan, Maurice Ronet and Claudia Cardinale, is based on the world-wide best-selling novel of the French paratroopers in action, "The Centurions." Mark Robson directed and produced the color, Panavision film on location in Spain.

TV favorite Soupy Sales makes his big screen debut in the Tors production of **"Birds Do It,"** a wild, science-fiction comedy in color. Stanley Colbert produced.

Hanna-Barbera is coming up with another family film by presenting their funfilled, popular TV personalities **"The Flintstones,"** in a feature-length motion picture.

"Alvarez Kelly" is a large-scale adventure drama in color and Panavision told against the vast backdrop of the War Between the States. William Holden and Richard Widmark are the principal stars of this exciting drama of a daring raid behind the Union Army's lines. Sol C. Siegel produced and Edward Dmytryk directed on location in Louisiana.

In a different vein, Sol Siegel's **"Walk, Don't Run"** is a

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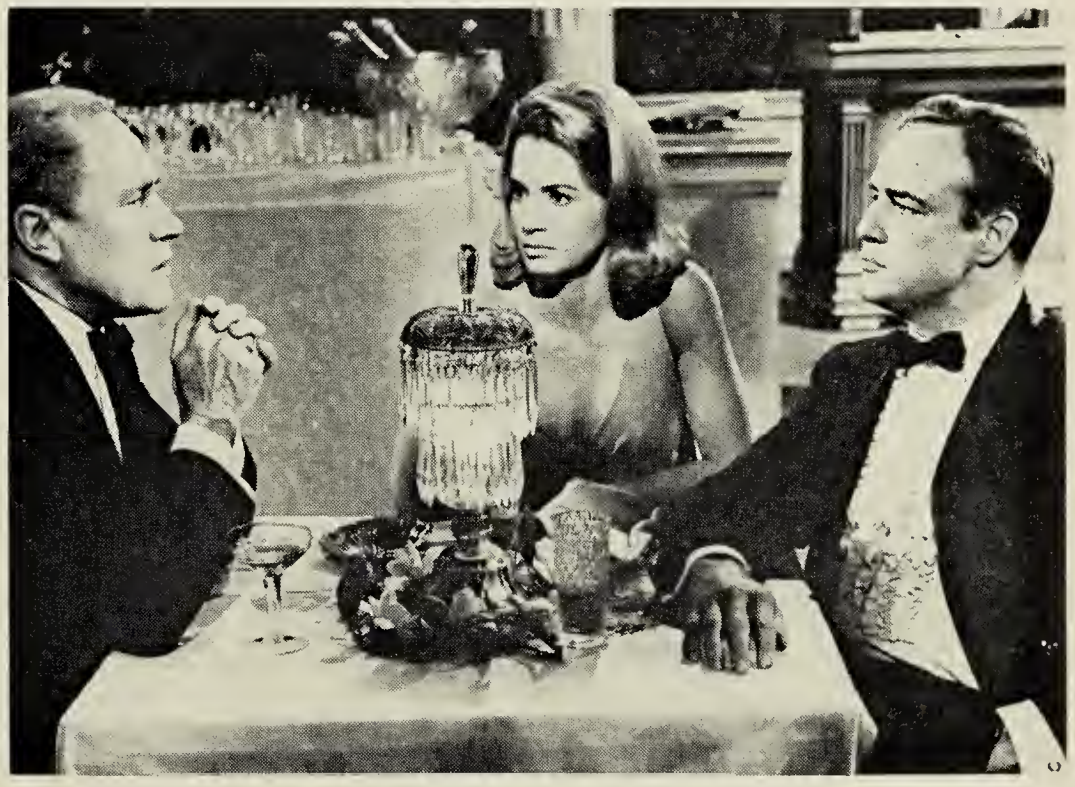
UA—"Viva Maria"



MGM—"The Singing Nun"



WB—"Harper



COLUMBIA—"The Chase"



PARAMOUNT—"Nevada Smith"



20th-FOX—"The Flight Of The Phoenix"

breezy, romantic comedy in color. It stars Cary Grant, one personality whose name spells significant world-wide box-office, Samantha Eggar and Jim Hutton. Charles Walters is directing on location in Japan.

Richard Brooks is following "**Lord Jim**" with a major adventure film, "**The Professionals.**" Burt Lancaster, Lee Marvin, Robert Ryan, Claudia Cardinale and Jack Palance are among the high-powered cast of this exciting adventure drama filmed in Panavision and color.

Bryan Forbes, who directed "**King Rat**" and "**The L-Shaped Room,**" is co-producer-director of "**The Wrong Box,**" a madcap comedy with a touch of the macabre. The color comedy stars John Mills, Ralph Richardson, Michael ("**Ipcress File**") Caine and Peter Sellers. Larry Gelbart and Burt Shevelove, who wrote the Broadway stage hit, "**A Funny Thing Happened On the Way to the Forum,**" have accented comedy in their screenplay from a Robert Louis Stevenson story. They are co-producing with Forbes.

"**That Man In Istanbul,**" starring Horst Bucholz, spoofs the spy-adventure film much like "**Cat Ballou**" did the traditional western. The Techniscope-color film has the same brand of international dare-deviltry displayed in the popular James Bond thrillers.

"**Ride Beyond Vengeance,**" starring popular TV and film star Chuck Connors, is an unusual outdoor action drama in color.

"**Fog**" is a chilling adventure involving Sherlock Holmes, the famous sleuth created by Sir Arthur Conan Doyle. Herman Cohen is executive producer. Henry E. Lester produced and James Hill directed in color.

In annoucing the 1966 program, Jackter pledged that Columbia will merchandise its product to the hilt and called upon exhibitors to put forth the same top selling effort.

"I am confident that the product I have outlined is loaded with boxoffice appeal. Together we can do a job that will make 1966 a record-breaking year for both of us," he concluded.

Warner Bros.

■ Warner Bros. is going into 1966 with a powerful, well-balanced line-up of motion pictures for exhibitors to offer their patrons.

Of course, this will be the second year for "**My Fair Lady,**" the biggest hit in Warner Bros. history, which is rolling on towards becoming the number-one film of all time. With millions and millions of movie-goers already having enjoyed "**My Fair Lady,**" an even greater audience will see, hear and be entertained by the film in the months ahead as it moves into hundreds of new engagements. The winner of eight Academy Awards, the Alan Jay Lerner-Frederick Loewe musical stars Audrey Hepburn and Rex Harrison and was produced by Jack L. Warner and directed by George Cukor in Technicolor and Panavision.

Moving into general release early in the year will be "**The Great Race,**" a Technicolor-Panavision comedy extravaganza that scored a smash hit in its initial engagements at Radio City Music Hall and elsewhere and is now moving into leading theatres throughout the world. Tony Curtis, Jack Lemmon and Natalie Wood star in this Blake Edwards film,, with Peter Falk, Keenan Wynn, Arthur O'Connell, Dorothy Provine, Vivian Vance, Larry Storch and Ross Martin in other starring roles.

Also going into general release following its world premiere engagement at Radio City Music Hall is "**Never Too Late,**" from the long-run Broadway comedy success. The film, in Technicolor and Panavision, stars Paul Ford, Maureen O'Sullivan, Connie Stevens and Jim Hutton.

Now opening reserved-seat engagements in selected Cinerama theatres is "**Battle of the Bulge,**" the first production in the new Super-Cinerama process, filmed in Technicolor with a giant all-star cast, headed by Henry Fonda, Robert Shaw, Robert Ryan, Dana Andrews, Pier Angeli and Barbara Werle.

"**Inside Daisy Clover,**" from the best-seller by Gavin Lambert, starring Natalie Wood and Christopher Plummer in a Pakula-Mulligan Production in Technicolor, will follow its pre-release world premiere engagement in Hollywood with a New York opening at Radio City Music Hall in February and simultaneous release throughout the country. Similarly, "**Othello,**" starring Laurence Olivier in a Technicolor-Panavision production of Shakespeare's drama that was hailed as the greatest in modern times when it was performed recently on the stage, will follow its pre-release premiere engagement in Hollywood with five waves of two-day showings at leading theatres from coast to coast in February and March.

Three big Technicolor releases are being readied for the spring and early summer:

Paul Newman in "**Harper,**" the story of a hard-hitting private detective, which also stars Janet Leigh, Julie Harris, Shelley Winters, Lauren Bacall and Pamela Tiffin; "**A Fine Madness,**" from the best-seller by Elliot Baker, starring Sean Connery, Joanne Woodward and Jean Seberg, and "**A Big Hand for the Little Lady,**" starring Henry Fonda, Joanne Woodward, Jason Robards and many others.

What unboubtedly will be one of the all-time great hits from Warner Bros. will be released in 1966: "**Who's Afraid of Virginia Woolf?,**" starring Elizabeth Taylor and Richard Burton in Ernest Lehman's production of Edward Albee's much-discussed stage hit. Broadway's famed Mike Nichols directed Lehman's screenplay, with George Segal and Sandy Dennis co-starring.

Among other Warner Bros. motion pictures now in preparation are: "**Day of the Champion,**" a story that catches the excitement of today's international automobile racing, to star Steve McQueen, with John Sturges directing; "**Stop the World, I Want to Get Off,**" from the Broadway and London musical hit, filming of which has been completed; "**Kaleidoscope,**" a drama of action, intrigue and suspense that will star Warren Beatty and Sandra Dee; "**Not with My Wife, You Don't!,**" starring Tony Curtis, Virna Lisi and George C. Scott in an action comedy to be produced and directed by Norman Panama with the cooperation of the United States Air Force; "**William the Conqueror,**" the epic story of the conquest of England, to be filmed in Cinerama, with Robert Shaw starring in the title role; "**The Hoods,**" to star Kirk Douglas in Lewis John Carlino's story of today's underworld, with Martin Ritt directing; "**Sweet November,**" which will star Audrey Hepburn; "**Up the Down Staircase,**" to be produced by Alan Pakula and directed by Robert Mulligan from a screenplay by Tad Mosel based on Bel Kaufman's big best-seller; "**Wait Until Dark,**" to star Audrey Hepburn in the film version of Frederick Knott's new Broadway drama, with Mel Ferrer producing; "**A Covenant with Death,**" from Stephen Becker's best-seller; "**An American Dream,**"

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from Norman Mailer's controversial best-selling novel; "**The Name of the Game,**" from Jean Kerr's Broadway comedy, "Poor Richard"; "**Camelot,**" from the great Broadway musical hit by Alan Jay Lerner and Frederick Loewe; "**Planet of the Apes,**" from Pierre Boulle's science-fiction novel; "**Hotel,**" from the Arthur Hailey best-seller, "**Jackson Hole,**" Delmer Daves' production of a panoramic Western adventure drama; "**Speak Not Evil,** from Edwin Lanham's recent novel, and "**Where's the Action?,**" from an outstanding first novel of contemporary youth by Douglas Reeves.

Paramount

■ PARAMOUNT PICTURES IS ENTERING 1966 with all of its releases for the year either completed or in advanced stages of production, according to George Weltner, president.

Describing this as "an achievement unique in the history of the company and perhaps in the entire industry," Weltner said that this gives "both the company and its exhibitor customers a distinct advantage in long-range marketing and merchandising of each attraction."

Weltner also reported that Paramount is well advanced into planning and pre-production work for the 1967 and 1968 schedules. The company will release 24 new pictures in 1966, Weltner revealed. In addition, there will be a special presentation of Cecil B. DeMille's "The Ten Commandments," one of the industry's all-time greatest grossers, and a selected number of re-releases, continuing a program that has been highly successful for the company.



WELTNER

The 24 films for 1966, listed in the order of their release, are: "**The Slender Thread,**" produced by Stephen Alexander, directed by Sydney Pollack and starring Sidney Poitier and Anne Bancroft; "**Kid Rodelo,**" produced by Ellis Sard, directed by Richard Carlson and starring Janet Leigh, Don Murray and Broderick Crawford; "**Apache Uprising,**" in Techniscope and Technicolor, produced by A. C. Lyles, directed by R. G. Springsteen and starring Rory Calhoun and Corinne Calvet; "**The Spy Who Came In From The Cold,**" a Salem Film produced and directed by Martin Ritt, starring Richard Burton, Claire Bloom and Oskar Werner; "**Judith,**" in Panavision and Technicolor, produced by Kurt Unger, directed by Daniel Mann and starring Sophia Loren, Peter Finch and Jack Hawkins; "**Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad,**" in Technicolor, a Ray Stark-Richard-Quine production, produced by Ray Stark and directed by Richard Quine for Seven Arts and starring Rosalind Russell, Robert Morse, Barbara Harris, Hugh Griffith and Jonathan Winters.

Also, "**Promise Her Anything,**" in Technicolor, a Seven Arts production produced by Stanley Rubin, directed by Arthur Hiller and starring Warren Beatty, Leslie Caron and Bob Cummings; "**Johnny Reno,**" in Techniscope and Technicolor, produced by A. C. Lyles, directed by R. G. Springsteen and starring Dana Andrews and Jane Russell; "**The Naked Prey,**" in Technicolor, starring Cornel Wilde, who also produced; "**Alfie,**" in Techniscope and Technicolor, produced and directed by Lewis Gilbert, starring Michael Caine and Shelly Winters; "**The Last of the Secret Agents?**", in Technicolor, produced and directed by Norma Abbott, starring Marty Allen and Steve Rossi; "**The Psychopath,**" in Technicolor, produced by Max Rosenberg and Milton Subotsky, directed by Freddie Francis; "**Paradise, Hawaiian Style,**" in Panavision and Technicolor, produced by Hal Wallis, directed by Michael Moore and starring Elvis Presley.

Also, Joseph E. Levine's "**Nevada Smith,**" in Technicolor, a Solar production produced and directed by Henry Hathaway, starring Steve McQueen; "**Is Paris Burning?**", Transcontinental-Marianne production produced by Paul Graetz and directed by Rene Clement, with an all-star cast; "**Assault On A Queen,**" in Technicolor, Seven Arts-Sinatra Enterprises production produced by William Goetz and directed by Jack Donohue, starring Frank Sinatra, Virna Lisi and Tony Franciosa; "**This Property Is Condemned,**" in Technicolor, produced by Ray Stark for Seven Arts, directed by Sydney Pollack and starring Natalie Wood and Robert Redford; "**Seconds,**" produced by Edward Lewis, directed by John Frankenheimer and starring Rock Hudson; "**Funeral in Berlin,**" in Technicolor, produced by Harry Saltzman, starring Michael Caine; "**The Idol,**" produced by Leonard Lightstone for Joseph E. Levine, directed by Daniel Petrie and starring Jennifer Jones; "**Eldorado,**" in Technicolor, produced and directed by Howard Hawks, starring John Wayne and Robert Mitchum; "**The Swinger,**" in Technicolor, produced and directed by George Sidney, starring Ann-Margret; "**You Just Kill Me!**", in Technicolor, produced and directed by Ken Hughes for Seven Arts, starring Tony Curtis, Rosanna Schiaffino and Nancy Kwan.

Paramount's re-releases for 1966 will include George Stevens' "**Shane,**" classic western in Technicolor ranking as one of the company's highest-grossing attractions, and a Jerry Lewis package, "**Visit to a Small Planet**" and "**The Bell Boy.**"

Universal

■ Universal will put nine features, all in Technicolor, into production before the end of the year, it was discolosed by Edward Muhl, vice-president in charge of production.

Added to the 12 pictures already started and completed so far this year (all in Technicolor) this will give the company a total of 21 features put before the cameras during 1965, two more than were started during 1964.

An important aspect of this year's schedule is that it marks the first time in Universal's history that its entire year's product has been filmed in color.

Pictures scheduled to start before the end of the year include Alfred Hitchcock's "**Torn Curtain,**" starring Paul Newman and Julie Andrews; "**Cocatlan,**" starring Marlon Brando with Sidney J. Furie directing for producer Alan Miller; "**Out of Sight,**" to be produced by Bart Patton and directed by Lenny Weinrib; "**Beau Geste,**" classic story of the French Foreign Legion to be produced by Walter Seltzer; "**The Pad (And How To Use It),**" Ross Hunter production based on Peter Shaffer's London and Broadway

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EMBASSY—"The 10th Victim"



MGM—"Hold On"



WB—"Never Too Late"



UA—"Khartoum"



PARAMOUNT—"Assault On A Queen"



UNIVERSAL—"Moment To Moment"



BUENA VISTA—"Bullwhip Griffin"



MGM—"Seven Women"



20th-FOX—"The Sound Of Music"



COLUMBIA—"Life At The Top"

stage hit; "Gambit," starring Shirley MacLaine, with Ronald Neame directing for producer Leo L. Fuchs; "**Texas Across the River,**" an unusual outdoor adventure story to be produced by Harry Keller.

Also "**Lets Kill Uncle,**" a William Castle production to be produced and directed by Castle; "**Rebel Troop,**" an outdoor adventure story to be produced by Hal. E. Chester.

Universal releases set so far for the 1966 season are as follows:

January—Jean Seberg, Honor Blackman, and Sean Garrison in "**Moment To Moment**"; and "**Wild, Wild Winter**", a rock 'n' roll riot with Jay and The Americans, The Beau Brummels, Dick and Dee Dee, and The Astronauts.

February: James Stewart, Maureen O'Hara and Brian Keith in "**The Rare Breed**"; and Wendell Corey and Mark Richman in "**Agent For H.A.R.M.**"

March: "**Madame X**" with Lana Turner, John Forsythe, and Ricardo Montalban; and "**The Boy Cried Murder**" with Veronica Turner, Phil Brown, Frazer McIntosh, and Bebe Locar.

April: "**A Man Could Get Killed**" with James Garner, Melina Mercouri, and Sandra Dee; and "**Johnny Tiger**" with Robert Taylor and Geraldine Brooks.

May: "**The Ghost and Mr. Chicken**" with Don Knotts; and "**Gunpoint**" with Audie Murphy. Also, the reissues, "**King Kong Vs Godzilla**" and "**The Brides of Dracula,**" with Peter Cushing.

Other forthcoming Universal product is "**And Now Miguel,**" with Pat Cardi and Michael Ansara; "**The Munsters,**" with Fred Gwynne and Yvonne DeCarlo; "**Arabesque,**" with Gregory Peck and Sophia Loren; "**Incident At Phantom Hill,**" with Robert Fuller, Jocelyn Lane and Dan Duryea; and "**Blindfold,**" with Rock Hudson and Claudia Cardinale.

Embassy

■ Joseph E. Levine's Embassy Pictures schedule for the new year has the Carlo Ponti wide-screen and color production, "**The 10th Victim,**" with Marcello Mastroianni and Ursula Andress, down for January along with "**The 2nd Best Secret Agent In The Whole Wide World,**" in color and starring Tom Adams.

For late Spring, 1966, there will be Ponti's wide screen and color production, "**Paranoia,**" ("**Today, Tomorrow and The Day After Tomorrow**"), starring Mastroianni, Virna Lisi, Catherine Spaak, and Pamela Tiffin. This is a three part film consisting of "**The Man With The Five Ballons,**" "**The Blonde Wife**" and "**The Right Moment.**"

Another Spring release will be Arthur Rankin, Jr's. production of "**The Daydreamer,**" filmed in Animagic and Eastman Color, and starring Tallulah Bankhead, Victor Borge, Patty Duke, Jack Gilford, Sessue Hayakawa, Margaret Hamilton, Burl Ives, Boris Karloff, Hayley Mills, Paul O'Keefe, Cyril Ritchard, Terry-Thomas, Ed Wynn, and Ray Bolger as "The Pieman." This is based on stories and characters created by Hans Christian Andersen.

Also, "**The Oscar**", a Clarence Greene production, with Stephen Boyd, Elke Sommer, Milton Berle, Eleanor Parker, Joseph Cotten, Jill St. John, Tony Bennett and Broderick Crawford. Other Hollywood figures will portray themselves in this Pathecolor film concerned with the Academy of Motion Picture Arts and Sciences "Oscar" awards.

Summer, 1966, will see the release of the Albert Band produced and directed "**The Tramplers,**" based on the novel "Guns Of North Texas" by Will Cook and featuring Joseph Cotten, Gordon Scott, James Mitchum and Ilaria Occhini.

The Trace-Mark production of "**A Man Called Adam,**" co-starring Sammy Davis, Jr., Louis Armstrong, Ossie Davis, Cicely Tyson and introducing Frank Sinatra, Jr., and special guest star, Peter Lawford, will be released in late fall, 1966. Co-produced by Jim Waters and Ike Jones and directed by Leo Penn, the film was made in New York.

United Artists

■ The year 1965 has proven to be the most successful in the history of United Artists. The belief at UA is that strong business can only be accomplished by strong product and that is exactly what the powers at UA are planning for the nation's theatres for 1966.

UA will have at least three potentially powerful roadshow presentation for 1966. "**Cast A Giant Shadow**" will have its three-theatre reserved-seat World Premiere in the New York area on March 29, 1966. With this unique kick-off, UA will be introducing its film version of the colorful life of Colonel David Mickey Marcus, the American who was to lead the Israeli 1948 War of Independence. Kirk Douglas will play Marcus with support from Senta Berger, Angie Dickinson, Luther Adler, Stathis Giallelis and others, plus the special appearances of Frank Sinatra, Yul Brynner and John Wayne. Mel Shavelson directed, wrote and co-produced with Michael Wayne this Mirisch-Llenroc-Batjac Production in color and Widescreen.

For June, UA is planning to roadshow "**Khartoum,**" starring Charlton Heston, Sir Laurence Olivier and Richard Johnson. This Technicolor and Cinerama epic is a Julian Blaustein Production under director Basil Dearden.

In October of 1966, the Mirisch Corporation will present through UA the long-awaited "**Hawaii,**" based on James A. Michener's top best-seller. Academy Award-winner Julie Andrews, Max von Sydow and Richard Harris head the giant cast of this color-widescreen film. George Roy Hill directed and Walter Mirisch produced.

Also receiving major playoff in 1966 with UA's three big year-end releases, namely, "**Thunderball,**" "**Viva Maria**" and "**A Thousand Clowns.**" The latter two, in fact, will open in New York and Los Angeles only before spring of 1966.

In February, 1966, UA will release George Axelrod's *"black comedy"* of capers on a Southern California campus, "**Lord Love A Duck.**" This color film stars Roddy McDowall, Tuesday Weld and Lola Albright with a terrific supporting cast.

"**The Group,**" Mary McCarthy's sizzling best-seller, will hit America's screens in March and the Charles K. Feldman presentation is expected to make stars of its eight girls who play the collective title role: Candice Bergen, Joan Hackett, Elizabeth Hartman, Shirley Knight, Joanna Pettet, Mary Robin Redd, Jessica Walter and Kathleen Widdoes. Sidney Lumet directed from a screenplay by producer

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JOHN WAYNE

Sidney Buchman.

Along about Easter time, UA will have Elvis Presley in Edward Small's "**Frankie and Johnny.**" Director Fred DeCordova made this version of the popular American ballad in color with Donna Douglas, Sue Ann Langdon and Nancy Kovack as Elvis' romantic interests.

An action-packed western, "**Duel at Diablo,**" will be coming our way in May. From director Ralph Nelson and his partner, producer Fred Engel, this Color adventure stars James Garner, Sidney Poitier, Bibi Andersson, Bill Travers and Dennis Weaver.

In June, UA will have "**Boy, Did I Get A Wrong Number,**" starring Bob Hope, Elke Sommer and Phyllis Diller. This comedy in color is an Edward Small production under director George Marshall.

Comedy will dominate the UA schedule for the second half of 1966. The Mirisch Corporation, for example, will release Blake Edwards' "**What Did You Do In The War, Daddy?**"; Norman Jewison's "**The Russians Are Coming The Russians Are Coming**" and Billy Wilder's "**The Fortune Cookie**" in the last half of '66.

There will also be the return of Peter Sellers in "**After the Fox,**" in color from that great director Vittorio De Sica. And Charles K. Feldman will present Joseph L. Mankiewicz' "**Anyone For Venice . . .**," in color starring Rex Harrison, Susan Hayward, Cliff Robertson, Capucine, Edie Adams and Maggie Smith.

A big comedy with music, "**A Funny Thing Happened on the Way to the Forum,**" will be released around Christmas, 1966. Directed by Richard Lester and produced by Melvin Frank, this color version of the hit Broadway musical stars Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford and Michael Crawford.

But there will also be plenty of action in the second half of the year. For example, there is "**Return of the Seven,**" starring Yul Brynner in a sequel to the tremendously successful "**The Magnificent Seven,**" and Hugh O'Brian in "**Ambush Bay,**" a stirring story of the fight in the Pacific during World War II.

American International

■ We are looking forward eagerly to American International Pictures' twelfth anniversary year, which will bring our exhibitor friends the most important release schedule in our history in terms of quality of product and quantity and caliber of star names.

Naturally, the guiding star for AIP will continue to be that great audience of regular movie-goers in the 15 to 25 year-old age group. We will continue to have three main categories for these youth-oriented films; the musical comedy, science fiction and terror and spy-adventure . . . all surefire box office attractions.

Almost all of these will be color and scope and several will represent efforts to establish new trends and directions as to story-line and subject. It is in the realm of musical comedy that these new trends will be evident, with fantasy and terror combined with comedy predominating, plus two new all-star musical variety shows like "**T. A. M. I.**"

All told, American International will offer seventeen motion pictures to exhibitors in 1966, divided about equally between made-in-Hollywood and films made abroad as co-productions. Their casts will include twenty-seven different top star names, the greatest number of such stars in our history, which does not include the top names in the variety shows.

Among the well-known star names cast in upcoming AIP product are Vincent Price, Frankie Avalon, Dwayne Hickman, Susan Hart, Fred Clark, Brett Halsey, Pier Angeli, Dana Andrews, Nick Adams, Tommy Kirk, Deborah Walley, Basil Rathbone, Harvey Lembeck, Aron Kincaid, Nancy Sinatra, Claudia Martin, Francis X. Bushman, Patsy Kelly, Piccola Pupa, Fabian, Annette Funicello, Buster Keaton, Martha Hyer, Audie Murphy and George Sanders, plus our increasingly popular young stars.

Here then, is our schedule and dates of release: "**Dr. Goldfoot and the Bikini Machine,**" now in release; "**Spy in Your Eye,**" now in release; "**Secret Agent Fireball,**" now in release; "**The Big T. N. T. Show,**" Jan. 26, 1966; "**Frankenstein Conquers the World,**" Feb. 16, 1966; "**File 77,**" Mar. 2, 1966; "**Bikini Party in a Haunted House,**" Apr. 6, 1966. Also "**War Italian Style,**" May 4, 1966; "**Trunk to Cairo,**" May 11, 1966; "**Fireball 500,**" June 29, 1966; "**Girl in the Glass Bikini,**" July 13, 1966; "**Dr. Goldfoot and the "S" Bomb,**" Aug. 10, 1966.

Filmways

■ Martin Ransohoff, head of production for Filmways, Inc., announced that the company's forthcoming production schedule would include the following films:

For MGM Release—"13"—currently in production in England and France; a Gothic horror story based on Robert Estridge's novel "Day of the Arrow," that will star



ROMAN POLANSKI and SHARON TATE

Deborah Kerr and David Niven, and will introduce newcomer Sharon Tate. "**Ice Station Zebra**"—to start production in the latter part of 1966—will co-star Gregory Peck and David Niven. John Sturges will direct the film, based on Alistair MacLean's novel of the same name. This is a suspense story of an atomic submarine and its mission in Polar waters.

Also for MGM, "**The Dance of the Vampires**"—to start production early in 1966 in England and Austria—the first

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MGM—"A Patch Of Blue"



UA—"Hawaii"



PARAMOUNT—"This Property Is Condemned"



UNIVERSAL—"Madame X"



WB—"A Fine Madness"



BUENA VISTA—"Bambi"



EMBASSY—"The Oscar"



COLUMBIA—"That Man In Istanbul"



20th-FOX—"Modesty Blaise"



MGM—"The Money Trap"

of a four picture deal negotiated with director Roman Polanski and his company, Cadre Productions, in which Polanski partnered with Gene Gutowski; "**The Royal Hunt of the Sun**"—Peter Shaffer's play acclaimed widely in both New York and London theatre circles—to be filmed on location in Peru. "**The Courier,**" based on the novel "The Year Of The Rat," by Mladin Zarubica,—a World War II spy story.

Also "**Don't Make Waves**"— a satirical comedy based on "Muscle Beach" by Ira Wallach.

"**Castle Keep,**" a World War II story, screenplay being written by Daniel Taradash, is based on the novel of the same name by William Eastlake. This will be released by Columbia Pictures.

"**Devil Take All,**" based on Martin Caidin's suspense novel.

"**Cherchez La Femme,**" to be filmed in Europe, is the second in the deal with director Polanski and producer Gutowski.

Buena Vista

■ From Walt Disney in 1966 comes a line-up of films running the gamut of screen entertainment from hilarious comedy and warm whimsy to engrossing drama and high adventure. Seven features, with a total production cost in excess of $26 million, will be released by Buena Vista Distribution Co., Inc., in the coming year.

Each feature will be backed by a complete program of promotional material and national tie-ins. An extra draw will come from stellar names such as Dick Van Dyke, Hayley Mills, Dean Jones, Suzanne Pleshette, Nancy Kwan and Fred MacMurray.

Irving H. Ludwig, president of Buena Vista, said "The kind of pictures Walt is giving us for 1966 reflects an increased recognition of the teen-ager and the young married set within the family audience. There is greater emphasis on youth than ever before, as evidenced by the exciting array of stars and stories. "**Mary Poppins**" demonstrated, to everyone's satisfaction, that Walt Disney motion pictures are not only for parents and their children. The very broad, all-inclusive audience that came to see "**Mary Poppins**" and walked away on clouds of enthusiasm can come back for more from Walt Disney in 1966."

In January, "**That Darn Cat**" goes into general release following its Christmas opening in selected theatres. Starring Hayley Mills, Dean Jones, Dorothy Provine, Roddy McDowall and Neville Brand, it's a side-splitting tale of a precocious Siamese cat that becomes a secret agent for the F.B.I. Also thrown in for many added laughs are Elsa Lanchester, William Demarest, Ed Wynn, Frank Gorshin and Tom Lowell. "**That Darn Cat**" premiered as the Christmas attraction at Radio City Music Hall.

For a perfect program of family entertainment, in February, Disney has paired "**The Ugly Dachshund**" and the fully animated featurette, "**Winnie the Pooh and the Honey Tree.**" Dean Jones, Suzanne Pleshette and Charlie Ruggles star in "**The Ugly Dachshund,**" a madcap marital adventure about a young couple and their household that goes hilariously to the dogs. The dogs in this case being four Dachshunds and one Great Dane that thinks he's a Dachshund.

On the same program is "**Winnie the Pooh and the Honey Tree,**" straight from the pages of the A.A. Milne classic. Pooh sets out in search of honey and he is assisted by his friends Christopher Robin, Eeyore, Kanga, Roo and Rabbit.

"**Bambi**" returns at Easter. The unforgettable, fully animated classic follows the heartstirring, exciting and fun-filled adventures of Bambi as he grows from a frolicking fawn to the Great Prince of the Forest. Audiences will remember other familiar Disney Characters that were introduced in this film, Flower, Thumper and Petunia.

June heralds the coming of a new kind of wild west hero. Tentatively titled "**Bullwhip Griffin,**" it stars Roddy McDowall as a man who stood out among the rest during the rowdy Gold Rush days of San Francisco when it took guts and muscle to survive . . . for he had neither. Also starred in this rip-roaring funfilm are Suzanne Pleshette, Karl Malden and Bryan Russell.

Dick Van Dyke finds the perfect showcase for his many talents in the Disney summer release, "**Lt. Robin Crusoe, U.S.N.**" Just as "**Mary Poppins**" proved perfect for Julie Andrews, "**Lt. Robin Crusoe, U.S.N.**" will highlight the fantastic Van Dyke versatility. Co-starred are Nancy Kwan and Akim Tamiroff.

Van Dyke is a World War II Navy flier who finds himself marooned on an island with an astronaut-chimp as his only companion. The fireworks begin when his girl Wednesday, played by lovely Miss Kwan, appears and pursuades him to help the native women from a neighboring island mount a rebellion against male tyranny.

October will see the release of "**The Fighting Prince of Donegal,**" starring Peter McEnery, in the title role, Susan Hampshire and Tom Adams. McEnery is the swashbuckling hero who helps to bring peace to 16th century Ireland. The film is currently in production in England.

Rounding out the Disney year at Chirstmas, 1966, is "**Follow Me, Boys.**" This delightful motion picture combines the talents of Fred MacMurray, Vera Miles, Charlie Ruggles and Lillian Gish. Filled with the gentle sorrows and the warm humor of life itself, this is a story of a man who, in rebuilding his own life, enriches the lives of those around him.

Seven Arts

■ After little more than one year of operation, Seven Arts Pictures, theatrical distribution division of Seven Arts Productions, is well on its way to becoming a major supplier to exhibitors who, over the past few years, have been anxious for a stepped-up production and distribution schedule from the majors.

The young company is currently in the process of expanding in all areas and hopes, within the next few weeks, to announce a number of important major production deals involving top producers, directors and stars.

The company's plan, even in its infant stages, is to create a well-organized, fully merchandised release pattern. 1965 saw the birth of this scheme with the release of "**The Face of Fu Manchu,**" a highly successful venture which garnered a tremendous amount of industry interest and exhibitor

(*Continued on Page* 62)

ANDRÉ PREVIN

"Inside Daisy Clover"

WARNER BROS.

Happy Anniversary,

MICHAEL CONNORS

cooperation.

In addition to "**Fu Manchu,**" Seven Arts released eight films last year and James V. O'Gara, vice-president and general sales manager, hopes to double that number in 1966. Beginning with "**Ten Little Indians,**" starring Hugh O'Brian, Shirley Eaton, Daliah Lavi and Stanley Holloway, and "**Sleeping Car Murder,**" with Simone Signoret and Yves Montand, the distribution company will continue its policy of carefully handling each film, directing efforts of its personnel along positive, well constructed lines.

O'Gara, who currently operates with six division managers, a modest number compared to a major company's sales force, will add at least two more division heads during 1966.

Continental

By Norman Weitman
General Sales Manager

■ Last September when Walter Reade, Jr., chairman of the board of Walter Reade-Sterling, Inc., outlined to a group of leading exhibitors and press representatives the "new direction" that Continental, the organization's motion picture distribution division, was taking by entering the commercial distribution field, we were, in a manner of speaking, just getting our feet wet. Our first major sales drive—"Golden Quarter—'65"— was then launched and as a result of its unquestionable success, we have now jumped into the commercial field with both feet.



WEITMAN

Our first two commercial releases, "**Agent 8¾**" and "**Ghidrah —The Three-Headed Monster,**" are proof-positive and our decision to widen Continental's horizons was a correct one. The final quarter of '65 was the biggest in our history, both in dollar gross and, most importantly, in the total number of theatres serviced. On the strength of this auspicious start, we have and are prepared to lay our money on the line for several important releases for 1966, and to schedule approximately one picture a month for the coming year.

Numerous letters and comments from exhibitors welcoming Continental's emergence as a potential important source for much needed product are, naturally, another impetus for us to put our best efforts behind the "new direction." The opening of two additional sales offices in the near future will enable us to more efficiently service our customers throughout the country.

Continental's long standing record as the leading distributor of art and specialized pictures will also be maintained in our expanded operation. "**The Gospel According to St. Matthew,**" a picture which has already distinguished itself with numerous awards throughout Europe, will have its American premiere in February with a tailored-made campaign which began in December. Two other films of unusual merit, Pietro Germi's prize-winning "**The Railroad Man**" and "**Kwaidan,**" Japan's official entry in the Academy Awards as Best Foreign Picture of the Year, are set for a wide distribution.

Our commercial schedule is a mixture of drama, comedy, fantasy, science fiction and adventure. In the first six months of the coming year we will be releasing "**Contest Girl,**" starring Janette Scott and Ian Hendry. Filmed in color, it is an expose of the beauty contest rackets as they are conducted at world-famous beaches. "**McGuire, Go Home,**" starring Dirk Bogarde, Susan Strasberg and George Chakiris, is an action suspense melodrama, filmed in Eastmancolor, with the Isle of Cypress as its setting. "**Gulliver's Travels Beyond the Moon,**" a full length animated feature in color, will be our big Easter release. "**Doctor Who and the Daleks,**" a science fiction thriller in color, is based on one of Great Britain's most successful television shows. "**Flame and the Fire**" is a sequel to Pierre Gaisseau's Academy Award winning film, "**The Sky Above—The Mud Below,**" and the intrepid explorer has again brought back exhilerating color footage on remote tribes and their customs. Patrick McGoohan, star of the highly rated "Secret Agent" TV show, has a major role in "**Walk in the Shadow,**" a drama based around a highly unusual theme.

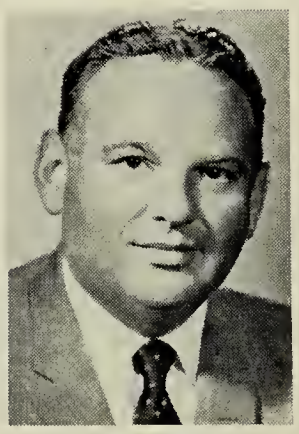
Landau/Unger

By Oliver A. Unger
Executive Vice-President

■ GEORGE BERNARD SHAW'S IMPISH OBSERVATION that "youth is wasted on the young" may have some validity when applied to those hapless youngsters who drift aimlessly in the limbo of lethargy, but as a generalization it is a caustic injustice to serious, career-minded young men and women.

Examples of the latter are too numerous to recount, of course, for young talent is making tremendous impact in every possible sphere of endeavor, bringing vitality, enthusiasm and growing knowhow to their particular pursuits. This is true in the sciences, in business, in politics, in sports and in the creative and performing arts.

We at the Landau/Unger Company, in our growth as a film producing organization, have found ample evidence that the young are utilizing their youth to advantage. Not only in acting, writing and directing, which are the more glamorous phases of our industry, but also in the business and production facets of our craft.



UNGER

Youngsters like Peter Steinmann, Tony Unger and Vickie Meyers, to name just three, have rendered invaluable assistance to us in the recent past and will continue to serve us with high capability in our upcoming productions. They are anxous to learn their trade and they go about it properly. They study film financing, the intricacies of contractual agreements with performers, technical staffs, distributors and exhibitors, and they work actively as production assistants in the studios and on location.

Young Steinmann presently is in London working on our forthcoming production, "**Circus of Fear.**" He is

(*Continued on Page* 64)



AIP—"Bikini Party . . ."



PARA.—"Promise Her Anything"



UA—"Anyone For Venice?"



U—"A Man Could Get Killed"



MGM—"Made In Paris"



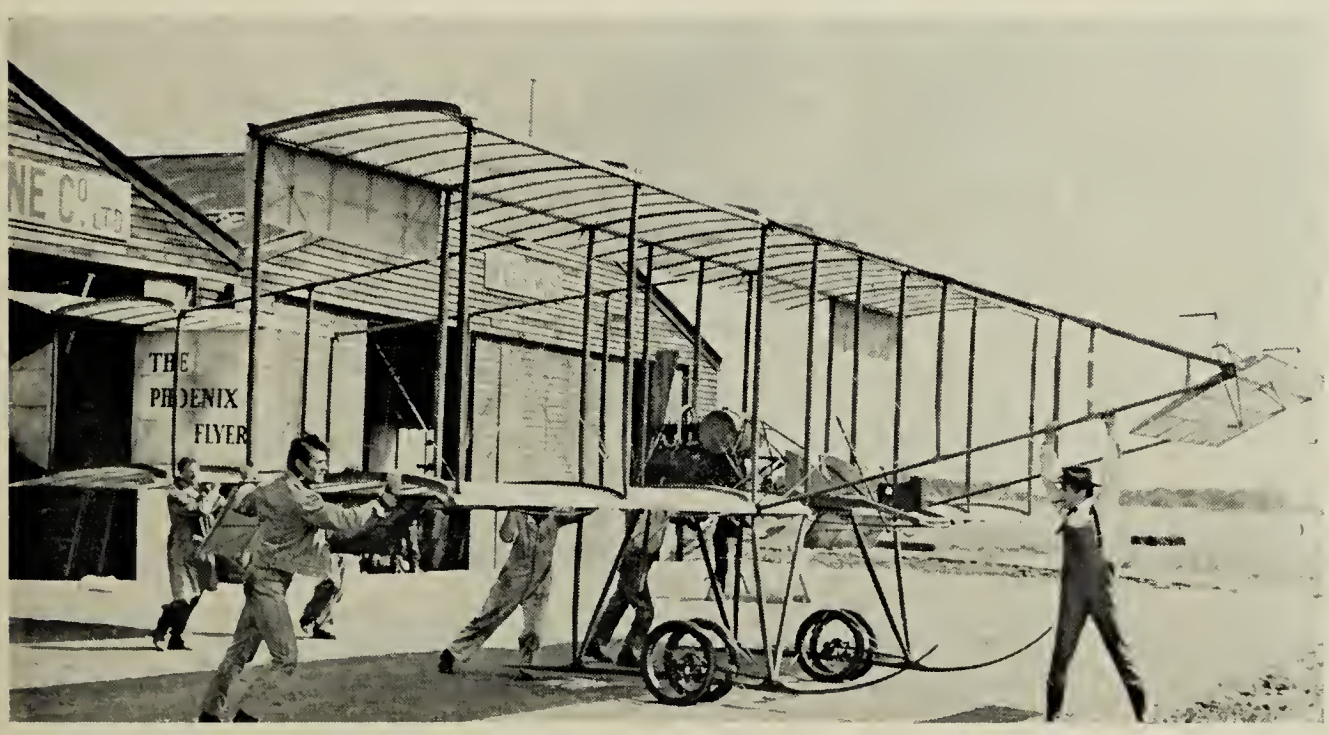
7-ARTS—"Ten Little Indians"



MGM—"Dr. Zhivago"



WB—"Battle Of The Bulge"



20th-FOX—"Those Magnificent Men In Their Flying Machines"



COLUMBIA—"The Silencers"

PRODUCT PREVIEW •

serving as liaison between the production staff abroad and our home office in New York, where he served his early apprenticeship. Working with director Bill Moxie and producer Harry Towers, he is acquiring practical experience and rendering productive service.

Tony Unger and Vickie Meyers have worked in Morocco, Lebanon, Ireland and other parts of the world during the production of our pictures "**24 Hours to Kill,**" "**The Face of Fu Manchu,**" "**Ten Little Indians**" and "**I Spy, You Spy, We All Spy the Spy Spy,**" and with each working experience they are more learned in the ways of production.

These young people, and their equally dedicated contemporaries, provide the assurance we need for the future of our business. I have little patience with old-timers who are so set in their trite patterns that they surround themselves **only** with equally old teammates. They give short shrift to enterprising young men and women who want to contribute originality and energy to business methods and production techniques. This, to my way of thinking, is a sure road to oblivion.

Just as big league ball teams need their farm systems to develop talent, so must we develop young film makers, not only to take over after us, but to participate in our day-to-day work loads.

In addition to "**Circus of Fear,**" which presently is in production, Landau/Unger will produce or co-produce at least eight other pictures before the end of 1966. Among them are "**The Brides of Fu Manchu,**" which also will be filmed in London, starting in January; "**Cervantes,**" which will be filmed in color in Madrid and Rome, starting in April; "**Witness to a Killing,**" which will start in May and will be made in the United States; "**The Royal Performance,**" which will be filmed in color, entirely in Moscow, starting in June; "**The Heart Is A Lonely Hunter,**" which will be shot in the United States; "**Cable Car Caper,**" which will be shot in San Francisco, Hawaii and aboard luxury liners; "**The Mad Woman of Chaillot,**" which will be made in Europe; and "**Forbidden Area,**" to be shot in color in Paris.

Working with us on all the productions will be the young talent—on both sides of the cameras, in the cutting rooms, on location and in our offices—sharing chores with the more experienced artists, producers, directors, editors and other production personnel.

The young talent is abundant and we ought to capitalize on it. It may be found among youthful job-seekers, in the colleges, or in our own families. But once we spot it, and are assured of the youngsters' desire to work hard at our trade, give them the chance to help us.

And if someone should yell "nepotism!" then let 'em. Even nepotism can pay off, especially if one of our own kids proves he'll one day show daddy a better way to make pictures.

Prospects for the new year:

From U. S. Exhibitors

NEW YORK •

MARTIN H. NEWMAN, VICE-PRESIDENT, CENTURY THEATRES: "We hope the coming year will be abundant with bigger and better box office attractions. We also hope that these attractions will be released in a pattern to stimulate a movie-going attendance that will be sustained throughout a full year.

"During the past year, we have had too many peaks and valleys in the release pattern where distributors attempted to by-pass certain weeks seeking preferred playing time.

"For example, the week of Sept. 8 here in New York, no distributor would release a picture worthy of an admission ticket. In fact, the entire month of September was dismissed and given away to the competition of television's new season of shows with no attempt on the part of the distributors to furnish the exhibitors with a worthwhile attraction.

"Once the month of September was abandoned, the crippling effect on the movie-going habit carried over to October and November. The pattern of releasing outstanding films for Thanksgiving playing time is evidently something that has been completely forgotten by the distributors.

"We can only hope that the Christmas shows will 'start the ball rolling' and re-vitalize the movie-going habit of those patrons we lost during the month of September.

"It is my fervent hope that in '66 we will not face a similar experience of a feast and famine supply of product and that the distributors will establish a release pattern for their films that will maintain a flow of good quality films to the exhibitor throughout the entire year.

"Most companies are doing an excellent job in selling their product and have received cooperation and support in their endeavors from most exhibitors. We look forward to even greater exhibitor-distributor cooperation in the promotion of films in 1966.

"We hope that in 1966 we will be selling and offering the public a greater variety in entertainment that will appeal to mass audiences and not as many problem and message type vehicles with limited audience appeal.

"We look forward to seeing new faces and new stars in 1966—bright and new personalities who possess that unique spark of talent that creates an instantaneous boxoffice attraction. One for our teen-agers and a few for mother and dad as well. The majority of our motion picture stars have been on the treadmill for too many years and can no longer continue as perennial juveniles to all audience age groups.

"We believe that in 1966 there should be a greater emphasis on color in the production of films and that an industry slogan should be developed distinguishing the superiority of color in the movies in comparison to color on television.

(*Continued on page* 66)

EDWARD SMALL

PRODUCTIONS, INC.

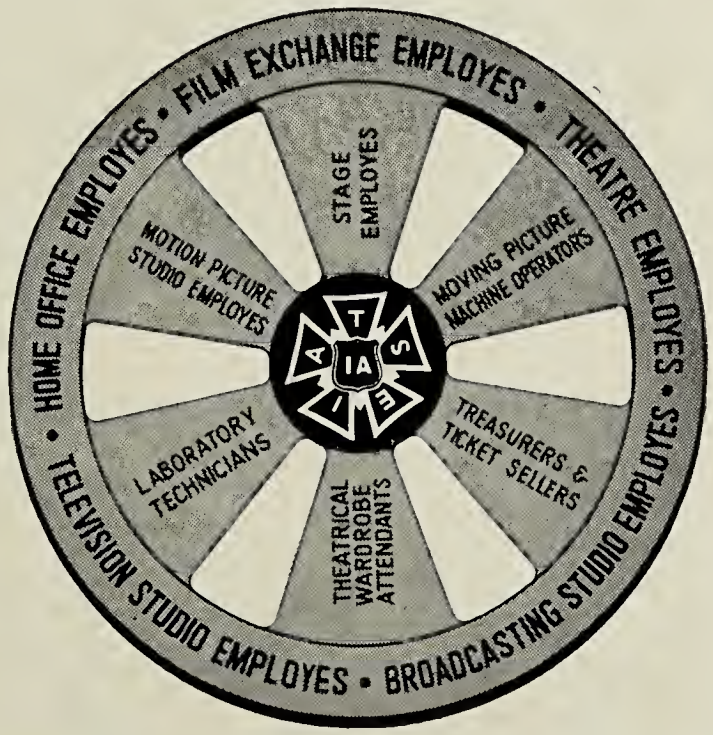
For Easter Release:
"FRANKIE AND JOHNNY"
starring
ELVIS PRESLEY

Editing:
"BOY, DID I GET A WRONG NUMBER!"
starring
BOB HOPE, ELKE SOMMER, PHYLLIS DILLER

MR. EXHIBITOR:

On this emblem you will find the crafts
we are organizing from coast to coast.

The full union theatre is the best theatre—attracting the most reliable projectionists, stage employes, cashiers, ushers, snack bar help and maintenance personnel.



The full union theatre is a great selling point. Build the good will of thousands of patrons. Run the I.A. emblem film strip at each and every performance.

International Alliance of Theatrical Stage Employes

Richard F. Walsh, President

"We also believe that with a coneerted effort on the part of all of us in the industry to offer the movie-going public the very best in film entertainment in properly maintained and comfortable theatres, we ean obtain the maximum business potential for every film in 1966."

CHICAGO •

OSCAR A. BROTMAN, BROTMAN & SHERMAN ENTERPRISES, INC.: "The long overdue welding of T.O.A. and Allied will not perform miraeles overnight, but will eertainly materially aid every exhibitor, large or small, in the United States. One voiee speaking for all of exhibition will be heard in the proper channels.

"It is too mueh to expeet that NATO will solve all of the evils of our business, but I am confident that the offieers of NATO will make giant steps toward solving and easing many of our problems.

"The produet looks stronger for 1966, and I look forward to a better year at the boxoffiee.

"The runaway surge of building new theatres in every shopping center, regardless of whether it needs it or not, is going to adversely affect established exhibition, and eventually, the distributors. This reekless plunge of over-building cannot help but endanger the entire finaneial structures of both the existing theatres ownership and the parent eompany of the new marginal theatre.

"This irresponsible poliey will, of neeessity, lead to more blind bidding, reekless gambles, with tremendous sums guaranteed to distributors, making it neeessary for heretofore prudent and eonservative exhibitors to run their businesses as if they were in a Las Vegas gambling easino. During this period of wild bidding, the distributors will, of eourse, reap the benefit, but on the other hand, once it gets out of line, it will result in another wave of theatres elosing, and the temporary advantages reaped by the distributor will be offset by the decreased number of theatres available to show their product.

"The main problem as I see it is the refusal of the majority of distribution to set up adequate safeguards to enforce honest bidding and the continued praetiee of forcing blind bidding, and the gradual rising of percentage terms to the point where even the so-called 'bloek busters' leave exhibition with modest returns.

"I realize that a distributor eannot be called upon to subsidize us during slow periods, but if we ean't build enough of a cushion with our top produet, where are we going to get the funds to husband our resourees to tide us over the slack periods?

"I am eognizant of the fact produetion of film is an extremely hazardous undertaking, that distribution is entitled to a profit for the risk they are taking, but on the other hand, I keep hoping that some day, distribution will not look upon the phrase, 'profit for the exhibitor,' as a dirty expression."

BOSTON •

SUMNER M. REDSTONE, immediate past president, Theatre Owners of America: Those who devoted hours and days, weeks and months of time to the creation of a single unified motion picture exhibitor organization—and I tell you, the times were many when the members of these eommittees left their meetings in frustration and despair, not because of manifestations of bad faith, but beeause so many problems so often seemed so overwhelming and unsurmountable—these men did not bring this dream of unifieation of exhibition to fruition for the purpose of ereating a forec for disharmony, but rather, beeause as we have consistently stated, it was our view that unity of motion picture exhibition might make a major contribution to greater harmony and a greater degree of humanity in the entire motion pieture industry.

Our stated view was that when motion pieture exhibition eould speak with a single voiee, our associates in other branehes of this great industry would be able to deal with us with more confidenee and more effeetiveness and we could visualize, in the not-too-distant future, when unification of motion picture exhibition was eompleted, an industry-wide eonferenee represented by all branches where the vast multitude of problems and practiees which beset us could be the subjeet of diseussion, study and, hopefully, solution. Exhibition has always reeognized that its health depends on the health of produetion and distribution and we would only hope for some manifestation of a similar understanding on the part of production.

Crises cannot be met by ignoring them. They do not go away by themselves. But reeognition of a dangerous eondition is not the same as yielding to it. I, for one, have no intention of yielding and I am eonfident that we theatre owners will rise to meet this ehallenge with the same determination and eourage with whieh we have eonfronted every ehallenge to our existenee. I do believe the time is now. I do believe that exhibition must be prepared to launch a dramatic once-in-a-lifetime effort to alter the basic forees which, for extended periods of time, leave this industry without the means of assuring its existenee. I am prepared to play that record over and over again and to seek in partnership with production and distribution something more than lip serviee; but, rather, and effeetive and eonstruetive solutions to the problems of inadequate supply and disorderly release.

But, if we are not able in this manner in consulation with our eontemporaries in produetion and distribution to obtain with rapidity at least a partial relief from the eonditions of inadequaey and disorder, then I am prepared to do something further. Speaking for myself, I am prepared to put the resourees of the National Association of Theatre Owners on the line, for its resources eneompass not only billions of dollars of assets, but an untold wealth of talent and wisdom. The effeetive and construetive use of the resources of motion pieture exhibition is more praetieal now than ever in our history.

We motion pieture exhibitors are thoroughly familiar with our own defieicneies. We need no reminder. We neither overestimate our own intelligence nor under-estimate that of our eontemporaries in the other divisions of this great industry. We are aware of all the frustrations and difficulties encountered in every reeent attempt by exhibition to effeet the market eonditions by establishing a produetion program. We do not arrogantly suggest that we exhibitors ean easily overeome the monumental difficulties now faced by distribution companies engaged in finaneing production.

But we exhibitors are a rare breed. We are a swashbuckling, gambling, over-eonfident group of adventurers who love —if I may be permitted to use the word—this industry, and who will not be deterred by past failures or by the threat or prediction of future ones. And we are becoming frustrated with the absurd and ridieulous eonditions in which we find ourselves today when we who own most of the basie assets in this industry wait in futile antieipation for others to supply us with the necessities for existence.

It is our world that is at stake. It is our investment of billions of dollars that is at stake. It is our business lives that are at stake. When the call is issued, and the time may be soon,

(*Continued on page* 68)



PARAMOUNT—"The Spy Who Came In From The Cold"



MGM—"Lady L"



WB—"Who's Afraid Of Virginia Woolf?"



UA—"Cast A Giant Shadow"



BUENA VISTA—"Follow Me, Boys"



20th-FOX—"Our Man Flint"



PARAMOUNT—"The Naked Prey"



MGM—"Around The World Under The Sea"



UNIVERSAL—"Arabesque"

be ready to protect what is yours with not only your wealth, but with every ounce of your determination and your courage. Times of crisis call forth unknown reservoirs of courage and ingenuity. And the time is now!

MALCOLM C. GREEN, PRESIDENT, THEATRE OWNERS OF NEW ENGLAND, INC. (TONE), stated: "Among the obvious advantages of exhibitor unity implied by the formation of NATO, will be a closer liaison between exhibition, distribution and production. The construction of new theatres with the resultant wider playoff could and should lead to a more efficient, greatly expanded and coordinated advertising effort. The surface in this area has barely been scratched.

"During the coming year, it will be increasingly important to urge producers to use color at all times. The impact of color TV is being felt at all levels of exhibition, with the patrons' question 'is it in color?' being reported more and more frequently. The quality of color on our large screens is an advantage we must not lose. It should be featured in all our ads."

DENVER •

NOTWITHSTANDING A DEVASTATING FLOOD which did an estimated $300,000,000 damage last June to Denver's metropolitan area, unseasonable weather, a lack of product for some houses, the advent of Daylight Savings Time (first time Colorado has had it since World War II), exhibitors contacted by MOTION PICTURE EXHIBITOR are nevertheless optimistic for the future.

Except for the issue of Daylight Savings Time, the consensus is that there is nothing that a steady flow of top product will not cure. All express the belief that 1966 will show improvement in this respect even over the fine releases of the current year.

TOM SMILEY, GENERAL MANAGER, INDEPENDENT WOLFBERG THEATRES, which operates seven drive-ins as well as the Paramount, downtown first run, and the Crest, a neighborhood house is very enthusiastic and has made plans for a $1,000,000 expansion program for 1966 which will include two new drive-ins. Smiley says he feels that with the rapid growth of the Denver area, the current building of many new and modern theatres here will, instead of hurting theatre business in general, make for more film patronage.

JACK McGEE, GENERAL MANAGER, NATIONAL-GENERAL'S ROCKY MOUNTAIN-MIDWEST DIVISION, holds an equally optimistic view for 1966 for the Denver area. His company has been going in for shopping center type hardtops and refurbishing of their present houses.

That product is the key to the success of the theatre business is the opinion of everyone interviewed, but most agree that fine product in shabby presentation is a poor substitute for the comfort of the armchair and warmth of the livingroom. People want to get out of the house, but they demand top product in comfortable and attractive surroundings. As Samuel Goldwyn told this writer some 15 years ago—and the same holds true today—"Why should people pay to see a poor picture in a theatre when they can see a poor picture free on television." Now they can see both on tv (in color, too) and it is up to the producers and theatre showman to give them what they want. In the Denver area, that's what they are trying to do.

In a rather unique position for the past several years, since its opening in the tiny enclive of Glendale in the heart of Denver, is the Cooper Cinerama, the first house especially constructed for Cinerama presentations in the U. S. Because of a combination of circumstances which includes appearance, accessability, availability of product, and management, the house has had unusually long runs (86 weeks for "How the West Was Won").

JACK MARSHALL, present managing director of the Cooper Foundation's Denver house, says that he feels his theatre is well set with "Greatest Story Ever Told" for much of 1966 and looks forward to another fine year.

ROBERT W. SWEETEN, MANAGING DIRECTOR, BEACON'S INTERNATIONAL 70, the remodeled RKO Orpheum, now also showing Cinerama films, says that the interest exemplified by advance ticket sales for his first 1966 attraction ("Battle of the Bulge") indicates that this very well could be one of the most outstanding boxoffice attractions to play the house in the last several years. This optimistic note makes him feel, he says, that 1966 could be a banner year.

With the forthcoming Showarama scheduled for Denver in March of 1966, area showman, independents, and circuit men alike feel that it will add much additional impetus to the growing alertness of local showmen to the requirements for survival, and that the year of 1966 will see great things happen in the Mile High City.

CINCINNATI •

THE OLD ADAGE, "In unity there is strength," applies to the newly formed National Association of Theatre Owners, all local exhibitors contacted agreed, just as it applies to governments, armed forces, and business organizations.

The situation in the moving picture industry has reached such an impasse that if exhibitors are to survive and prosper, their representative must be armed with full authority and power when it sits down to negotiate at the conference table.

If there is unity within the association, the first battle is won. All exhibitors here expressed the hope that the NATO will be a pillar of strength in working out the difficult situations facing the exhibitors. Some exhibitors have reservations about the ability of the new organization to hold its members in line, and several voiced the opinion that the first year will be rough.

Presently, there is not a sufficient number of films of quality and variety to satisfy the demands of the movie patrons.

Exhibitors here would like an orderly flow of good films the year round. There should be no real low periods, they explained, which have plagued exhibitors for years. They are of the opinion that if good or even mediocre films were released on a regular schedule throughout the year, product would draw irrespective of the season. Movie patrons will patronize a good product any time because they wish to be entertained the year round. Patrons are also selective, and stay away in droves where there is a flood of reissues or poor films presented at local theatres. This situation should be corrected, exhibitors say, for it creates apathy among patrons who are weaned away from the movies by other forms of entertainment.

Currently the product flow is bad, and local exhibitors anticipate the situation to become worse during the next six months. Well entrenched exhibitors can afford top priority rates and absorb losses if films prove to be duds, but small exhibitors are left out in the cold, being compelled to take

(*Continued on page* 70)

CONGRATULATIONS . . .

AND BEST WISHES . . .

CENTURY THEATRES

STANLEY WARNER THEATRES

whatever else is left over. The new NATO must be in a position to correct this procedure to protect the small theatre from going under.

New theatres in the shopping centers have a stimulating influence upon the new business districts, but the same problem faces the operator of a new theatre. Because of the lack of top quality and variety, operators are forced into multiple first-runs and fill out their programs with whatever else is available.

When the novelty of a new theatre wears off, patronage will drop if conditions do not change. Patrons like a variety of films from which to choose, irrespective of the theatre's location.

Not all local exhibitors are sold on multiple-runs, saying they have a tendency to bring down the prestige of a house. This is true to a certain extent in the core area of Cincinnati where patrons have been accustomed to top quality first-runs presented exclusively in the downtown area.

In general, the relationship between the local distributors and exhibitors is fairly harmonious, considering the conditions under which both sides must negotiate and work.

Local exhibitors have a "wait and see" attitude toward the new NATO. If there is unity within the organization and members adhere to the rules, then the organization can be an effective means in presenting its grievances and demands, exhibitors say.

DETROIT •

THE FIRST RETURN on Operation Crystal Ball was inauspicious. The phone rang. It was LEON SERIN, PRESIDENT, UNITED DETROIT THEATRES, one of the busiest executives in exhibition here, a man deeply immersed in the day to day problems.

"See here," he opened, "this is nothing personal, not that I don't like you, but here you ask me for example what will be the impact of NATO that isn't even in existence yet. And then you. . ."

We listened patiently to a read-back of the questions MOTION PICTURE EXHIBITOR had been posing to leading theatremen across the land. Each question was followed by amorphous comment. When he had concluded, we asked:

"Mr. Serin, may we quote you as saying you are no prophet?"

"Fine, fine," he replied, obviously relieved, and added, "and furthermore, from here in, you can write all my copy!"

IRVING GOLDBERG, who with his twin ADOLPH, operates COMMUNITY THEATRES, apparently doesn't need anyone to write his copy.

What does the future hold regarding NATO?

"I am pleased we are finally getting together as a single unit. The people who represent the new organization are knowledgeable and sophisticated. It seems industry problems will be handled with intelligence and good thinking."

What of product and prospects for 1966?

"Frankly, from what I've screened and seen on paper, if only a fair percentage realize potential, we're in for the biggest year in history."

The impact of new theatres and accompanying changes in local playoffs?

"Everyone will settle in his proper slot because a good picture will do well be it first, second, or subsequent run."

What of your relations with distributors?

"I think we're beginning to have a little better understanding with distributors. Communications to higher echelons are better, and personally I have found them fair and willing to listen to sound proposals."

Do you find problems in playoffs in the local area?

"Yes. The problems arise because there is no semblance of order as far as distributors are concerned. Competition between them is so keen that in consequence pictures are dropped on top of each other. Eventually—well even now—we dissipate good merchandise by not playing in the proper theatres."

Do you have any other comments?

"This: It's going to be exciting with all the new theatres. And they don't have to be a part of the shopping centers to be top grossers. I would qualify to the extent that those not part of shopping centers must be good physical properties, well managed, and booked properly."

After hitting this jackpot, the Detroit Bureau decided Irving Goldberg was a qualified spokesman for exhibition here.

MEMPHIS •

DAVE LEBOVITZ, OWNER, SKY-VUE DRIVE-IN AND LAMAR DRIVE-IN, and veteran of 30 years in show business, states:

"The formation of National Association of Theatre Owners will be very good for the exhibitors. The new group will make the exhibitors stronger than ever, and this is what we have needed all along.

"The product situation for 1966 is not as good as it was in 1965, and '65 wasn't as good as '64, which was a very good product year. The changes in playoff patterns are presenting a new way of selling, which means more competition and less availability. Memphis has too many first run houses, too many road shows, too many holdovers causing delays in subruns and availabilities.

"For instance, it is going to be three years before I will be able to exhibit "Sound of Music." Presently, I am playing an exploitation picture, not because I wish to, but because I am forced to do this. This should have been an excellent fall and early winter in my drive-ins. The weather has set a record for mildness; television programs have not held the attraction as heretofore; and there is general prosperity, but I have not had especially good boxoffice. Why? I could not book good pictures!

"In Memphis, the relations of distributors and exhibitors are good. However, this relationship would be greatly improved if the local managers had more freedom in selling and the home offices permitted these managers more reliance upon their judgement."

JOHNNY GANNON, MANAGER, PARK, AND OWNER, SOUTHERN THEATRE SERVICE, is optimistic about 1966. He considers the momentum of business in general heartening, and this will mean more money to be spent at boxoffices.

"The impact from the National Association of Theatre Owners will depend upon its leadership. As early as 1966, I look for no changes, and the distant future could bring anything or nothing. Too many exhibitors are indifferent, so much so that they do indifferent jobs of advertising pictures in their own theatres. It is impossible to project the effect of NATO."

Gannon believes the product situation for the New Year will be good, and that producer and distributor will desire to spend more money at the national and at the local level

(*Continued on Page* 72)



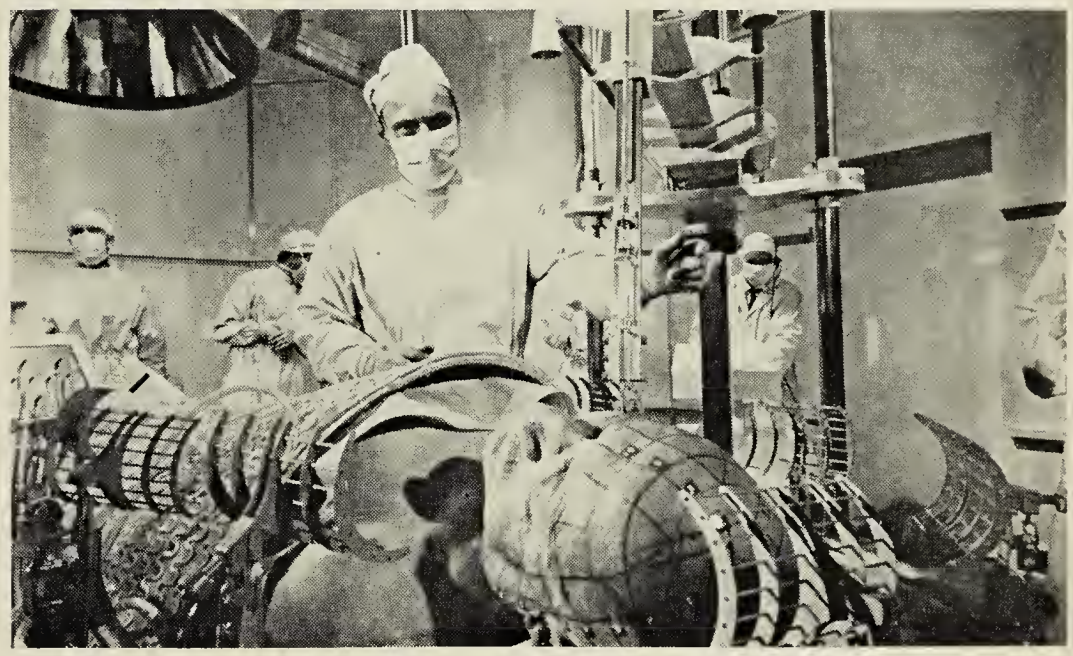
PARAMOUNT—"Is Paris Burning?"



UA—"Frankie and Johnny"



EMBASSY—"The Second Best Secret Agent"



20th-FOX—"Fantastic Voyage"



PARAMOUNT—"Judith"



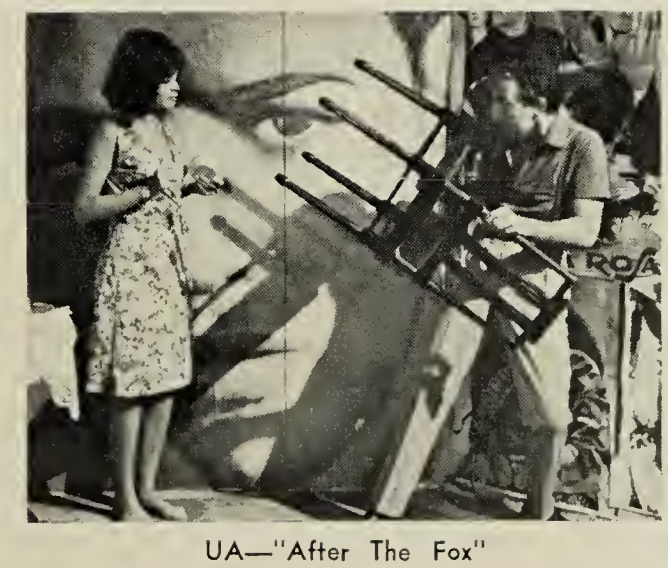
MGM—"The Alphabet Murders"



BUENA VISTA—"Lt. Robin Crusoe, U.S.N."



CONT.—"The Gospel According To St. Matthew"



UA—"After The Fox"



PARAMOUNT—"The Slender Thread"

to help the boxoffice. It is his opinion that 1965 was generally very good, and that 1966 will bring more good pictures to draw business.

This theatre manager and owner of a theatre service booking for 30 houses believes the impact of new theatres is going to drastically change the playoff pattern all over the U.S. in 1966.

"The change is to be steady, but sure. There will be more multiple runs. Soon the range will be from the best down to the poor on multiple runs, and 1966 will bring many more non-exclusive first runs. The top motion pictures in most cities will be playing in more than one theatre," he foresees.

In discussing improved relationship between distributors and exhibitors, Gannon said: "The best possible way to achieve this is to have a sliding scale agreement set-up and adhered to between each individual theatre and each distributor . . . this agreement to cover any and all pictures played. This is the only really fair way to market motion pictures where terms are concerned. When this is done the other problems will be solved."

KEN GODERRE, MANAGER, PLAZA, a General Cinema house, and one of Memphis' swank suburban locations, has a bright outlook for the New Year.

"Even if we do not have sufficient pictures, 1966 is to be bigger than 1965. This is because of the fantastic acceleration of our economy. People are crying to spend their money," he predicts. "However, we badly need more releases, and these in an orderly manner. Pictures need to be sold at a price whereby the exhibitor makes a profit.

"The trend in '66 is toward the James Bond type show and toward musicals. Because of the great success of 'Mary Poppins' and 'My Fair Lady' types of shows, the musical will have a great revival."

Goderre would like to see 1966 bring to Memphis citizen action to stem the encroachment of what he terms the "fringe, fast-buck type of operation." He states, "It is the fault of our city fathers for permitting the nudie-girlie exhibitors to operate in Memphis. I hope customers will boycott these houses, and our community leaders will do all in their power to get rid of these cheap operations. Here in Memphis, the clergymen have been up-in-arms during the last part of 1965. However, it has been all talk, and no action. I hope that in 1966 our clergymen, who feel this type of operation is wrong, will swear out warrants for the arrest of the operators, thereby setting in motion legal action to close the houses."

HARTFORD •

FRANKLIN E. (Fergie) FERGUSON, GENERAL MANAGER, BAILEY THEATRES, independent Connecticut circuit, maintains that 1966 will see increasing competition from television viewing: "I'm not alluding to TV, per se," he told MOTION PICTURE EXHIBITOR, "as much as the tremendous interest in color television. This is the bugaboo we've got to learn to fight, and effectively."

HECTOR FRASCADORE, PARTNER WITH E. M. LOEW in the suburban Farmington (Conn.) Drive-In, is enthused over prospects of operating a combination drive-in-hardtop. The Frascadore-Loew interests will build a 1,000-seater on land adjacent to the Farmington Drive-In. Frascadore feels this is the shape of exhibition to come and augurs well for building suburban as well as metropolitan patronage.

SAM GERMAINE, AMERICAN-INTERNATIONAL CONNECTICUT SALES REPRESENTATIVE, maintains that star tours—even by lesser-known "names"—can contribute immeasurably to grosses, both in the bigger cities and the smaller towns.

"There's a spirited interest, particularly by young people, in screen players, and when we're able to bring some of these players into the territory, the gross jumps correspondingly."

MILTON LeROY, PRESIDENT AND CHIEF EXECUTIVE OFFICER of the Blue Hills Drive-In Theatre Corp., feels the predominant theme of exhibition problems in 1966 will continue to revolve around the need for quality product in quantity.

"We've got to be able to come up with product week after week that is at once uniquely appealing and attracts a vast segment of the entertainment-seeking public. This is a tall order and its behooves the distribution arm of the industry to try stepping up the activity in production."

ALBANY •

PROSPECTS FOR EXHIBITION during 1966 in the Albany exchange district range from good to excellent—provided highly touted product meets expectations. This was the consensus voiced to MOTION PICTURE EXHIBITOR by circuit spokesmen and independent operators. The "provided" must be emphasized, they said, as some of the pictures highly pre-rated the past year fell by the boxoffice wayside.

Drive-In owners on the larger scale were perhaps more optimistic than their colleagues in established conventional theatres.

The launching of construction on several "twins"—notably near Albany and Utica—reflected this confidence.

At the same time, these projects pose new problems, for which no certain answer exists. What, for instance, will be the effect on presently operated indoor houses of the 800-seat hardtop that Esquire Theatres of America, Inc., a Boston corporation, has announced will be built next spring, adjoining two automobilers under preliminary construction in the Village of Menands on the Albany-Troy Road?

Or what will be the impact of a 1,000 car "all weather" with a smaller conventional facility that Alan V. Iselin, Albany, and Howard Goldstein, Schenectday, are building on Route 12 outside Utica? These successful outdoor operators (Iselin already owns four in New York State and three in Florida, while Goldstein conducts one at GlenFalls and another at Castleton, Vt.) hope to have the new development in operation by mid-April.

Kallet Theatres, Oneida, broke ground last summer for a proscenium theatre adjacent to its New Hartford Drive-in, on the rim of Utica. What will be the influence of this on the general situation in Utica, where Stanley Warner recently sold the 1,800-seat Avon and the 900-chair Utica, for demolition and site-conversion to a local bank's parking areas? This left the Mohawk Valley city with a 75,000 population with only four open theatres: the Stanley, accomodating 3,000; Kallet's Olympics and the Uptown, both with capacities around 1,000, and Sylvan Leff's Rialto, a neighborhood house, in northeast Utica.

Robert Kallet had announced, in early November, that the circuit would erect a 900-car ozoner in northeast Utica, at the Horatio Arterial Highway. Construction was to begin in late

(*Continued on page* 76)

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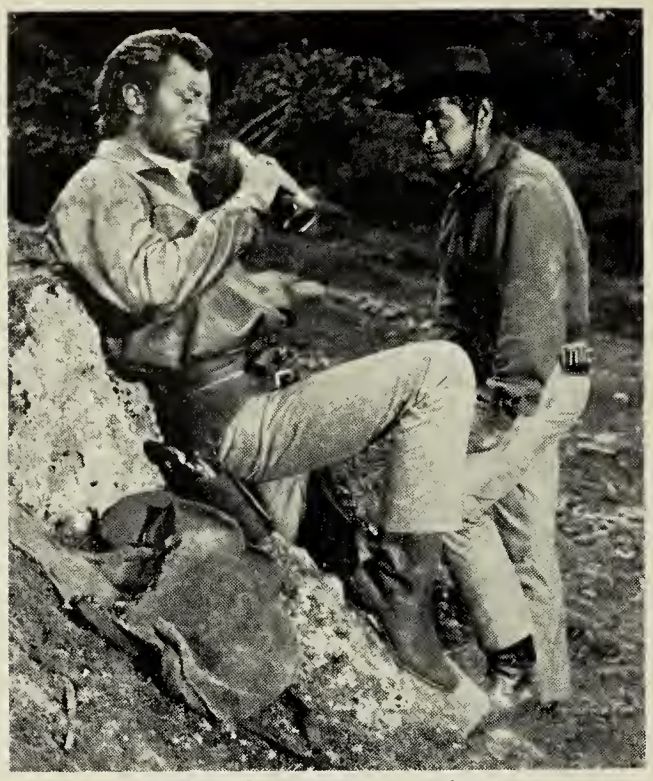
on its

47th

ANNIVERSARY



PARAMOUNT—"Eldorado"



EMBASSY—"The Tramplers"



AIP—"Girl In The Glass Bikini"



UA—"Thunderball"



PARAMOUNT—"Paradise, Hawaiian Style"



MGM—"Maya"



AIP—"Secret Agent Fireball"



BUENA VISTA—"Winnie The Pooh"



BUENA VISTA—"The Fighting Prince . . ."



MGM—"The Liquidator"



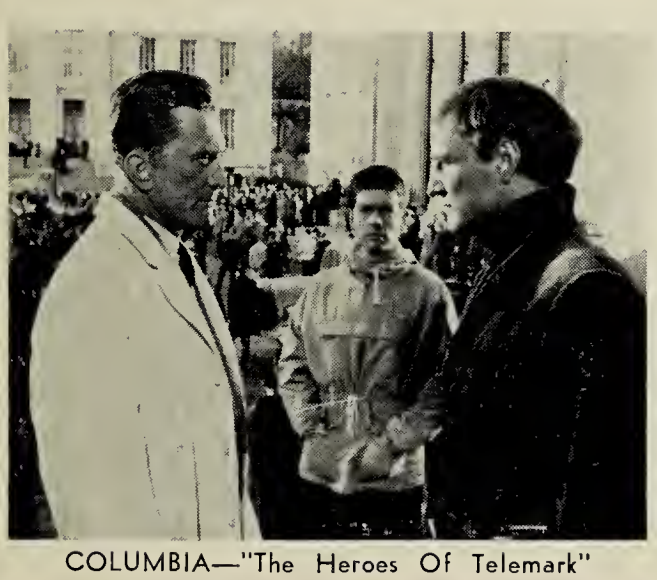
WB—"Inside Daisy Clover"



20th-FOX—"Stagecoach"



PARAMOUNT—" Oh Dad, Poor Dad . . ."



COLUMBIA—"The Heroes Of Telemark"



PARAMOUNT—"Alfie"



MGM—"The Glass Bottom Boat"



MGM—"Mister Buddwing"



BUENA VISTA—"The Ugly Dachshund"



WB—" A Big Hand For The Little Lady"



20th-FOX—"How To Steal A Million Dollars . . ."



WB—"Othello"

November, but apparently a delay occurred.

On the Albany seene, there have been announcements and eaneellations, or plan changes, for a second 1,000-seat theatre to be built by Neil Hellman. His present Hellman, adjacent to the 220-room Hellman Motor Inn, is generally considered to bc the leading roadshow theatre in the area.

Latest word was that a Cinema 2 would be built next to the Hellman, and very much like it, architecturally. There had been an announeement that the Plaza, a 1,000 seater, would be erected by or for Hellman, in the Stuyvesant Plaza Shopping Center at Westmere, just west of the Albany city line. This was to premiere in June. The plan has temporarily been shelved, according to a Hellman spokesman.

Thc Hellman, drawing from a 60-mile radius, has affected, in varying degrees many other first runs.

A recent change has made United Artists product available, on first run basis, at the Branche in Latham, the Cinema Art in Troy, and the Colony in Schenectady—all within 15 miles of Albany. Filmrowers expected "Thunderball," starring Sean Connery, would be a likely patronage-producer for the Branche (owned by pharmaey proprietor James Branche), the Cinema Art (leased by John Capano), and Colony (operated by George Thornton, Catskill Mountains exhibitor of long experience and his partner, John Wilhelm).

One trend which gained momentum the past year and whieh an exhibitor predicted would be accelerated next season is first-run films at Drive-Ins. Ben Coleman, a former Sehine Theatres manager and now director of the Marotta Brothers' Carman Drive-in, Carman, near Scheneetady, said "We had about eight first-run pictures this year, compared to two in 1964. There will be a larger number in 1966."

Coleman commented "We played first-run with the Mohawk (Fabian) in Colonie, and the Auto-Vision (Iselin) in East Greenbush. The distances separating the three drive-ins were sufficient to give us all a break. Some of the advertising, espccially in newspapers, was cooperative."

Reporting solid results, Coleman said "I think you will see more first-run produet booked into automobilers over a streteh of time."

Iselin, the busiest man in the territory, who, also produces pietures and is handling a television "pilot" for Screen Gems, looks for an "outstanding" 1966. He is of the opinion Community Antenna Television holds bright prospects for exhibitors. Such an idea was expressed at the Theatre Owners of Ameriea mecting in Los Angcles last fall. Iselin has been a TOA member for several years; a TOA sign hangs in his offices.

Adrian Ettelson, Fabian district manager, predicted the trend to weekend matinces for "children's pictures," particularly when the regular fare is adult, would increase in the New Year. The question stands: "*Will sufficient well-made films of this category be marketed?*"

Ettelson spoke favorably of the Childhood Productions' series, sold in this section by Davis Brothers, of Boston. Some of these features reportedly were produeed in Czechslovakia.

MARTIN BURNETT, SW DISTRICT MANAGER told MOTION PICTURE EXHIBITOR that product for 1966 looked very promising. "Dr. Zhivago," "The Bible," "The Agony and the Ecstasy," "The Sound of Music," "My Fair Lady," "The Battle of the Bulge," and Warner's "Inside Daisy Clover" some of the 'big' ones. "Paramount has some promisers, too," he said.

Burnett underlined, "Adults should not be forgotten in 1966 releases and promotions. Teenagers are not the only customers."

Another source said, "American-International's beach films do business. Thcy attract teenagers, and teenagers' money is as good as anyone else's."

A member of the Iselin organization, whieh stressed tailored advertising and promotion "for every bill," said, "Local critics should be notified when a drive-in plays first-run pictures. He should not be overlooked." Columbia's "Dr. Goldfoot and the Bikini Machine is a spoof picture whieh should be a new year grosser, the Iselinite added.

JOSEPH SHERMAN, OPERATOR, FAIR HAVEN, FAIR HAVEN, VT., and New York State houses in Whitehall and Salem, prophesied "The next 10 years will be big for business generally, but not for some of the small town theatres."

Cultural pietures will do best, in 1966, when they are skillfully sold. A leader in this field, area-wise, is Richard Webber, former General Electrie Co. engineer who operates the Strand, Plattsburgh, with James Benton, of Saratoga Springs. Webber's layouts and promotions for "La Boheme" were outstanding, and his grosses showed the effort paid off Warner Bros. Branch Manager H. L. Gaines stated. Webber also showed the way with "Hamlet" in 1964. He has "Othello" already booked.

Art theatres like the SW Dclaware, Albany, and Val Ritehey's Scotia in Seotia (Ritchey is a GE engineer), should continue to enjoy prosperity during 1966. The 800-seat Delaware, managed by Ted Moisides, collects $1.50 nights and weekends for adults—25 cents more than downtown first-runs.

CHARLES A. SMAKWITZ, SW ZONE MANAGER, holds "The industry eould stand five Joe Levines!"

Distributor-exhibitor relations probably eould be more harmonious, if there was greater give and take. "Long distance control" has its advantages.

The biggest need for the New Year might be simply a "stronger enthusiasm for the future of exhibition.

SAN ANTONIO •

CHARLES WOLFE, CITY MANAGER, STANLEY WARNER THEATRES, which operates three D-I's, the Fredericksburg Road, Trail and Towne Twin, and the Prince, indoor, reported that the eircuit has great plans for San Antonio during the coming year with a remodeling projeet to be started at each D-I and plans for a new indoor theatre in the McCreless Shopping Center with a seating eapaeity of 1,100.

A new aluminum screen has been installed at the Fredericksburg Road, and the sereen tower has been repainted. New screens will be installed at the other two D-I's and the Towne Twin will be completely repaved. A side window boxoffice has been installed at each D-I. The Prince has been completely redecorated inside and out and a new air conditioning system and new marquee installed. The circuit looks forward to the growth of San Antonio in 1966.

Wolfe feels that the National Association of Theatre Owners will help alleviate the product situation if they begin produeing their own motion pictures for theatre showings. The product situation is "not good and the situation is not getting any better," he said. Hollywood is producing some big specials.

He feels that there will be no big impact on the local level by new theatres and that there will be no changes in the playoff pattern. All of the Stanley Warner, and a number of other theatres, bid on films behind the playdates at the major theatres, and if they are not successful with their bid, there is trouble as to what films to play.

San Antonio suburban theatres have been obtaining first

(*Continued on page* 78)

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run films, road show films ahead of the downtown theatres. In some instances, films which opened at suburban houses have moved to downtown houses for subsequent runs.

Wolfe stated that the Prince will continue its policy of "art" films which has proved so successful during 1965. He looks forward to the New Year with high hopes, citing the exceptional business that the circuit is doing in San Antonio and other Texas cities.

GENE T. COLE, CITY MANAGER, GULF STATE THEATRES, operators of five D-I's in San Antonio, is optomistic about 1966. "We have had one of the biggest years in San Antonio in 1965 and 1966 promises to be even bigger for Gulf States," stated Cole. The circuit is fairly new on the local scene and has a program of repairs and modernization for its D-I's, which has already been started at the Lackland D-I. Additional plans will be announced shortly concerning other D-I's.

Cole is concerned about the product situation in that the backlog of films available is rapidly dwindling. There will be few new releases until spring and television is eating up those films available for showing. He believes that distributors should allow films for playing time at indoor and D-I theatres prior to releasing them for television showing.

There is only one new theatre planned, a suburban house for Interstate, and there should be no changes in playoff patterns on the local level. Some suburban houses have been getting first run films as have the D-I. Cole points out that the Paramount release "Boeing, Boeing," with Jerry Lewis and Tony Curtis, will have a multiple opening at a number of local D-I's including Gulf State.

There are no problems with clearance or playoffs in the local area with the D-I's and suburban houses playing the "big" pictures shortly after they play the downtown houses.

Cole feels that the distributors should not release their films to television until five years after they have played the complete cycle of downtown, suburban and D-I's and he feels that the National Association of Theatre Owners can find its place with exhibitors if it will meet this problem of television clearance of motion pictures.

BILL RAU, OWNER-OPERATOR, BANDERA ROAD D-I, believes that the coming year will be a whole lot better than 1965 and that the National Association of Theatre Owners would prove of major benefit to exhibitors if they fulfill their pledges on products.

There should not be any impact in the San Antonio area concerning new theatres; one is being built and two are on the planning boards, according to Rau. The theatres in the shopping centers throughout the city here, as well in other sections of the country are proving a boon as they are attracting more theatre goers and bringing back those who attended the downtown houses.

Rau said there is no conflict on clearances or playoff dates in the local area on releases by the major American companies as they are awarded on a bid basis. However, with Mexican product there are some problems.

There is a good relationship existing between distributors and exhibitors in the area, said Rau, who also operates the Alamo Booking Service. Although 1965 has been a good year, 1966 promises to be even better, he concluded.

BUFFALO •

JOSEPH GARVEY, MANAGING DIRECTOR, SCHINE'S GRANADA, de luxe suburban house in north Buffalo now presenting a reserved seat engagement of "The Agony and the Ecstasy," when asked about prospects for the industry for 1966, declared "The new year for product looks equally as good, if not more productive than last year. It appears equal in quality and quantity, with "Dr. Zhivago" and other productions of the same caliber, offering excellent motion picture entertainment for film audiences.

"Here in the Buffalo area," he said, "two new theatres are about to open in the Amherst area—an indication that the product for 1966 will at least be on a par with that of the past few years. These theatres will increase the seating in the area to what we had here a few years ago before the elimination of two downtown first-runs.

"All in all, I predict an excellent year in 1966 for the industry."

SIDNEY J. COHEN, PRESIDENT, ALLIED THEATRES OF NEW YORK STATE, INC., in talking about industry prospects for the new year, said: "As the year 1965 draws to a close, it will long be remembered as the year in which our national exhibitor leaders at long last reached agreement on the formation of one national exhibitor organization, to be called National Association of Theatre Owners.

"Naturally, the first part of 1966 will be, for the most part, spent in election of officers, organization of committees, and decisions necessary to transfer operations smoothly into one organization.

"NATO now becomes a challenge to exhibition to prove to the world what unification and common interest of all can do when working together for the good of our industry. There is much work to be done.! Now is the time for a great number of theatre owners who belong to no organization to stand up and be counted. The more theatres we represent, the stronger we become.

"The lack of top product the last few months has done our entire industry great harm. Just when we had our patrons coming back to our theatres in droves, we had nothing to show them (excluding some of the long run houses with "Sound Of Music" etc.) Orderly release has become a joke. Distribution has made no provisions to supply a flow of suitable product to the growing number of theatres that are being built, and refurnished. This is a problem that must be solved.

"It is hoped that NATO will go to work on an industry wide code of ethics as quickly as possible. Much work has already has been done on this by both Allied and TOA. Blind bidding is reaching the point of no return. Established policies by distribution are being thrown to the winds, certain distributors are releasing their product to secondary theatres that can't possibly bring them top gross, simply to force impossibly high percentage terms.

"As the new year approaches, it is my sincere hope that NATO will speak for exhibitors both large and small and I pledge the resources and backing of Allied Theatre Owners of New York State to do its part to insure the success of this great new organization.

JAMES J. HAYES, MANAGER, CINEMA, Buffalo, declared everything points to banner year in 1966. He said: "The formation of the new exhibitor organization, NATO, holds great promise for the further unity of exhibitors throughout the country, the building of new theatres, larger grosses being turned in by many films, new and fresh ideas in all phases of our industry, all seems to point to a banner year for everyone in exhibition and distribution."

Jacksonville

(*Continued from page 26*)

11 locations, the notable second run of "My Fair Lady" began attracting discriminating audiences to the suburban San Marco Art Theatre. . . . Joseph J. Deitch, operations executive of Florida State Theatres, was honored by the FST home office staff at a surprise birthday party in the FST conference room. He received a handsome carrying case designed for his extensive photographic equipment. Coffee and cakes were served by the FST home office secretaries. . . . Marty Shearn, manager, Center, and president, FST Employees Federal Credit Union, said that the credit union will elect new officers, committees, and directors at a meeting in the Studio Theatre during January. . . . Louis J. Finske, president, Florida State Theatres, and LaMar Sarra, FST general counsel and vice-president, hosted another of their enjoyable Christmas parties and smorgasbord luncheons for tenants of the Florida Theatre Bldg., branch managers of Film Row distribution offices, district managers, and local managers of FST houses and staffs of the FST home office and warehouse in the Studio Theatre. . . . The Dolphin Drive-In, which was placed in operation last year at Freeport in the Grand Bahama Islands of the British West Indies by Grand Bahamas Theatres, Ltd., has been acquired by the Wometco Enterprises circuit, which also has other theatres in Nassau, GBI, as well as many of the leading theatres of Florida's southeast Gold Coast area. . . . The Quarto Corp., which operates theatres in Lakeland and St. Petersburg, has extended its operations to control of two Ocala outdoor theatres, the Ocala Drive-In and the Skylark Drive-In. They were formerly operated by Johnny West and Carl Howell. . . . The Tomlinson Co., local booking firm, is now working for Ignacio Carbonell's Strand, Key West. . . . Mrs. Joe Serugo's Islander Drive-In, Key West, is under the management of Ed Chumley, formerly of this city. . . . Robert Bowers, Allied Artists manager, journeyed to Wichita, Kans., to attend the funeral of his father, C. R. Bowers. . . . Charley Turner, MGM salesman, went to Sandersville, Ga., to attend burial rites for his mother, Mrs. Virginia Turner. . . . Col. John L. Crovo, retired local exhibitor who is recognized as the dean of Florida showmen, went into Baptist Hospital for surgery. . . . Robert Bowers, Allied Artists manager, engineered the acquisition of a large number of Christmas fruit cakes for WOMPI distribution to several of the homes for the aged which receive year-around support from the WOMPI organization. . . . Ensign French Harvey, Jr., son of the FST concessions chief, reported back to his ship, the U. S. S. Midway in the Pacific, after enjoying a few days of home leave. . . . Richard Leonard, manager, Cameo, St. Petersburg, and Mrs. Leonard have announced the birth of a son, Michael W. Leonard. . . . Harry Margolesky has been assigned by Harry Botwick, FST district manager at Miami, to manage the Colony, Miami Beach. . . . Charles W. Whitaker, 54, manager, Coral, Coral Gables, died at the U. S. Veterans Hospital in Coral Gabels. He had spent his entire working life, beginning in 1929, with Florida State Theatres.

MIAMI, FLA.

Herb Kaplan, now erecting a theatre in Bay Harbor, has purchased with associates Maurice Revitz and Sol Frankel, three acres in North Miami Beach, for a twin. One auditorium will be an 800-seat house and the other will be geared for art pictures. This will be Dade County's first twin indoor operation. . . . Free films for Christmas shoppers' youngsters was the result of a meeting between Carl Jamroga, Park East and West, Winter Park, and Charles Scholoser manager of the J. M. Fields store, in the shopping center of which the theatre is a part. Tickets were available at the Fields store for the last three Christmas shopping days. . . . Max Loew, brother of theatre magnate E. M. Loew, died in Miami Beach. Services were held in Boston. . . . The Wometco offices were deluged with photos of cats from readers of Miami News amusements editor Herb Kelly's column, outlining rules for the "That Darn Cat" contest, in connection with the Christmas Day opening of the Walt Disney feature at the Carib, Miami, Miracle, 163rd St., and Palm Springs. With 201 prizes being offered, entries included such "darn" cats as one with a black goatee named "Mitch Miller," and "Amos," a refugee from the smog of Beverly Hills. . . . Elliott Silverstein, "Cat Ballou" director, was in to scout locations and to look over Ivan Tors' production facilities for the February shooting of "The Innocents," which will star Anthony Quinn. . . . Martin Ritt, producer-director, "The Spy Who Came in from the Cold," presented at Tropical Park Race Track. . . . Charles W. Whitaker, 54, manager, Coral, died here after a long illness. He had been employed by Florida State Theatres for 39 years, since coming to Miami from Madison Georgia . . . Studio City, the North Dade County studios, has signed a contract with the F and B-Ceco film company. Mitchell BNC cameras, cranes, and lights, as well as a new vibrationless aero-vision mount for helicopter shooting, are among the equipment to be utilized. Ceco has also leased space at Studio City for a showroom of its rental equipment. . . . Tropical Race Track has been the scene of shooting for Ivan Tors' "Birds Do It" comedy. . . . Miami will be the scene of the January world premiere of "Moment to Moment," starring Jean Seberg and Honor Blackman. Wometco's Carib, Miami, Miracle, and 163rd St. Theatres will be the theatres so honored. . . . John Reed, Mayfair, has an "arsenal of murder" on display in connection with the showing there of "10th Victim." Shown are replicas of weapons used in the film, among other items. . . . The Center and Ace are running daily matinees throughout the holiday season. . . . Alfred Caldwell is now managing the Surf, Miami Beach. Sergei Rioux is acting manager, Parkway Art. . . . The Rio, downtown Miami, and formerly known as the Dixie, is now operating daily from 10 a.m. to 10 p.m., with a 35 cents admission price all day. John McCormick is manager. . . . James Symons is back at the Blvd. Drive-In, which reopened Christmas Day following several weeks closing following a fire. . . . The Crossroads, St. Petersburg, had an informal opening with the showing of "Heroes of Telemark," after which it was to be closed a few days for adjustments, with the formal opening on Dec. 22 with "2nd Best Secret Agent in the Whole Wide World."

NEW HAVEN-HARTFORD

Industry veteran Anthony Terrazano, owner of the Forest, West Haven, has reopened the subsequent-run 600-seater after a year's shuttering with complete remodeling, including new screen and seats, at an undisclosed cost. Terrazano has renamed the theatre the Forest Cinema. He got into the industry as a shipping clerk at the old RKO Connecticut exchange in 1927. . . . The Saraceno Capitol, Middletown, has resumed its Sunday matinee rock 'n' roll stage shows. . . . Sal Adorno, Jr., has installed electric in-car heaters at his Middletown Drive-In, Middletown. . . . Mike Adorno sold a discount department store on sponsorship of two free kiddie shows at the Palace, Middletown. . . . Floyd Fitzsimmons, Warner Bros. field exploitation man, conferred with Mannie Friedman, Lockwood & Gordon's Cinerama Theatre, Hartford, on "The Battle of the Bulge." . . . Ralph Mauro, National Theatre Supply, visited Milton LeRoy, president, Blue Hills Drive-In Theatre Corporation, Bloomfield. . . . Ernie Grecula planned a Dec. 26 reopening of the Art Cinema, first-run Hartford outlet, following extensive remodeling.

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ST. LOUIS

Paul Danesh, managing director, Martin's Cinerama, recently visited his parents in Iran. . . . General Cinema's Manchester Drive-In, oldest open airer in the area, will become the latest to join the shopping center trend. Famous-Barr Company has announced plans to build its seventh department store in the area of Manchester Road in Des Peres on a 50 acre tract which includes the property of the theatre. . . . Joan Fontaine was in as star of the First Chanukah Festival For Freedom at Keil Opera House. Admission was by purchase of a Bond For Israel. . . . About 200 Variety Club Tent Four barkers and guests attended a dinner dance at the Chase Park Plaza Starlight Roof. . . . A reception at the Child Center offered Variety Club barkers an opportunity to preview the newly completed Childrens' World for treatment of emotionally disturbed children and to meet the Center's directors and staff. . . . Ron Tatum, manager, Brentwood, filled in for vacationing Frank Hummer, assistant manager, Esquire, . . . Holiday Drive-In is now on weekend policy, . . . Marvin Fridley, maintenance department, Mid-America Theatres, was on a hunting trip. . . . Julian Jablonow, vice president, Mid-America Theatres, in addition to his other duties, personally was architect, designer, and contractor of the remodelling of the Brentwood.

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These usherettes garbed as Indians created the right atmosphere recently for United Artists' "The Hallelujah Trail" at Martins Cinerama, St. Louis, Mo.

SAN ANTONIO

Veryl Johnson, representative from National Carbon Co., was a recent visitor at the Independent Theatre Supply, owned and managed by R. A. Barron. Johnson was anxious to get back on the road home to Dallas because he had a buck deer in the trunk of his car which he had killed near Hondo, Tex. . . . Hollywood film star Loretta Young spoke to members of the San Antonio Neighborhood Youth Organization at the Sidney Lanier auditorium. A tape of her talk will be made to be sent to the U.S. Department of Labor, which sponsors the youth program. . . . Graveside services were held here for the mother of screen actress Suzy Parker. Mrs. Elizabeth Parker, 67, died in Palatka, Fla. . . . Charles Wolfe, city manager for Stanley Warner Theatres, stated that the circuit has plans for a 1,100 seat indoor theatre at McCreless Shopping Center. Construction is expected to get underway shortly after the first of the year and will be completed for opening around Sept. 1. A remodeling is underway at the circuit's three d-i's and one has been completed at the Prince, the circuit's only indoor operation. A new aluminum screen has been installed at the Frederisckburg Road D-I and the screen tower repainted. A similar project will be given the Trail and the Towne Twin. Also at the Towne Twin, all parking areas will be repaved. The three d-i's recently installed side windows in the box office doing away with the ticket selling attendant. Now the cashier does the complete chore. . . . The suburban Olmos is remodeling their ticket booth and was to have another ticket register installed by Independent Theatre Supply before Christmas. . . . A multiple first run opening is planned for the Paramount comedy, "Boeing-Beoing," with Jerry Lewis and Tony Curtis, at the Mission Twin d-i, operated by Gulf State Theatres, and at the indoor Olmos. . . . Big John Hamilton, local restaurant owner and operator, who has appeared in a number of John Wayne movies, the latest being "McLintock," was with Chill Wills in Wichita Falls, Tex., to put on the entertainment for the grand opening of a new Ramada Inn. . . . Ted Waggoner, manager, Cinema I and Cinema II, Norh Star Mall, observed the first anniversary of the opening of San Antonio's first twin theatres on Christmas Day. . . . The beautifully decorated lobby at the Prince was the Christmas work of Leonard Rodriguez, doorman for the Interstate Circuit for 40 years. . . . Gerald Ashford, amusement editor for the San Antonio Express and News, was among the persons attending the premiere of "Our Man Flint" at the Seville in St. Ann's Bay, Jamaica.



This unique sign made entirely from playing cards recently decorated the marquee of the State, Minneapolis, announcing the engagement of MGM's "The Cincinnati Kid."

U.S. Technical Training Must Improve, Says Jeffee

NEW YORK—"We must accelerate technical training programs in the motion picture and television sciences in our schools and colleges or abdicate our position of world leadership in these areas."

Thus spoke Saul Jeffee, president of Movielab, Inc., reporting on his three-week tour of Russian motion picture studios, laboratories, universities, technical schools and design centers. Jeffee made the trip as a member of a four-man technical delegation under the auspicies of the State Department and the Society of Motion Picture and Television Engineers surveying the film industry in the USSR.

Jeffee pointed out that a similar inspection trip, part of the continuing Soviet-American cultural exchange program, was made two years ago. At that time, Ethan M. Stifle of Eastman Kodak and a member of the U.S. delegation, reported that the Russians were making a tremendous technological effort and "narrowing the gap" in American superiority in film science. The consensus of our representatives after the '63 visit, he added, was that the Russians were fairly close to us and were doing more to catch up than we were doing to maintain our supremacy in the training of technicians and in research and development.

Jeffee contrasted these observations with those of Sid Solow, president of Consolidated Film Laboratories and a member of the second delegation, who reported on Nov. 20, 1965, that Russia leads the U.S. in film research, having made great technical progress in the intervening two years. Solow citied improved methods of production, film processing and projection featuring highly advanced equipment now in use in the USSR.

Acknowledging that, based on his own observations, the Russians are overtaking us in various phases of motion picture and tv engineering, the president of Movielab cautioned the industry that steps must be taken to encourage intensive technical film training courses and research projects in our high schools, colleges and businesses, acting on our own initiative and in partnership with local, state and federal governments.

The major factor in the success of the Russian effort, Jeffee said, has been due to their technical training program.

The U.S. film industry lacks comparable training facilities and curricula in the motion picture and television sciences and this should be the basis of a crash program, Jeffee believes.

REVIEWS

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Publised every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29 year old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

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Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO
Vol. 74, No. 22
December 29, 1965

EMBASSY

The 10th Victim

FANTASY
92M.

Embassy
(Italian-made)
(English titles and English dialogue)
(Color)

ESTIMATE: Off-beat import offers different kind of entertainment.

CAST: Marcello Mastroianni, Ursula Andress, Elsa Martinelli, Salvo Randone, Massimo Serato, Evi Rigano, Milo Quesada. Produced by Carlo Ponti; directed by Elio Petri.

STORY: In the 21st century, there are no wars. Instead, there are licensed hunts wherein trained men and women hunt each other. Those achieving 10 kills win fame and a million dollars. One such victim, Ursula Andress, turns on her oriental hunter and guns him down using a rapid-fire brassiere in New York. He is her ninth kill. In Rome, hunter Marcello Mastroianni sets a dynamite trap for his victim which accomplishes its task. When he goes to the Hunt Ministry to collect his pay, he finds that his ex-wife has managed to collect his pay. His mistress, Elsa Martinelli, unaware that he has had his marriage annulled because he knows she would want him to marry her, plagues him with her sexy attentions. Meanwhile, the international computer system has selected Mastroianni as Andress' next victim, and she goes to Rome. When a sponsor offers her a large sum of money to kill him in front of the tv cameras, she agrees, and an elaborate tv trap is laid in the Coliseum. He becomes suspicious of her and decides to go for a sponsored kill of his own, with her as the victim. They see each other quite a bit and fall in love, which arouses Martinelli. However, she soon finds another to love. Each goes through the motions of killing the other for the cameras, but they wind up on a plane bound for a honeymoon destination with a clergyman going along, marrying each couple. After the ceremony, the pilot points a gun at them, and we're not sure whether they are shot full of rice or holes by another hunter.

X-RAY: This import is a weird type of film that purports to show the future as one filled with many things, including people with licenses to kill each other for fame and fortune and to overcome a desire for wars. There's romance, suspense, and some comedy to be found here, as well as an uneven pace and a story that has its ups and downs. Interest is well-enough maintained, with the viewer not quite sure what is coming next. Ursula Andress and a blonde Marcello Mastroianni are certain to have their followers and admirers. The cast is efficient, and direction and production are different, to say the least. The novel by Robert Sheckley provides the basis for the screenplay by Elio Petri, Ennio Flaiano, Tonino Guerra, and Giorgio Salvione.

AD LINES: "They Had A License To Kill And Love"; "Love And Action In The 21st Century With Marcello Mastroianni and Ursula Andress Pitted Against Each Other In A Showdown To The Surprise Finish.

MGM

Doctor Zhivago

DRAMA
197M. plus intermission

MGM
(Panavision)
(Color)
(Filmed aboard)

ESTIMATE: High rating entertainment.

CAST: Omar Sharif, Julie Christie, Geraldine Chaplin, Rod Steiger, Alec Guinness, Tom Courtenay, Siobhan McKenna, Ralph Richardson, Rita Tushingham, Jeffrey Rockland, Tarek Sharif, Bernard Kay, Klaus Kinski, Gerard Tichy, Noel William, Geoffrey Keen, Adrienne Corri, Jack MacGowran, Mark Eden. Directed by David Lean; produced by Carlo Ponti.

STORY: In Russia at the end of the 19th century, Omar Sharif, (Dr. Zhivago), as a boy, is left an orphan. Lawyer Rod Steiger settles the estate, mostly to his own benefit. The boy is taken in by the family of Ralph Richardson and raised by him and wife Siobhan McKenna. Their daughter, Geraldine Chaplin, adores him from then on. By the time they are 20, their feelings have blossomed into love. Sharif studies medicine and becomes a doctor with a desire for general practice. Not far from the fashionable section of Moscow where the Richardson family lives, dressmaker Adrienne Corri has raised her daughter, Julie Christie, to a beautiful 17-year-old who is loved by intense student Tom Courtenay, who devotes most of his time to working for the revolution and the overthrow of the Czar. Corri is Steiger's mistress until one night she is too ill to go out with him. He takes Christie out instead, which marks the start of a surreptitious affair between them. When Corri discovers this, she attempts suicide but is saved by a doctor who brings along Sharif to help out. Soon afterwards, Christie attempts to break with Steiger by trying to shoot him, but only inflicts a superficial wound. Sharif, a guest at the affair where this occurs, treats him. Steiger informs him that he knows his half brother, Alec Guinness, who is a trusted, highly placed official in the Communist party. Steiger breaks with Christie, offering her to Sharif after refusing to press charges. By 1914, Sharif and Chaplin have married and have a son. Russia is at war with Germany in World War I, which the underground knows will eventually bring on the revolution. Sharif and Christie meet behind the lines as doctor and nurse and work together to save lives. Their close association develops into love, but their relations remain innocent. When they part, he returns to his family and she to her daughter in the interior. He finds a different Moscow, with the Bolsheviks having taken over Richardson's house and partitioned it into quarters for 13 families. There is a shortage of food and fuel. Guinness and Sharif are reunited, and he suggests that it might be wise for Sharif and his family to move to the country since Sharif's beliefs and literary attempts are not looked on with favor by the Reds. After weeks of rough train riding, they reach an area in the Urals where Christie's husband, Courtenay, is the commanding general ruling with an iron hand. They are not together as Courtenay believes that there is no more personal life in Russia. Christie lives in a small town where the Sharif family and Richardson take to living. Sharif goes to the town to use the library, meets Christie, and this time their love takes on physical aspects and continues while a pregnant Chaplin awaits her second child. On one of his trips, Sharif is captured by Red partisans who draft his services as a doctor, refusing to let him go. Eventually, he escapes and wearily makes his way to town to learn that his family has been deported to Paris. He finds refuge with Christie. Steiger appears enroute to a high political position in the Far East, and he offers them his protection since it's only a matter of time before Sharif is apprehended. They refuse his help. As the Red forces close in, Steiger again appears and offers to take them out. This time, Sharif prevails upon Christie to go. She is carrying his child. He says he will follow, but he doesn't. Eight years later, Guinness has picked him up on a Moscow street without money and undernourished. He tries to help him. Sherif thinks he sees Christie, and trying to reach her, has a heart attack and dies. Christie goes to Guinness to seek his help in finding her daughter, who was separated from her during the fighting. Guinness eventually finds her, Rita Tushingham, in a labor camp. He tells her the entire story and offers any help she may need or want.

X-RAY: This high rating entry concerns itself with a touching, warm, earthy love story, which also reveals what happened to Russia in the hectic days that followed World War I. It follows a gentle non-conformist from childhood through manhood and even to his death, during which he runs the entire gamut of human emotions. He is brilliantly portrayed by Omar Sharif. Another standout in a most proficient cast is wondrous Julie Christie, who will emerge as one of the top actresses in the industry. There are others who turn in

excellent performances, including newcomer Geraldine Chaplin and veterans Rod Steiger, Alec Guinness, and Ralph Richardson. The tale starts out on a note of curiosity and envelops the viewer completely. The many facets of the story are brought forth and given an all inclusive treatment, which holds viewer attention on high throughout the lengthy running time. There's action, romance, spectacle, tense drama, great scenic beauty, etc., and during all this, the human equation is not neglected. The film is one of MGM's most important releases, and the public should like what it sees to the mutual advantage of both. The direction is outstanding, and the production values are brilliant. The screenplay is by Robert Bolt, based on Boris Pasternak's Nobel Prize novel.

TIP ON BIDDING: Highest rates.

AD LINES: "One Of The Great Films Of All Time"; "A Tale Of Love And Country That Will Become A Classic Of The Screen."

20th FOX

Do Not Disturb

COMEDY
102M.

20th-Fox
(Color by DeLuxe) (CinemaScope)

ESTIMATE: Cute, cute comedy in the Day manner.

CAST: Doris Day, Rod Taylor, Hermione Baddeley, Sergio Fantoni, Reginald Gardiner, Maura McGiveney, Aram Katcher, Leon Askin, Lisa Pera, Michael Romanoff. Produced by Aaron Rosenberg and Martin Melcher; associate producer, Barney Rosenzweig; directed by Ralph Levy.

STORY: Rod Taylor, young executive with an American wool company, is transferred to England to direct and stimulate the sales force. He has an attractive assistant in Maura McGiveney. Accompanying him is his wife, Doris Day, who decides to get a house in the country. They rent one from Hermione Baddeley which Day decides to redecorate after she learns to drive a standard shift car on the opposite side of the road. She meets handsome Sergio Fantoni, dealer in antiques, and he offers to help her. Meanwhile, Taylor learns that Leon Askin is Europe's largest wool buyer and to be invited to one of his stag parties means that you're in. Fantoni persuades Day to fly over to his Paris shop to see something special. She agrees, has a ball, and drinks quite a bit. They wind up trapped in his shop overnight. Taylor finds out, and there is a bit of tiff since he comes over to try to sell Askin. Taylor is invited to Askin's party, as is Day. They have a wild time although there are a few misunderstandings. Everything is more or less straightened out at the end.

X-RAY: All of you know about films with Doris Day. She is always in a bind with a husband or a boy friend, and there are numerous misunderstandings that are cute; comic situations that are cute; leading men that are cute; and opposition chicks that are very cute. Perseverance and Day-by-Day stick-to-it-ive-ness overcome all, and then is the happy ending. Performances are neat here; direction keeps moving; and the production values are magnifique. The costumes and color are tres chic. Chalk this up as another amusing entry for the Day fans, one that should be pleasantly accepted for the most part. The screenplay is by Milton Rosen and Richard Breen, based on a play by William Fairchild. Several songs are heard, including "Do Not Disturb" and "Au Revoir Is Goodbye." Color is a definite asset here.

TIP ON BIDDING: Day rates.

AD LINES: "The Funniest Comedy of Errors Ever"; "Fun And Romance The Doris Day Way."

The Flight Of The Phoenix

DRAMA
148M.

20th-Fox
(Color by DeLuxe)

ESTIMATE: Well-made drama.

CAST: James Stewart, Richard Attenborough, Peter Finch, Hardy Keuger, Ernest Borgnine, Ian Bannen, Ronald Fraser, Christian Marquand, Dan Duryea, George Kennedy, Gabriele Tinti, Alex Montoya, Peter Bravos, William Aldrich, Barrie Chase. Produced and directed by Robert Aldrich; associate producer, Walter Blake.

STORY: James Stewart is the veteran pilot of an oil company cargo-passenger plane in the desert. On a flight out carrying equipment, men on leave, and returning visitors, the elderly plane comes up with a dead radio in the middle of a sandstorm and is forced into an emergency landing on the desert. Two are killed and one is wounded. Navigator Richard Attenborough, Stewart, and the others survive, and they begin rationing water supplies while hopefully awaiting help, although they are far off course. British army captain Peter Finch assumes command, aided by rebellious army regular Ronald Fraser, who has been suppressing his hatred for harsh military authority. They exist on dried dates, and their meager water supply as the time passes. Finch and another passenger decide to try to walk to the nearest oasis. Ernest Borgnine, who is being sent home because of mental fatigue, follows, and his body is found by Stewart not too far away. Meanwhile, passenger Hardy Kruger, woh is an aircraft designer, assesses the damage and comes up with the idea of using the available parts to build a single engine emergency plane to take them out. Stewart scoffs at the idea but gives in, seeing there is no other solution. It gives the people something to do and keeps their morale high. Finch stumbles back into camp in rough condition, and he eventually recovers. As they work on the plane, voices are heard over the dunes. They find a group of Arabs camping nearby. Finch and Dr. Christian Marquand go to see whether or not they are friendly. Stewart and the others later discover the Arabs gone and Finch and Marquand dead. They complete the plane which eventually flies them to safety.

X-RAY: A group of men with varying backgrounds and occupations are forced down in a plane in the desert, and their efforts at survival make for highly dramatic screen fare. There's conflict, bravery, cowardice, ignorance, mental anguish, physical strain, and suspense, along with top notch performances and highly competent direction and production. The whole emerges as an entry that holds interest on high throughout. The running time is long, but there is always something happening despite the limiting story. Stewart is great in the lead, and he receives fine support from those around him. The use of color is a helpful factor. Lukas Heller wrote the absorbing screenplay, based on a novel by Elleston Trevor.

TIP ON BIDDING: Higher rates in many situations.

AD LINES: "A Plane Load Of Men Against The Burning, Merciless Desert"; "A Fight For Survival Is Gripping Drama With An All-Star Cast."

Our Man Flint

COMEDY MELODRAMA
107M.

20th-Fox
(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Entertaining spoof on secret agent routines.

CAST: James Coburn, Lee J. Cobb, Gila Golan, Edward Mulhare, Benson Fong, Gianna Serra, Sigrid Valdis, Shelby Grant, Helen Funai, Michael St. Clair. Produced by Saul David; directed by Daniel Mann.

STORY: Leading nations of the world are confounded by abnormal weather changes that seem to be man-manipulated. Efforts by espionage leaders to find the source of the trouble meet with little success until former military and espionage hero James Coburn is called in, much to the regret of espionage head Lee J. Cobb, who dislikes his refusal to take orders. When the three mad scientists behind the weather changes find out that Coburn has accepted the assignment, orders go out to eliminate him before presenting the nations of the world with an ultimatum to junk their armies and navies or be destroyed. Gila Golan, Edward Mulhare, and Michael St. Clare are given the task to destroy Coburn, who evades all their traps with a number of special gimmicks and gets on their trail through some slim clues. His girl friends are captured as hostages, but this doesn't deter him. He allows himself to be captured and transported to the tropical isle in the Pacific where the scientists have their headquarters, and then he sets about to systematically destroy their set-up as their deadline for destruction of the world grows near. The scientists invite him to join them, but he refuses. He rescues Golan from death because she has failed in her assignment, and he also frees his girl friends. They get away as the island is destroyed along with its mad inhabitants. They are rescued by the Navy.

X-RAY: The adventures of James Coburn as a superspy make for a slick, fast-moving adventure yarn good for many a laugh. Its greatest impact comes three-fourths of the way through, and then it sags a bit as a climax and ending are sought. The ending is highly reminiscent of the climax in the James Bond "Dr. No" feature that seems to have started the whole thing. Productionwise, the film is really tremendously impressive, with gimmicks, settings, and production values that will be applauded. The spectacular story holds interest, with James Coburn, an admirable secret agent, providing much fun for viewers. Attractive gals galore are to be found here, and the use of color really dresses up the proceedings. The acting is efficient, and the direction is good. It's the kind of entry that the public seems willing to buy these days, and there is every reason to believe that this will take off in a big way, given some aid in the selling. The screenplay is by Hal Fimberg and Ben Starr, based on a story by Fimberg.

AD LINES: "The Greatest Secret Agent Of Them All Foils A Plot To Wreck The World"; "'Our Man Flint' Will Be Your Man For Tops In Fun Adventure And Entertainment."

UNITED ARTISTS

Viva Maria

COMEDY
119M.

United Artists
(Eastman Color)
(Panavision)
(English titles)

ESTIMATE: Cute satire features babes, bullets, and bombs.

CAST: Brigitte Bardot, Jeanne Moreau, George Hamilton, Paulette Dubost, Gregor Von Rezzori, Poldo Benandi, Claudio Brook. Produced by Oscar Dancigers and Louis Malle; directed by Louis Malle.

STORY: Brigitte Bardot, from the time she was a tot, became familiar with bombs and other explosives as she helped her father fight the British in Ireland and wherever his explosive talents were needed. In Central America, he falls to the bullets of authorities, and Bardot, who the police think is a boy, seeks to escape by hiding among a traveling show in which veteran vaudevillian Jeanne Moreau is a headliner. Since she has lost a partner, Moreau asks Bardot to join her and teaches her some of the fundamentals of the act. The latter becomes the highlight of the traveling troupe when the girls find out that a bit of undressing on stage does wonders for audience attention. Bardot is also not bashful about having affairs with anyone who pleases her. Traveling through one of the smaller countries, they get involved in a revolution headed by George Hamilton. When the latter is fatally wounded, the girls take over and lead the opposition to eventual victory after a number of adventures. They are aided by the others in the troupe and Bardot's experience with weapons. The girls continue with their stage career.

X-RAY: There's fun galore to be found in this spoof on outdoor action films that features a fabulous pair of heroines, as well as a yarn that holds interest in admirable fashion despite its being a trifle too long. Bright performances and capable direction have been molded into a serviceable entry that should entertain most audiences despite the presence of titles. Happily, most of the fun is visual. The broad story, often with tongue iu cheek, is neatly presented in color, which is of help. The presence of Bardot and Moreau gives the film proper glitter and glamour as well as a certain explosive quality. The original screenplay is by Louis Malle and Jean-Claude Carriere.

AD LINES: "The French Sex Kittens In A Spoof On Outdoor Action Films"; "Brigitte Bardot and Jeanne Moreau In A Comedy Riot."

Thunderball

MELODRAMA
131½M.

United Artists
(Broccoli-Saltzman)
(Panavision)
(Technicolor)
(Filmed abroad)

ESTIMATE: Another Bond boxoffice bonanza.

CAST: Sean Connery, Claudine Auger, Adolfo Celi, Luciana Paluzzi, Rik Van Nutter, Bernard Lee, Martine Beswick, Guy Doleman, Molly Peters, Desmond Llewelyn, Lois Maxwell, Roland Culver, Earl Cameron, Paul Stassino, Rose Alba, Philip Locke, George Pravda, Michael Brennan, Leonard Sachs, Edward Underdown, Reginald Beckwith, Bill Cummings, Maryse Guy Mitsouko, Bob Simmons. Presented by Albert R. Broccoli and Harry Saltzman; produced by Kevin McClory; directed by Terence Young; screenplay by Richard Maibaum and John Hopkins, based on an original story by Kevin McClory, Jack Whittingham, and Ian Fleming.

STORY: The international crime syndicate SPECTRE steals two atomic bombs by hijacking a Vulcan bomber during a NATO training mission. They threaten to blow up two major cities unless the western powers hand over a ransom of 100,000,000 Pounds. SPECTRE agent Adolfo Celi hides the plane on the ocean floor near the Bahamas and removes the bombs to an underwater cave. Sean Connery (James Bond) recognizes a photo of Claudine Auger, sister of a NATO officer killed during the mission, and follows her to the Bahamas. She is Celi's ward. Connery suspects Celi and surmises that the plane and the bombs are nearby. Celi makes several attempts on his life, but Connery, aided by a host of ingenious and life-saving gadgets, escapes each trap. He locates the plane and enlists Auger's aid by telling her that Celi is responsible for the death of her brother. Connery alerts U.S. Aquaparatroops when he learns the bombs are to be moved from the cave. Celi's men are routed in an underwater battle. Celi tries to escape in his hydro-foil, but Connery fights his way aboard. Auger saves Connery by shooting Celi, and they happily await rescue by the U.S. Navy.

X-RAY: A synopsis can't do justice to a James Bond film, and "Thunderball" is no exception. The ever-growing audience of Bond fans have another giant treat in store. Lavish production values, action sequences that never let up, one hair-raising escape after another—these are the ingredients for top entertainment and a boxoffice bonanza. Sean Connery, wonderfully assured in his role of the super-agent, battles and wisecracks his way through the outrageous but fun-filled plot. As usual, he is surrounded by a bevy of beauties, none of whom can resist his charms. He is also assisted by a host of technical gimmicks, and it is a delight to watch the way they are worked into the action. Rockets help him fly like a bird; breathing devices make him an underwater superman; and he even swallows a tiny radio so his friends know where he is. Everything is handled with such vigor and high good humor that the most unbelievable developments will be happily accepted by audiences everywhere. Forces of international evil, beware—James Bond is still flying high! There's no telling when the steam will go out of the current spy craze, but it's a cinch it won't happen until long after "Thunderball" receipts are safely in the bank.

TIP ON BIDDING: Higher rates, of course.

AD LINES: "The Biggest Bond Of Them All . . . Thunderball"; "077 Returns To Action . . . Criminals And Women Everywhere, Look Out!"

WARNERS

Battle Of The Bulge

DRAMA
162M. plus intermission

Warners
(Panavision) (Technicolor)

ESTIMATE: War film has angles.

CAST: Henry Fonda, Robert Shaw, Robert Ryan, Dana Andrews, George Montgomery, Ty Hardin, Pier Angeli, Barbara Werle, Charles Bronson, James MacArthur, Telly Savalas, Werner Peters, Hans Christian Blech. Produced by Milton Sperling and Philip Yordan; directed by Ken Annakin.

STORY: In December, 1944, Allied soldiers are becoming optimistic about the war being nearly over, and there are discussions about going home. Lt. Col. Henry Fonda feels that something is not right in the Ardennes Forest in Belgium, but his suspicion that the Germans are about to launch a large scale counteroffensive are ridiculed by Col. Dana Andrews and questioned by Gen. Robert Ryan. German colonel Robert Shaw, famed tank commander, is pulled back from the Russian front and placed in command of a host of new Tiger tanks which will start an offensive as soon as the weather is in their favor. This will mean that the Allies will not have air support. The day arrives, and the tanks move out, surprising the Allies, especially the Americans facing them. There is very little to stop them. They are further aided by English-speaking Germans who are uniformed as military police and help cause confusion and breaks in the communications behind the lines. Shaw's orderly, Hans Christian Blech, is fed up with the war and breaks with Shaw when the latter admits that the war is lost, but he is determined to carry on and even bring in Blech's two young boys if necessary. There are other incidents and personality bits as Shaw's tanks head for a fuel dump for necessary gasoline. Fonda realizes their goal and is on hand, though wounded, to order Lt. James MacArthur to burn the gas. The flaming flood destroys the German advance and plays a part in the German defeat.

X-RAY: This entry relating an important incident in World War II would have made a really good war film cut down to two hours or less. The huge Cinerama screen comes in handy for much of the film, especially for several tailor-made sequences showing the medium off to advantage. There are some moments of suspense, some good action sequences, a few comedy bits, and some standard war-type formula items to be found in this overlong entry. It may have a rough time trying the roadshow, reserved-seat way despite the star-laden cast and other obvious advantages. The battle sequences are extremely well-done and these come off fine on the cinerama screen. The acting is efficient, and the direction is adequate. The production values are fine. The use of color provides an assist in getting the release across. The screenplay is by Philip Yordan, Milton Sperling, and John Melson.

TIPS ON BIDDING: Higher bracket in some situations.

AD LINES: "The Battle That Turned The Tide of World War II"; "An Action-Packed Thriller As Tank Faces Tank And Men Try To Outwit Each Other On The Field of Battle."

Inside Daisy Clover

DRAMA
128M.

Warners
(Technicolor)
(Panavision)

ESTIMATE: "Inside" view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment.

CAST: Natalie Wood, Christopher Plummer, Robert Redford, Roddy McDowall, Ruth Gordon, Katherine Bard, Betty Harford, John Hale, Harold Gould, Ottola Nesmith, Edna Holland, Peter Helm. Produced by Allan J. Pakula; directed by Robert Mulligan; scenario by Gavin Lambert, based on his novel.

STORY: Natalie Wood is an attractive 15-year-old California resort town hellion who already chain smokes, indulges in hanky panky with a teenage boyfriend, and has ambitions of going places with her voice. When Hollywood producer Christopher Plummer plays a record sent him by Wood, he sends a limousine to fetch her for a screen test. Recognizing her possibilities, he begins the big build-up by committing Wood's erratic mother, Ruth Gordon, to a convalarium. With a contract, careful grooming by Plummer, and strong acclaim by the public for her first picture, Wood finds being a star slightly confusing and not what she thought it might

(*Continued on next page*)

ALPHABETICAL GUIDE TO 127 Feature Reviews

This index covers features reviewed thus far during the 1965-66 season in addition to features of the 1964-65 season, reviewed after the issue of Aug. 18,1965.—Ed.

A

Agony And The Ecstasy, The—140m.—Fox 5326
Alphaville—100m.—For. 5347
All Men Are Apes—85m.—Misc. 5354
Apache Gold—91m.—Col. 5321

B

Battle Of The Bulge—162m.—WB 5359
Beach Ball—83m.—Par. 5330
Billie—87m.—UA 5323
Bedford Incident, The—102m.—Col. 5334
Blood and Black Lace—90m.—AA 5333
Boeing, Boeing—102m.—Para. 5346
Breakfast At Tiffany's—115m.—Par.—Re. 5322
Bremen Town Musiclans, The—66m.—For. 5347
Bunny Lake Is Missing—107m.—Col. 5334

C

Caressed—81m.—Fox 5327
Carry On Cleo—92m.—For. 5347
Cavern, The—83m.—Fox 5346
Cincinnati Kid, The—101m.—MGM 5335
City of Fear—88m.—AA 5333
Coast Of Skeletons—90m.—For. 5347
Crazy Paradise—95m.—For. 5324
Curse of The Fly, The—86m.—Fox 5322
Curse of The Voodoo—77m.—AA 5345

D

Devils of Darkness—88m.—Fox 5322
Die, Monster, Die—80m.—A-I 5349
Do Not Disturb—102m.—Fox 5358
Dr. Goldfoot And The Bikini Machine—90m.—A-I 5349
Doctor Zhivago—197m.—MGM 5357

E

Ecco—100m.—A-1 5345
Escape By Night—75m.—AA 5341
Evening With The Royal Ballet, An—93m.—For. 5354

F

Face of Fu Manchu, The—96m.—For. 5331
Fiendish Ghouls, The—74m.—For. 5338
Finger On The Trigger—87m.—AA 5333
Flight Of The Phoenix, The—148m.—Fox 5358
Frankenstein Meets The Space Monster—78m.—AA 5345
Friend Of The Family—95m.—For. 5352

G

Ghidrah, The Three-Headed Monster—85m.—Cont. 5334
Girl—92m.—Emb. 5350
Great Sioux Massacre, The—91m.—Col. 5329
Greed In The Sun—112m.—MGM 5325
Gunmen of The Rio Grande—86m.—AA 5321

H

Hansel And Gretel—52m.—For. 5355
Harum Scarum—85m.—MGM 5343
Hercules Against The Moon Men—90m.—For. 5338
Heroes Of Telemark, The—131m.—Col. 5349
Hill, The—122m.—MGM 5329
Horrors of Spider Island—75m.—Misc. 5337
Hours of Love, The—89m.—For. 5338
Human Duplicators, The—82m.—AA 5345

I

Inside Daisy Clover—128m.—WB 5359
Italiano Brava Gente—156m.—Emb. 5342

J

Johnny Nobody—88m.—For. 5355
Juliet of The Spirits—148m.—For. 5347

K

King and Country—90m—AA-Landau 5329
King Rat—133m.—Col. 5341
Knockout—42m.—Misc. 5346
Kwaidan—125m.—Cont. 5350

L

La Boheme—108m.—WB 5337
Life At The Top—117m.—For. 5355
Life Upside Down—93m.—For. 5339
Little Nuns, The—101m.—Emb 5325
Little Ones, The—66m.—Col. 5325
Living It Up—85m.—Par.—Re. 5322
Love In Four Dimensions—108m.—For. 5339
Loved One, The—116m.—MGM 5336

M

Mad Executioners, The—92m.—Para. 5343
Marriage On The Rocks—109m.—WB 5327
Married Woman, The—94m.—For. 5328
Mickey One—93m.—Col. 5329
Murieta—108m.—WB 5323
Mutiny In Outer Space—85m.—AA 5341

N

Nanny, The—93m.—Fox 5336
Never Too Late—105m.—WB 5344
Nobody Waves Goodbye—80m.—Misc. 5323

O

Once A Thief—107m.—MGM 5321
Operation C.I.A.—90m.—AA 5349
Our Man Flint—107m.—Fox 5358

P

Pardners—88m.—Par.—Re. 5322
Paris Secret, 84m.—For. 5328
Patch Of Blue, A—105m.—MGM 5353
Pinocchio In Outer Space—71m.—U 5337
Planet Of The Vampires—86m.—A-I 5353
Playground, The—95m.—For. 5346

R

Racing Fever—90m.—AA 5341
Rage To Live, A—101m.—UA 5327
Railroad Man, The—105m.—Cont. 5339
Red Line 7000—110m.—Para. 5343
Return From The Ashes—105m.—UA 5337
Repulsion—105m.—For. 5332
Return Of Mr. Moto, The—71m.—Fox. 5351
Revenge Of The Gladiators—100m.—Para. 5326
Reward, The—92m.—Fox 5326
Rope of Flesh—91m.—Misc. 5331

S

Sabrina—113m.—Par.—Re. 5322
Sands Of The Kalahari—119m.—Para. 5343
2nd. Best Secret Agent In The Whole Wide World, The—96m.—Emb. 5350
Secret of My Success, The—112m.—MGM 5330
Seven Slaves Against the World—96m.—Par. 5331
7 Women—93m.—MGM 5353
Shepherd Girl, The—105m.—For. 5355
Situation Hopeless—But Not Serious—97m.—Par. 5330
Skull, The—83m.—Par. 5322
Sleeping Beauty—70m.—For. 5339
Slender Thread, The—98m.—Para. 5354
Snow White—74m.—For. 5340
Spaceflight IC-1—65m.—Fox. 5336
Spy Who Came In From The Cold, The—112m.—Para. 5354
Swedish Wedding Night—96m.—For. 5355

T

Taffy And The Jungle Hunter—87m.—AA 5333
10th Victim, The—92m.—Emb 5357
That Darn Cat—116m.—BV 5325
Thousand Clowns, A—118m.—UA 5351
Thunderball—131m.—UA 5359
Time of Indifference—84m.—Cont. 5335
Treasure of Silver Lake—82m.—Col. 5321

U

Underworld Informers—105m.—Cont. 5335

V

Village of The Giants—80m.—Emb. 5335
Violent And The Damned, The—62m.—For 5328
Viva Maria—119m.—UA 5358

W

War Lord, The—123m.—U 5331
When The Boys Meet The Girls—110m.—MGM 5351
Where The Spies Are—110m.—MGM 5351
Who Killed Teddy Bear?—90m.—Misc. 5338
Wild On The Beach—77m.—Fox 5323
Willy McBean and His Magic Machine—94m.—Misc. 5324
Winter A-Go-Go—88m.—Col. 5342

Y

You Must Be Joking—100m.—Col. 5342

INSIDE DAISY CLOVER

(*Continued from preceding page*)

be. She meets matinee idol Robert Redford at a pre-premiere party at Plummer's extravagent home and deserts to spend the night aboard Redford's yacht. The brief affair is ended as Redford disappears. Wood, whose image as a poor orphaned Cinderella revolts her, dutifully follows Plummer's designs for stardom. She reaches the top of the tree just as Redford returns to the states, again sweeps her off her feet, and rushes her into a marriage. When he deserts again on their honeymoon night, she returns to Hollywood where she discovers he is a homosexual—bisexual sort of chap who is clearly not husband material. Wood is promptly lectured and seduced by Plummer, but her shock, which has been deepening with each new insight into the ways of Hollywood, finally causes a mental breakdown. Plummer tries to pressure her into finishing an expensive production, but she attempts suicide rather than yield. She does manage to rise from her bed, and in a closing gesture of defiance, blows up her beach home by leaving the gas jets turned on.

X-RAY: A great deal of polish has been applied to this tight, well-paced story of a teen's introduction to Hollywood society circa 1935. It is, however, a sordid, ugly tale which tends to reinforce the heroine's observation that the world is a garbage dump. Miss Wood's weapon, as supplied in the Gavin Lambert script, is her refreshing ability to deliver songs from the solar plexus of her existence, which she feels might perfume the air. Though she retains her love of singing, she quickly discovers that talent is a commodity, and she is very much on the active market. Her conflicts are simple enough—to trust her usurious "discoverer" and protector—studio magnate Christopher Plummer—even though he stops at nothing to give the public phony idols and collect their eager dollars for so doing—or trust her "basic instincts." Wood's portrayal of the mixed-up teen is energetic and convincing. Her shocks and disappointments are real enough to be felt by the audience. Her alternatives to embracing the moral wasteland of a starlet's private life, however, are as unreal as the make believe world of Hollywood. As Plummer carefully closes off the mundane, offensive parts of her past and replaces them with carefully calculated, romantic lies, Wood seems to know that truth for her will be as elusive a thing to capture as the attention of her curious mother. When her mother dies, she loses the one remaining link with the reality of her childhood and goes off the deep end. Exactly where she is headed as she strolls up the beach after blowing up her house remains something of a question. The portrait of Hollywood is bitingly etched in the film, and some outstanding acting is turned in by Wood and her supporting cast. Ruth Gordon's performance as the dreamy mother is one of the year's best. Audiences may buy on the "inside" look—the taut handling of the performers—star value—or other features, but we suspect the strongly downbeat theme may restrict reception in some quarters.

MOTION PICTURE EXHIBITOR

December 29, 1965 SECTION THREE
Vol. 74, No. 22

EXPLOITATION

***ACTUAL PROMOTIONS** from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.*

This specioi section is published every-second-week as a seporotely bound, saveoble service to oii theatre executive subscribers to MOTION PICTURE EXHIBITOR. Eoch saveabie section represents current submissions by theatremen and promotion plons from distributors thot hove originality ond ticket seiling force. Exhibitors ore invited to submit campaigns on specific pictures or institutionoi ideas. Add EXPLOITATION to your permonent theotre library. Address oil communications ond submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Phiiodelphio, Penna.—19107.

007 Men's Products

The North Lake division of the Kroger Grocery Chain has launched a major promotion for Colgate-Palmolive 007 Men's Products keyed to the opening of United Artists "Thunderball" in the Chicago area.

The 007 theme has been carried throughout the stores with prominent floor displays of the 007 product along with stills and posters from the James Bond film.

Many of the 82 Kroger stores are also window displaying door panel figures of the Bond character as portrayed by Sean Connery along with merchandise displays of the 007 product.

In addition Kroger has worked out a special offer with the theatres playing "Thunderball" offering tickets to the film keyed to the purchase of 007 Gift Sets.

Tie-ins between Colgate's 007 and the "Thunderball" premiere have worked with success in other areas as well. In New York and other key situations, 007 Contests have been arranged by theatres, offering the Colgate 007 Gift Set as prizes.

In another key promotion, the Century Theatres in the New York area have been playing the Colgate 007 commercial seen nationally on television, along with the "Thunderball" trailer as an additional inducement for the contests. In return for this, the theatres involved were listed in a full-page Colgate 007 ad in N.Y.'s Journal American.

Colgate-Palmolive launched the 007 product recently backed by one of the largest advertising-promotion campaigns in the company's history.

You're "Never Too Late"

The national promotion campaign for "Never Too Late," the new Warner Bros. motion picture comedy starring Paul Ford, Maureen O'Sullivan, Connie Stevens and Jim Hutton, is really moving—by auto, bus, airplane and baby-carriage.

The mobile campaign results from promotion drives by Avis Rent a Car, Greyhound Bus, Pan American Airlines and the Richard G. Kreuger company, manufacturers of infant wares.

On Avis counters from coast to coast are promotional cards, keyed to the line, "It's never to late nor too early to reserve an Avis car."

Similarly, thousands of counter cards are on display in Greyhound terminals and elsewhere, proclaiming "It's Never Too Late to Go Greyhound."

Pan American Airlines joins in a nationwide "Never Too Late" contest offering a European tour for two plus $50-a-day expense money.

The Krueger company is promoting a "Never Too Late" line of infant wares.

"Dr. Goldfoot And The Bikini Machine" Given A Big Ballyhoo In Milwaukee



A teenage boy and girl recently paraded downtown thoroughfares with promoted gold tuxedos and gold shoes to bally American International's "Dr. Goldfoot and the Bikini Machine" in Milwaukee.

American International Pictures' "Dr. Goldfoot and the Bikini Machine" got a big ballyhoo welcome at its Palace Theatre playdate in Milwaukee, Wisconsin.

Prior to the big opening, a teenage boy and girl paraded downtown thoroughfares with promoted gold tuxedo's and gold shoes. The couple went to the Milwaukee Journal and the Milwaukee Sentinel where they presented "Dr. Goldfoot" money bags to the various editors. The money bags contained gold nugget chocolates, gold pennies, gold balloons and other gold items.

Then the youngsters went to WTMJ-TV and presented local media personalities with money bags. WTMJ-TV was impressed enough to telecast tapes of the youngsters and clips from "Dr. Goldfoot and the Bikini Machine."

Christmas parades were the next step for the gold-clad couple who rode in a yellow convertible with signs plugging the picture.

In addition, three of Milwaukee's top radio stations, WOKY, WEMP, and WAWA participated in a "Dr. Goldfoot" grab bag give-away in which more than 40 cases of Graf's diet drink were given away. Other promoted prizes were candy, watches, cameras, guitars, shoes and nylons.

"Dr. Goldfoot" also got big media coverage in front of the theatre were featured in large four teenage rock and roll bands to play nightly in the lobby. The dancing teenagers in front o fthe theatre were featured in large

(*Continued on page EX-732*)

AID for "Made In Paris"

HOLLYWOOD—The Southern California chapter of The American Institute of Interior Design will feature window displays in member stores inspired by sets from MGM's "Made In Paris." The promotion will be done in February to coincide with the picture's release.

All AID shops in Southern California will participate in the campaign and a saturation of displays is expected in the decorator areas such as Robertson and Wilshire Boulevards.



This is the famous bikini machine float that toured all over the Los Angeles area recently in connection with the opening of AIP's "Dr. Goldfoot and The Bikini Machine." It is seen at an area drive-in fronted by a rock 'n' roll combination.

This May Help Solve Your Teenage Behavior Problem

MOTION PICTURE EXHIBITOR in a recent editorial commented on a theatre owner in Coos Bay, Oregon, who had an adolescent and teen-age bchavior problem.

We have now heard from Bob Alger, Alger Corporation, Lakeview, Oregon, who says, "Coos Bay is not alone. We have instituted a 'get tough' policy, too; and are happy to report it is working! We think even the kids enjoy themselves more with a quiter atmosphere. There also seems to be a gratifying increase in adult attendance. We enforce our new policy to the hilt.

Alger's policy consists of a note to parents, reading: "Your child (name) was asked to leave the Alger Theatre on the above date because of lack of cooperation in observing our rules of deportment. Before we will be able to permit re-admittance to the theatres it will be necessary for you to discuss with us this problem of deportment and how we can eliminate it in the future.

Very truly yours,
THE ALGER THEATRES, INC.

With the note goes an open letter to all parents, children, teen-agers and interested adults, which reads as follows:

Recently, we received a telephone call from a lady who had been a patron of the ALGER theatre one Saturday evening. She was very disturbed. She came with her children to enjoy an evening at the movie. She had not enjoyed herself. Unhappily, far from an enjoyable evening, she left the theatre "shook," and frankly "mad clean through." Because of noise in the auditorium from people talking and other interruptions during the evening, she did not get what she paid for. Though we had a full staff of people working that evening, our efforts to prevent this disturbance were of no value. We are certain, also, that other people that evening did not get full value out of the movie. We know that we didn't! We know this situation is not limited to Lakeview. The same problem is universal in nearly every theatre. But because this is true in other theatres, does not mean that it must be so in ours—yours and mine. Hard as we have tried, WE MUST TRY HARDER. Time was when people came to the theatre as a family. Now, however, the character of our audience has changed; most parents send their children to the movies alone. Upsupervised by their parents, some of these people take full advantage of the situation and have defied our best efforts to date to maintain discipline. The theatre *must be* a place of Motion Picture Entertainment. The atmosphere in the auditorium MUST BE one that shows good order and proper respect for the purpose of going to the movie. The auditorium cannot be a place for social discussions, nor, in fact, ANY activity that creates a distraction from the movie.

Thc thcatrc is not a school. We do not havc classes in deportment. Proper deportment and respcct for others is a function of the home and family influence . . . not the schools, not the churches, and certainly not the theatre. In the past, we have talked, pleaded and finally ordered noisy groups into silence. But all of our talk, pleads and orders are promptly forgotten and in short order, the noisy groups is back in action. Our program, thcn, must be to eliminatc from attendance, the people who will not cooperate. With Winter approaching, it is often very hard to ask children to leave at night, when it is cold, blowing and perhaps snowing. Often they do not have a ride home, and their parents are not available by telephone. Never the less, this will be our procedure. WE STRONGLY URGE PARENTS to caution their children, if they send them alone, to behave in the theatre. Because as surely as they do not behave, just as surely they will be asked to leave.

The following behavior rules will be enforced:

1. Anyone talking in the auditorium, or involved in rowdiness, horseplay or any activity of a distracting nature in the theatre will be asked to leave. Parents will be notified by mail of this discipline action.
2. Excessive displays of affection between boys and girls will not be permitted.
3. The balcony of the ALGER theatre is restricted to people 15 years of age and older. Children under 15 may sit in the balcony, ONLY IF WITH THEIR PARENTS.
4. Because of the damage suffered due to feet and knees on seats and spilled soft drinks, people will be asked to keep their feet down. Beverages will not be permitted on the balcony or loge railings.
5. Any person under the age of 18 years who is asked to leave the theatre, will not be permitted to return until his parents have discussed the problem with the management of the theatre.
6. Anyone behaving improperly in the balcony will be asked to leave. When readmitted to the theatre at some future date, thcy will not be permitted balcony scating.

Wc do not think any of the foregoing rules are unreasonable. We know that with proper enforcement the theatre will be the enjoyable experience, and real pleasure people expect and are entitled to. We sincerely ask your coopration in this effort.

Very truly yours,
The Management of
The Alger Theatres, Inc.



Paul Haggerty, manager, Boca Raton, Boca Raton, Fla., is seen with the home-made two-man sub he recently displayed at his theatre in connection with the showing of Columbia's "The Bedford Incident."

"Pinocchio" Promotions

Universal Pictures Company has created a four-page merchandising supplement to highlight the promotional activities available to exhibitors who will be playing "Pinocchio in Outer Space," the Company's full length animated feature in Color.

Featured in the special "Out Of This World" supplement are a series of "Pinocchio in Outer Space" toys created by Flare Industries Inc.; Cuddle-Teen Frocks for 'little misses' with the "Pinocchio in Outer Space" characters imprinted on the frocks to make the wearers walking billboards for the picture, greeting cards for the small fry created by Fran Mar, Wertheimer "Pinocchio in Outer Space" jewelry items for girls of all ages using the "Pinocchio in Outer Space" characters; "Pinocchio in Outer Space" pajamas created by Weldon and carrying the picture's characters; Knight Toy and Novelty Company items of the characters; Kayser Roth slippers for girls and a special "Pinocchio in Outer Space" program telling the story and using the characters.

These nine different merchandise tie-ups are in addition to the other important national promotions which Universal has developed on the picture including a tie-up with Pepsi Cola wherein a special ticket is being provided for the purchasers of six-packs of Pepsi Cola which will admit one child under 12 years of age to any theatre playing "Pinocchio in Outer Space" from Monday to Thursday when accompanied by an adult paying full admission. The child must present the ticket plus the bottle tops from six bottles of Pepsi Cola. A special window display and in store display has been created for this particular tie-up which will be highlighted in all the key openings.

"Dr. Zhivago" R. R. Posters

"Doctor Zhivago" posters will be seen by railroad travelers from Boston to Washington when the colorful 3-sheets heralding the Carlo Ponti Production go on display in the stations of major eastern railroads. Through an arrangement with Transportation Displays, Inc., this extensive outdoor advertising will be used over a 60 day period on all commuter and long distance lines of the Long Island, Pennsylvania and New Haven Railroads.

The TDI purchase is in addition to the subway display cards which went on view recently for a 60 day period. Calling attention to the world premiere engagement of David Lean's filmization of the Boris Pasternak novel at the Capitol Theatre in New York, the cards can be seen on all lines throughout the metropolitan area.

Telephone Tie-Ins

The telephone, which plays a crucial role in the life-and-death struggle between Sidney Poitier and Anne Bancroft in Paramount's "The Slender Thread," is also proving an unusually effective merchandising tool in thc advance campaign for the suspense drama.

Working closely with local telephone companies throughout the country, Paramount is setting numerous tie-ins, including telephone company ads utilizing scenes from "The Slender Thread," repeater message telephone operation in theatre lobbies, special telephone mailings and telephone conference calls for press interviews with the stars.



R. Honeyman, Odeon, Ayr, Scotland, recently arranged an ace tieup with British Railways on 20th-Fox's "Von Ryan's Express." The polished up express is seen entering the Ayr station on platform Number five. Note the "escaping prisoners" on top of one of the cars.

Coffee, Anyone?

The continuing promotion between Universal Pictures Company and Insta-Brewer Coffee makers in connection with Michael Caine's use of the product in "The Ipcress File," the Harry Saltzman suspense thriller in Technicolor, recently resulted in large ads by Macy's in the New York Times and the New York Post.

The large ads pointed up the special contest developed in connection with the showing of "The Ipcress File" in 20 theatres in the Greater New York area.

The New York contest offers a week for two in London via Icelandic Airlines; 100 Insta-Brewer coffee makers and 150 pairs of tickets to the theatres playing "The Ipcress File."

Similar contests have been developed around the showing of "The Ipcress File" in other cities around the country as part of the national tie-up between Universal and Insta-Brewer.

"Bunny Lake" Winners

Columbia Pictures has announced the exhibitor winners of cash awards for the most effective theatre showmanship campaigns carried out during the New York Showcase Presentation of Otto Preminger's "Bunny Lake Is Missing."

First Prize went to Robert C. Potenziani, Loew's White Plains Theatre; second prize, E. Fatscher and P. Manzione, Century's Grove Theatre, Freeport, Long Island, and third prize, Irving Gross, Loew's Triboro Theatre, Queens.



Crowds greeted the arrival at the Thomas Wallis store in Oxford Street, London, recently of "James Bond" gadgetry and props to plug United Artists' "Dr. No" and "From Russia With Love".

British Showmanship

By Jock MacGregor

"Firstly—I got myself an engine and two coaches" starts R. Honeyman's report on his campaign for "Van Ryan's Express" at the Odeon, Ayr, Scotland—among the most remarkable, enterprising and audacious to be received at the London Bureau in 1965. In awarding it 100 marks in Rank Theatres annual publicity contest, the regional controller comments "We *still* don't know how he did it but this is an amazing stunt." Local editors just asked "How on earth did he get British Railways to cooperate to such an extent? It all started when Honeyman learned that his print was to be rushed overnight from a London theatre by rail instead of being sent as usual by road from Glasgow. He approached British Railways headquarters in Scotland and an official visited the theatre that night. He listened to the plan. To stress the importance and urgency of getting so big a picture to the theatre Honeyman suggested that it was essential that not only was rail being used and that he wanted a very special train so that everyone should know about the enterprise. The official was completely sold. Not only did he agree to cooperate but had the train specially cleaned and polished. A roundel was attached to the front of the engine reading "Von Ryan's Express: Destination Odeon Ayr" and as the train—Sorry Express—chuffed along the main line railway workers rode on the carriage roofs impersonating the pows in the movie. On Platform five, Honeyman waited to receive the cans of film and the resulting photos made every paper in the area. He further backed his campaign with window, and foyer displays and the more mundane methods of showmanship. The picture was retained for a second week.

His previous booking, "Mary Poppins," was retained eight weeks and was seen by 69,000 (over one and half times the population of Ayr). To celebrate this all 24 female members of the staff were given "Mary Poppins" stockings by the manufacturers. Two big photos of the presentation were carried in the local press. In the same week three of the papers also carried special stories on Honeyman's acquisition of his third Rank Showmanship Bar in a year. Many British local papers certainly seem to delight in reporting the success of managers in national contests thereby further spotlighting a theatre as holding its own with the best in the country.

E. C. Carter, Odeon, Ilford, took full advantage of the photos which Rank Theatres take of managers with stars when they attend special previews. The shot of him with Woody Allen got a wide coverage when he had played a showcase of "What's New Pussy Cast." While he followed successfully the usual press approaches, he organized composite pages and got a special box break on the big business that was causing the picture to be heldover. He was also rewarded with press breaks by giving the national "Pussy Cat" dresses promotion a local angle by getting an Ilford model to wear one for photos.

H. T. Bolton used the 10th Anniversary of the ABC, Woolwich, South London, to further good relations with civic heads and local leaders. With Peter Rogers' "The Big Job" as the attraction, one of its stars, Joan Sims, agreed to attend and was welcomed to the theatre by the Mayor and Mayoress of Woolwich, the town clerk, police superintendent, the matron of a children's hospital and press reporters and photographers. Miss Sims was then introduced on the stage by Clifford Elson, ABPC's assistant director publicity, and the 54lb birthday cake was carried on by a detachment from the nearby Royal Artillery Headquarters. By a happy coincidence it was discovered that part of the Pathe Pictorial was devoted to their Army Motor Cycle team who attended the celebrations even though it was their last night before being posted abroad. The HQ authorities loaned motor cycle, equipment, and blow photos for an effective foyer display for the full week. On the following day Harry Bolton accompanied the Mayor and Mayoress to a children's home when the cake was handed to the matron amid a flashing of photographers. Both events received excellent pictorial and editorial coverages.

George Lockyer, Gaumont, Coventry, had 17 outsize glamor stills of Sophia Loren mounted on show cards bearing "The Fall of the Roman Empire," Gaumont (date). They were so attractive that he had no trouble in getting stores, restaurants, bars etc to display them prominently.

With no Royal Air Force Station in the district, A. E. Hallam, ABC, Nuneaton, did what he considered was the next best thing and approached the Army, when he played "Operation Crossbow." With recruiting in mind, the authorities cooperated wholehearted by providing a field gun and other equipment for display purposes and soldiers in various uniforms to man the displays each evening. Additionally on the opening night trumpeters appeared on the stage before the feature and sounded a fanfare. Press coverage resulted. He also supported the National Fire Prevention Campaign '65 and with the cooperation of the local fire department and electrical traders he was able to mount an effective foyer display. In turn one trader provided a full window display and included plugs for the ABC program. For his ABC Minors Club 19th Anniversary he invited members to attend in fancy dress and promoted a large birthday cake which was later handed to a children's home. The local evening paper frontpaged the presentation. Further press breaks to spotlight the theatre came from Hallam personally taking his new assistant, Barry V. Cleaver to meet the editorial staffs of the local papers—a courtesy which could be carried out more often with admirable results.

Bob Parker, ABC, Exeter, playing "Darling . . ." organized an unusual contest. This was for Vespa motor scooter owners and judging by the police inspector in charge of road safety was based on road worthiness and appearance. A promoted inscribed silver cup was presented on the stage by local film correspondent Peter Jarman. A useful press coverage resulted . . . John A. Dixon, ABC, Chesterfield, is a king of window displays. Week by week he effects many but spread them over many stores. For "Rotten to the Core" he had nine; "Operation Crossbow," eight; and "Dingaka" seven .

THE EXHIBITOR'S EXPLOITATION EFFORTS

IN SAN DIEGO, CAL.—A queen for each suit in a deck of cards was the theme of a special contest held at the University of San Diego for MGM's "THE CINCINNATI KID," starring Steve McQueen, Ann-Margret, Tuesday Weld and Edward G. Robinson. Every male member of the student body was invited to submit an entry for each of the four categories in the contest. The categories were a blonde for the queen of hearts, a brownette for the queen of diamonds, a brunette for the queen of clubs and a redhead for the queen of spades. Judging the contest were representatives of the University Staff and MGM, whose decision was final. The winners and their escorts received a round trip ticket to Hollywood via Western Airlines and a tour of MGM Studios. They also received a beautiful gift package of a bridge set from Stancroft-Hoyle Playing Cards Company. The same type of contest was also held in the San Francisco area where listeners to radio station KKHI were invited to write in their entrics to pick four beautiful girls to represent the four queens from a deck of cards. The winners of this contest received a hair-do (The Cincinnati Kid Cut), dinner at a top restaurant, and transportaion via Rolls Royce to see "The Cincinnati Kid."

IN PHILADELPHIA, the Stanley Warner Boyd in connection with MGM's "The Hill," starring Sean Connery, station WPEN offered a clock radio to the listener who named the highest hill in the United States. Runners-up received guest passes to the production. In another contest, prizes were awarded to those contestants who correctly named all the pictures Sean Connery appeared in, and the year of their release. Also, for street ballyhoo two men dressed in British military uniforms walked throughout the downtown shopping area here to help promote MGM's "The Hill," starring Sean Connery. The first were a British fatique uniform with POW letters on the front and back. The other, dressed as a British fatigue uniform with POW letters on pointed at the first man's back. He carried a sign which read, "No one should have to hold a gun to your back to see MGM's "The Hill."

"Dr. Goldfoot"

(*Continued from page EX-729*)

newspaper pictures.

A comic stunt used for the opening involved setting up a dummy of a bikini robot with a sign saying that a Dr. Goldfoot bikini was in the making. People were asked to photograph the invisible bikini and thousands of spectators turned out for the event.

Another big tie-up was with "Vox" musical instruments which were displayed in the lobby.

"Dr. Goldfoot" was also mentioned over CBS-TV, and Radio, nationally when he was paged at three football games.

The mystery-suspense-comedy, which is in the "Top Ten" money circle in the U.S., did great business in Milwaukee due to the local exploitation and the rave reviews the Pathecolor and Panavision film is getting. Vincent Price, Susan Hart, Frankie Avalon and Dwayne Hickman star in the motion picture about the comic mad scientist who wants to take over the world by using beautiful bikini-clad robots.



Dan Rugoff, center recently got a citation for bringing laughs to his patrons for playing MGM's "Laurel and Hardy's Laughing 20's" in two New York theatres, the Beckman and Murray Hill. George Q. Lewis, executive director, Humor Societies of America, right, gives him a special citation, as producer of the film, Robert Youngson, left, looks on.

A Comedy Seminar

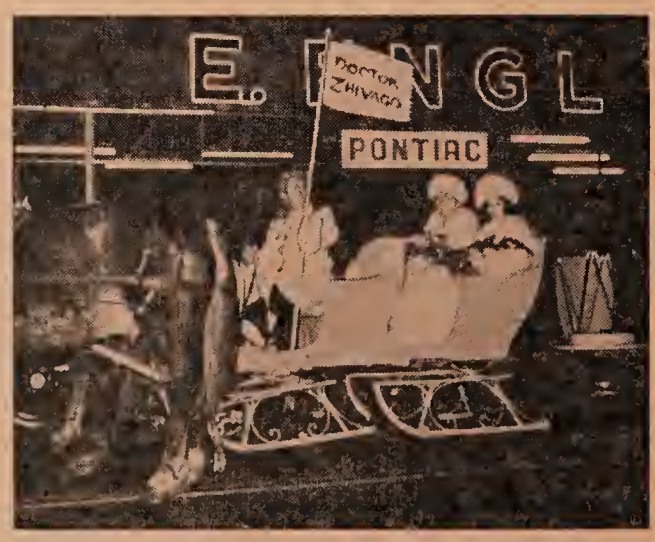
MGM introduced another new note in its promotion campaign for "Laurel and Hardy's Laughing 20's" with a "Seminar on Sight Comedy" in the lounge of the Beekman Theatre, New York. George Q. Lewis, Executive Director of the Humor Societies of America, conducted the "Seminar on Sight Comedy—Past, Present and Future." Attending were press and professional comics who demonstrated the various categories of the comedy art. Patrons of the theatre were invited to the session following the first morning showing.

"Made In Paris" Spring Fashions

MGM used the choicest Parisien sites this week, taking location shots for a Vogue promotion for "Made In Paris," the Joe Pastersak production starring Ann-Margret, Louis Jourdan, and Chad Everett. Featuring spring fashions from the Mademoiselle Arlette Réal Botique collection manufactured in the United States by the Arkin Organization, the promotional section will appear in Vogue's January 15th issue.

The promotion will be highlighted in one leading department store in each of the 60 major markets.

To capture the modern flavor of the romantic musical, MGM usel the city's newest and most modern unusual attractions for background locations. These included: Castel's, the city's "in" discotheque; the restaurant, L'Bistrot de Paris; a "Paris by Night" bubble bus in the Place de las Concorde; the Réal Salon, as well as the Ritz Hotel and the Place Vendome.



Young actresses Regina Rugieri and Terry Garr, swathed in white furs, represented MGM and role in a pearl grey sleigh with authentic trolka down Hollywood Boulevard in the recent annual Santa Claus Lane Parade, as a plug for "Dr. Zhivago."

"Clowns" in High Schools

Sixty-five high schools in the Greater Los Angeles area participated in a gigantic Christmas week contest focusing on the West Coast Premiere of "A Thousand Clowns."

The newspaper editors of these 65 high schools attended a special preview of the United Artists film which bowed at the Village Theatre in Los Angeles.

The editors individually reviewed the film in their publications. Arthur Knight, critic of the Saturday Review, was the final judge in the contest to select the best-written review, which appeared in the Los Angeles Times.

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JANUARY 12, 1966 Volume 74 Number 23

IN TWO SECTIONS • THIS IS SECTION ONE



"Thunderball" Bow Sets Phila. Record

(See Page 7)

COMPO Reactivates Product Committee

(See Page 25)

Convinced that a nod to beauty is the perfect way to start a new year of publication, we present lovely Barbara Werle, who makes her film debut in the Warner Bros.—Cinerama hard ticket hit, "Battle of the Bulge."

JUSTICE MUST BE BLIND . . . *see editorial—page 3*

Introducing "OUR MAN" For January!

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Volume 74 • No. 23 January 12, 1966 Our 48th Year

JUSTICE MUST BE BLIND

JUSTICE IS SUPPOSEDLY BLIND, and rightly so. This figure of speech tells us that all men must be equal under the law—that its judgments and benefits must be bestowed without prejudice on all.

In the motion picture industry, the blinders that justice must wear seem to have been removed. While marginal theatres and independent exhibitors of modest means struggle to survive, the more powerful operators benefit from prejudicial treatment. This is a harsh conclusion, but it is inescapable to observers who assess the situation honestly.

We have pointed out in considerable detail how preferential treatment to favored customers has made a mockery of competitive bidding in the motion picture industry. Such abuses contribute greatly to the problems of less fortunate theatremen, but they by no means tell the whole story.

Favoritism and special considerations abound in the many details surrounding the buying and selling of motion pictures. There is one set of rules for the powerful and influential and a far harsher set of rules for customers whose bargaining power is more limited. When such occurrences are brought to light before government investigative and enforcement agencies by other industries, action is swift and strong. However, these same agencies are strangely silent and seemingly unable to act when theatremen seek answers to the same questions.

It is no secret, for instance, that playdate specifications in film contracts are interpreted differently for different customers. No exhibitor is a fortune teller, and no exhibitor knows months in advance which films are going to take off at the boxoffice and require holdover engagements. There are many times when a theatreman bids in all good faith for a picture that is available to him on a certain specified date only to find that his previous booking still has fine grossing potential. These uncertainties are part of the business and should be recognized by both the buyer and seller.

If the exhibitor is among the fortunate, something is worked out with the distributor, and the opening of the film in question is delayed for a week or two. However, the same situation can have a totally different conclusion if the exhibitor involved is among those whose bargaining power is negligible. He may very well lose the picture entirely if he is unable to open it on the specified date.

We are not saying that one way is right and the other wrong. We are saying that the same rules must apply to all if films are to sold fairly. We can see no reason why contracts can't include a clause stating, for example, that a film must be played within a reasonable time period of a specified date. This would cover those uncertainties that are faced by all theatres, and exhibitors would be willing to put some kind of guarantee on the line to prove that the initial bid was made in good faith.

This is only one example of the ways in which the business climate of the motion picture could be improved. There are many others, and all of them require the best efforts of every responsible member of the industry.

The new year can mean a new lease on life for the motion picture industry or a continuation of the unfair tactics that are draining its life blood. One thing is certain—justice must be blind so all of us can see our way into a brighter tomorrow.

ADDING FUEL TO THE FIRE

THE FINAL DECISION in the struggle between Paramount's management and the dissident directors is still very much up in the air. The legal questions are complicated, and we would not presume to predict the outcome. However, the battle for corporate power has had many interesting aspects apart from the primary clash between George Weltner's capable management team and the Siegel-Martin forces.

Consider the participation of Albert Zugsmith, who represents himself as leader of a minority stockholders' committee acting in a purely fact-finding capacity. Mr. Zugsmith is a substantial stockholder in Paramount Pictures and as such is certainly entitled to protect his investment. He is also an independent producer with a string of "B" pictures to his credit.

We have no intention of listing all his features here, but we will say that they make up, for the most part, an eminently forgettable body of work. Mr. Zugsmith says he has no desire to solicit proxies or seek a management post for himself, and we take him at his word.

However, it appears to us that he has picked a poor time to reach for headines. Paramount has always operated in an open manner as far as its relations with stockholders are concerned. The company is and has been in a strong financial position and takes a back seat to no firm in the industry when it comes to paying dividends to shareholders.

It has been our experience over a good many years that Paramount knows how to make fine motion pictures and knows how to sell them. In all honesty, we can't say the same for Mr. Zugsmith, whose most recent feature carries the questionable title, "The Incredible Sex Revolution."

In his role as leader of the minority stockholders' committee, Mr. Zugsmith asks, "*What is the future for Paramount under the leadership of George Weltner and/or Herbert Siegel?*" George Weltner's aims for the company have never been kept a secret from the industry. Herbert Siegel, of course, is still a giant industry question mark.

In any event, battle lines are drawn and a decision will be rendered in due course. We doubt that Mr. Zugsmith's efforts have done much to clear the air.

"TWENTIETH CENTURY-FOX'S RETURNS FROM THE 'FLINT' JAMAICA JUNKET CANNOT POSSIBLY BE MEASURED. IN NEWSPAPER, TELEVISION EXPOSURE AND RADIO INTERVIEWS, THE TITLE 'OUR MAN FLINT' WILL BECOME THE NEXT THING TO THREE HOUSEHOLD WORDS FOR MILLIONS OF READERS AND IN MILLIONS OF HOMES; IT WILL REQUIRE A COMPUTER TO TABULATE THE FRUCTUOUS FREEBEES."

— HAROLD V. COHEN, THE PITTSBURGH POST GAZETTE

Here is a sampling from the critics who couldn't contain themselves!

"Twentieth Century-Fox has cooked up a melange here that outdoes Ian Fleming's 'Doctor No', 'Goldfinger', 'Man From UNCLE', 'Get Smart', and 'Captain Kidd'. There is more spoof per frame in this one than there are in a segment of TV commercials. There's satire, gorgeous scenery, gizmos that go Zap, curvaceous dames . . . and more electronics than Cape Kennedy and Gemini 6-7!"

— Dwight L. Bicknell, The Cincinnati Enquirer

"NEW FILM OUT-BONDS JAMES... If the picture goes over as well in other countries as it did on this big island, it ought to be the hit of the year!" — Gerald Ashford, San Antonio News

"A ZANY, WILD SPOOF ON THE JAMES BOND CRAZE... Everything is wild, different, unpredictable and so far-out you couldn't approach it even after a night in an opium den!"

— Alton Williams, The Richmond News-Leader

"FLINT TOPS JAMES BOND. After watching James Coburn and his utterly incredible adventures as Derek Flint, whose cunning and daring saves our whole nation from destruction, we are willing to go along with the prediction that he'll be 'the man of tomorrow.'" — Ann Marsters, Chicago's American

20th Century-Fox *presents*

OUR MAN FLINT



"James Bond may have met his match in Derek Flint."

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JAMES COBURN · LEE J. COBB · GILA GOLAN · EDWARD MULHARE PRODUCED BY SAUL DAVID DIRECTED BY DANIEL MANN SCREEN PLAY BY HAL FIMBERG AND BEN STARR CINEMASCOPE COLOR BY DE LUXE

THESE LEADING JOURNALISTS FROM 78 MAJOR UNITED STATES AND CANADIAN NEWSPAPERS, TELEVISION AND RADIO STATIONS ATTENDED 20TH'S DECEMBER WORLD PRESS PREVIEW OF "OUR MAN FLINT" IN JAMAICA!

MARJORY ADAMS, Boston Globe; JOHN ANTHONY, WITI-TV, Milwaukee; ARMY ARCHERD, Daily Variety, Los Angeles; GENE ARNEEL, Film Daily, New York; GERALD ASHFORD, San Antonio News; DWIGHT L. BICKNELL, Cincinnati Enquirer; GEORGE BOURKE, Miami Herald; ELSTON BROOKS, Ft. Worth Star Telegram; MARTY BRONSON, KSD-TV, St. Louis; MARTIN BURDEN, New York Post; KATHLEEN CARROLL, New York Daily News; GEORGE CHRISTIAN, Houston Post; HAROLD COHEN, Pittsburgh Post Gazette; CLAY COLE, WPIX-TV, New York; JEAN CONNELLY, WTAE-TV, Pittsburgh; JIM CONWAY, WBKB-TV, Chicago; LOUIS COOK, Detroit Free Press; TERRY DORAN, Buffalo News; PEGGY DOYLE, Boston Record American; SHIRLEY EDER, WJBK-TV, Detroit; STANLEY EICHELBAUM, San Francisco Examiner; MICHELE FAVREAU, Montreal La Presse; LLOYD GAYNES, WPIX-TV, New York; JACK GORDON, Ft. Worth Press; HENRY GRIS, UPI, Los Angeles; HARRY HAUN, Nashville Tennessean; TOM HEDLEY, Toronto Telegram; EDWIN HOWARD, Memphis Press Scimitar; FRANK HUNTER, St. Louis Globe Democrat; MEL JASS, WTCN-TV, Minneapolis; BILL KENNEDY, Los Angeles Herald Examiner; BILL KENNEDY, CKLW-TV, Detroit; RUTH KENT, WSB-TV, Atlanta; DICK KLEINER, NEA, Los Angeles; NICK LAPOLE, New York Journal American; DAVID LEGATE, Montreal Star; SAM LESNER, Chicago News; ALTA MALONEY, Boston Traveller; ANN MARSTERS, Chicago's American; TONY MASTROIANNI, Cleveland Press; DAVID McINTYRE, San Diego Tribune; ED McKENZIE, WXYZ-TV, Detroit; HERB MICHAELSON, Oakland Tribune; REX MORGAN, WFIL-TV, Philadelphia; MONTY MORGAN, ABC Films, New York; FRANK MORRISS, Toronto Globe and Mail; BOB MURPHY, WJBK-TV, Detroit; JAN NORTON, North American Newspaper Alliance; JAMES O'NEILL, Washington News; WILLAM PAYNE, Dallas News; CHARLOTTE PETERS, KTVI-TV, St. Louis; THETIS POWERS, Coronet Magazine, New York; GERALD PRATLEY, CBC, Toronto; E. B. RADCLIFFE, Cincinnati Enquirer; DON RILEY, KMSP-TV, Minneapolis; BOB ROSE, Chicago News; JACOB SISKIND, Montreal Gazette; JAY MILLER, NBC-Monitor, New York; MYLES STANDISH, St. Louis Post-Dispatch; HAL STEIN, WBKB-TV, Chicago; DALE STEVENS, Cincinnati Post; LEONARD STONE, Hartford Courant; WARNER TWYFORD, Norfolk Virginian-Pilot; ALLEN WIDEM, Hartford Times; ALTON WILLIAMS, Richmond News-Leader; JAMES WILLIAMSON, San Antonio Light; EMERY WISTER, Charlotte News; MRS. BOBBIE WYGANT, WBAP-TV, Ft. Worth, and VERN ZIMMERMAN, WPIX-TV, New York.

NEWS CAPSULES

Embassy To Distribute "Years Of Lightning"

WASHINGTON, D. C.—Roger L. Stevens, chairman of the board of trustees, John F. Kennedy Center of the Performing Arts, and Joseph E. Levine, president, Embassy Pictures, announced that Embassy has been selected by the Kennedy Center to distribute in the United States "John F. Kennedy—Years of Lightning, Day of Drums."

The agreement with Embassy was negotiated on behalf of the Center by composer Richard Adler, trustee and head of the Center's film committee, and by Ashley Famous Agency.

Originally produced by the U.S. Information Agency for exhibition in foreign countries, this documentary of Kennedy's service as President has been made available for U.S. theatres by special act of Congress, which gave exclusive U.S. rights to the Kennedy Center. Embassy will distribute the film as a public service, with all money earned going to the new Kennedy Center in the District of Columbia. This will be America's national center for the performing arts and the sole memorial in the capital to the late President.

Levine announced that Embassy has created a special group within the organization to administer all operations necessary to bring the film to the public. Levine will personally supervise the effort. He added, "I sincerely feel that 'Years of Lightning, Day of Drums' is the most enriching and rewarding motion picture experience of our lifetime."

Acclaimed by Congress, the diplomatic corps, and representatives of the American press who viewed it in Washington, the film has been accorded equally outstanding praise from audiences and critics in every one of the 117 countries where it has been shown.

Produced by George Stevens, Jr., director of the U.S.I.A. Motion Picture Service, it is narrated by Gregory Peck and was written and directed by Bruce Hershensohn.

BROADWAY GROSSES

Strike Slows Pace

NEW YORK—The transportation strike and cold weather dampened Broadway, with a few notable exceptions.

"THAT DARN CAT" (Buena Vista). Radio City Music Hall, with usual stage show, did $77,650 from Thursday through Sunday, with the sixth week sure to top $112,500.

"THE SPY WHO CAME IN FROM THE COLD" (Paramount). DeMille reported $33,000 for the third week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $40,000 for the 45th week.

"DR. ZHIVAGO" (MGM). Capitol claimed $50,000 for the third week with 10 performances.

"THE AGONY AND THE ECSTASY" (20th-Fox). Loew's State announced $21,000 for the 14th week of 10 showings.

"VIVA MARIA" (United Artists). Astor garnered $11,100 on the third week.

"THE SLENDER THREAD" (Paramount). Victoria had $10,000 for the third week.

"MY FAIR LADY" (Warners). Criterion did $25,500 on the 64th week of 12 showings.

"BATTLE OF THE BULGE" (Warners). Warner Cinerama stated that the fourth week was $20,000.

"THUNDERBALL" (UA). Paramount did a very good $52,000 for the third week.

FILM FAMILY ALBUM

Arrivals

Moe Verbin, head of classified advertising for neighborhood theatres in the Philadelphia Daily News, became a grandfather when his son **Alan**'s wife, **Judy**, had a boy, **Mark**, in Washington, D. C.

Nancy (Tann) Zide, wife of **Martin**, gave birth to a son, **Ronald Peter**, at Sinai Hospital, Detroit. Martin is branch manager at the American International office in Detroit, operated by his father, **Jack Zide**.

Gold Band

Ellen Susan Boneparth was married to **Laurence Edward Levine**, executive vice-president, Brandt chain of theatres in New York, who is grandson of the late **William Brandt**.

Obituaries

Max Bronow, 51, a booker in the Philadelphia exchange of MGM, died suddenly at his home. He is survived by his wife, his mother, a brother, and a sister. He was a member of Motion Picture Associates of Philadelphia.

Mrs. Edna Fessenden Hemminger, 84, who had served as manager of the Park, Franklinville, N. Y., for the past five years, died in the Olean General Hospital. She is survived by a son, a sister, a grandchild, and two great-grandchildren.

Edward R. Marque, 76, supervisor of Academy-Neth Theatres for the past 16 years in Columbus, Ohio, died in Fairfield-Lancaster Hospital, Columbus, Ohio. He was a former vaudevillian and a theatrical booking agent. He is survived by his son and five grandchildren.

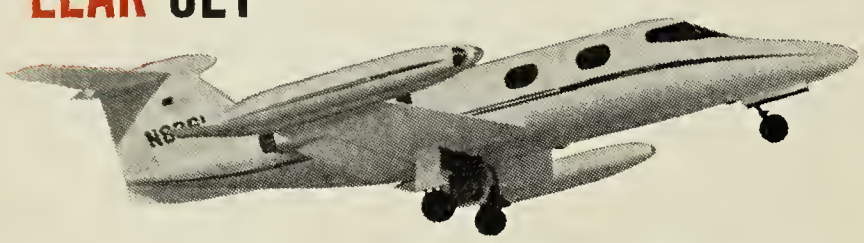
C. Kenneth Nickum, 67, retired motion picture projectionist, died in Olean General Hospital. He spent most of his 46-year career at the Haven, Olean, retiring when the theatre closed two years ago. He is survived by his wife.

Arthur Sachson, 60, vice-president and general sales manager, Medallion Pictures, died of a heart attack in New York. He is survived by his wife, a daughter, and son. He started in the business in 1925 with Warner Brothers and had been with Medallion three years.

Albert F. Smith, 73, retired Connecticut motion picture theatre owner, died in Hartford. His interests included a theatre in the Wildemere Beach area of downstate Milford.

JET-PROPELLED TOURS TO BLAST OFF "FLINT" OPENINGS!

JAMES COBURN–FLINT HIMSELF–TAKES TO THE AIR IN HIS PRIVATE, 6 PASSENGER LEAR JET



on a whirlwind coast-to-coast tour that covers New York, Boston, Pittsburgh, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Kansas City, Dallas, Denver, Salt Lake City, San Francisco!

A SUREFIRE PUBLICITY BREAK MAKER AS HE TAKES PRESS AND OPINION-MAKERS UP 40,000 FEET IN THE AIR FOR HIGH-FLYING COVERAGE OF 20TH'S HIGH-FLYING HERO!

FLINT'S GIRL– GILA GOLAN– DELTA JETS OUT TO MEET THE PRESS

in New Orleans, St. Louis, Memphis, Birmingham, Atlanta, Miami, Washington, Baltimore, Philadelphia, New York!

AND JUST WATCH THE COVERAGE WHEN SHE STARTS GIVING THE INSIDE SCOOP ON "OUR MAN" AND HIS GIRLS!



IT'S DOUBLE-BARRELLED ACTION FROM 20th –TO MAKE "OUR MAN" YOUR MAN FOR JANUARY!!



OUR MAN FLINT

"James Bond may have met his match in Derek Flint"
VARIETY

20th CENTURY-FOX PRESENTS
JAMES COBURN · LEE J. COBB · GILA GOLAN · EDWARD MULHARE
PRODUCED BY SAUL DAVID DIRECTED BY DANIEL MANN SCREEN-PLAY BY HAL FIMBERG AND BEN STARR CINEMASCOPE COLOR BY DE LUXE

Anatomy Of A Bond Blockbuster

Isaacs To Coordinate Sales For "Ten Commandments"

NEW YORK—Phil Isaacs has been appointed national sales coordinator for Cecil B. DeMille's "The Ten Commandments," which is being given special handling as one of Paramount Pictures' most important releases for 1966.

Announcement of Isaacs' appointment was made by Charles Boasberg, Paramount general sales manager.

A completely new marketing and merchandising campaign is being devised for "The Ten Commandments," the highest grossing attraction in Paramount's history, which returns to release starting with the Easter holiday period in April.

Isaacs was earlier affiliated with Paramount in various executive capacities in the company's domestic distribution organization, including manager of the Rocky Mountain division. He became general manager of the Fruchtman Theatres organization in Baltimore, and later returned to Paramount as vice-president in charge of franchise sales for International Telemeter Corporation, Paramount's pay-tv subsidiary.

ABC—Seven Arts TV Deal

NEW YORK—Seven Arts Productions, Ltd., announced it had licensed a group of motion pictures to American Broadcasting Company for more than $10.5 million.

The number of films turned over to the ABC network for telecasting was not disclosed, but all were previously shown in theatres. The license, beginning September, 1966, runs for two years.

Among the films are "Can-Can," "Move Over Darling," "The Young Lions," "Flame Over India," and "Take Her She's Mine."

Loew's Earnings Surge In Quarter Ended Nov. 30

NEW YORK—Loew's Theatres, Inc., announced that the earnings for the first quarter ended Nov. 30, showed income from operations of $1,644,900, equal to 83 cents per share, and capital gains of $1,065,400, equal to 54 cents per share, a total net income of $2,710,300 equal to $1.37 per share, after deduction for income taxes of $1,925,000.

For the comparable period last year, Loew's Theatres, Inc. reported income from operations of $914,900, equal to 38 cents per share, and capital gains of $134,500, equal to six cents per share, a total net income of $1,049,400 equal to 44 cents per share, after deduction for income taxes of $1,130,000.

Gross revenues for the quarter ended Nov. 30 amounted to $26,758,000, as compared with $20,690,000 for the same period last year.

"Agony" Prologue Honored

ROME—The prologue to 20th Century-Fox's "The Agony and the Ecstasy" has been honored with two major awards here, the Caprese Michelangelo Award and the gold medal of the Tuscan Celebration Committee.

The Michelangelo Award, presented to the best work devoted to the immortal artist-sculptor during the celebration year, is given by the town of Caprese, where Michelangelo was born.

The Tuscan Celebration Committee's gold medal was awarded in recognition of the artistic merit of the prologue. Vincenzo Labella, writer-director of the prologue to "The Agony and the Ecstasy," received both honors.



Senator Harry F. Byrd, Jr., flanked by Loew's executives and Miss Northern Virginia, recently helped cut the ribbon opening Loew's new theatre at Fairfax Circle. From left to right are Loew's southern division director Orville Crouch; Odelia Hixon, Miss Northern Virginia; Bernard Myerson, executive vice president; Senator Byrd; Bernard Diamond, general manager; and Arthur Tolchin, assistant to the president.

"Thunderball" Strikes Phila. As Round-The-Clock Grind Produces All-Time Record For Milgram's Fox Theatre

PHILADELPHIA — Reverberations from James Bond's "Thunderball" are being heard all across the land and beyond the seas. In an effort to dissect the anatomy of a boxoffice sensation, we visited one of the theatres fortunate enough to be reaping "007" loot and talked to one of the "pinch-me-to-see-if-I'm-awake" exhibitors who have been struck by the lightning from UA's "Thunderball."

Our informant was David E. Milgram, president, Milgram Theatres, who operates Philadelphia's downtown first-run Fox, Sean Connery's Quaker City headquarters. Understandably, Milgram was a bit glassy-eyed. "Thunderball," which opened at the Fox on Dec. 21, was playing around the clock, 24 hours per day (the legal limit) until Jan. 2. It was in the nature of an experiment for Milgram, and its fantastic success had left him woozy from a lack of sleep. Therein hangs quite a tale.

Milgram has long been a staunch believer in the boxoffice magic of James Bond. Much to his chagrin, last year's Bond blockbuster, "Goldfinger," had played in a competing first-run and reaped a phenomenal gross. As if that weren't evidence enough that the urbane secret agent was an irresistible magnet to moviegoers, "Goldfinger" was followed by a timely reissue of the first two Broccoli-Saltzman screen versions of the Ian Fleming series, "Dr. No" and "From Russia With Love." Again, Milgram watched the long lines form and the turnstiles vibrate. He vowed that "Thunderball" would play his Fox and began toying with the notion of running 24 hours per day over the Christmas and New Year holidays.

The Fox already held the Philadelphia non-roadshow grossing record for a single week—more than $65,000 for "Solomon and Sheba." "Caine Mutiny" at Goldman Theatres' Randolph did $72,000 as a hard ticket attraction. Milgram figured the all day—all night policy might lift "Thunderball" to $75,000 or $80,000. Some UA executives weren't at all sure that the "grind" would work, but they bowed to the wishes of the veteran showman. It turned out to be the happiest decision they ever made.

When the smoke from the Fox's boxoffice fire had cleared and the first week's tally was figured, "Thunderball" had pulled $131,200 into the theatre cash registers. On Tuesday, Dec. 21, from 12 midnight to 7 a.m., "Thunderball" grossed an unbelievable $17,000, and it never let up.

They came to the Fox from everywhere. Lines were tremendous as showtime approached, going as high as 1,500 persons. The theatre was completely full from 10 a.m. to 2 a.m. Kids wouldn't leave, staying for two or three shows. The audience ran the population gamut, representing all age groups and all economic groups. The James Bond cult was well represented in every strata of film going society.

Three girls did nothing but answer the

(*Continued on page* 19)

FOX MAKES "OUR MAN" YOUR MA
THESE GREAT PROMOTIONS!.....

20th CENTURY-FOX PRESENTS

OUR MAN FLINT

"James Bond
may have m
his match i
Derek Flint'
VARIETY



Starring

JAMES COBURN · LEE J. COBB
GILA GOLAN · EDWARD MULHARE

PRODUCED BY SAUL DAVID DIRECTED BY DANIEL MANN

SCREEN-PLAY BY HAL FIMBERG AND BEN STARR CINEMASCOPE COLOR BY DE LUXE

...WITH



FLINT MUSIC

...Goldsmith's original ...tion picture score is set ...n album on 20th Cen-...ox Records...and as ...gles from RCA Victor, ...on, Mainstream, Verve, ...endo and Capitol.

THE FLINT TEASE

...al "Flint" teaser cam-...has been adapted for ...e Door Panels...con-...into teaser stickers ...sting all around the ...to spark the kind of ...of-mouth that pene-...all age levels.

Does
OUR MAN FLINT
believe in violence?

Only when provoked.

DELTA AIRLINES TIES-IN WITH FLINT

by placing "Flint" flyers in the seat pockets of every Delta plane servicing 63 cities.

AND

"Our Man Flint" counter cards on every one of Delta's city sales and airport counters around the country!

THE FLINT SCREENING PROGRAM

Midnight Theatre Parties

sponsored by radio stations in 35 major markets across the land...and promoted by them over the complete broadcasting day for total across-the-board audience participation and word-of-mouth.

Women's Shopping Break Matinees

held in conjunction with downtown store promotions...and geared for getting the word out on "Our Man" among the girls.

Special Interest Screenings

for Karate, Barber, Linguistic and other special interest groups to capitalize on the many sides of the many-sided OUR MAN FLINT.

FLINT'S SECRET CODE

based on his favorite girl (38-24-36) becomes the basis for exciting point-of-sale promotions—

"Flint" Decoders for Opening Day Giveaways

Theatre 40 x 60s with "Flint" Coded Messages

and

"Flint" Lucky Number Free Admission Cards

to be distributed by chain stores and supermarkets for maximum "Flint" exposure.

FLINT GOES WHERE THE YOUTH IS

To make students in major colleges around the country "Flint" conscious, 20th hires **Campus Press Agents** to talk about, write about, screen and ballyhoo

OUR MAN FLINT

Industry Gross Increased In 1965; MPAA's Hetzel Sees Upward Trend

NEW YORK—Combined gross theatrical film income of the major U.S. film companies increased in 1965 over the previous year, according to an industry spokesman.

Prospects for a continuation of favorable industry-wide trends are good "primarily because a continuous flow of motion pictures with broad audience appeal is scheduled for release in 1966," it was stated by Ralph Hetzel, acting president of the Motion Picture Association of America, Inc. The trade group includes among its members the eight major film producing and distributing companies.

"Preliminary figures indicate that increases were achieved in the combined gross income of MPAA member companies from film rentals in both domestic and foreign markets," Hetzel said.

While final figures for 1965 are not immediately available, the combined gross theatrical income for the industry as a whole should approximate $600 million. More than 50 percent of world-wide gross theatrical income of U. S. film distributors is derived from foreign markets.

Production of feature films during 1965, for release by MPAA member companies and independents, hit a five-year high, a recent trade survey indicates. As of mid-December, 165 motion pictures had gone into production, compared with a total of 155 in both 1964 and 1963.

"The continuing upsurge in motion picture activity has stimulated expansion of production facilities on the west coast, and increased employment in the industry," Hetzel said. He pointed also to the high rate of new theatre construction and theatre modernization as "evidencing the confidence of motion picture exhibitors in the future of the industry."

"During 1965 more new sound stages were completed or were under construction than in any year in the past two decades," Hetzel said. "Extensive modernization of older sound stages and other facilities also was carried out during the year," he added.

Employment in motion picture production and distribution in the U. S. from January through July, 1965, averaged 28,100, up from an average of 26,200 in the comparable 1964 period, according to the U. S. Department of Labor. Hetzel stated that figures for the balance of the year are not yet available.

In the first six months of the year, industry sources reported more than 200 new motion picture theatres were opened, started, or announced. In the first six months of the preceding year, approximately 150 were underway, opened, or announced, the same trade sources reported. Approximately two out of every three new theatres are in shopping centers, close to concentrations of population.

One of the most significant developments of the year, Hetzel noted, was "the virtual elimination of the last vestiges of statutory film censorship." The U. S. Supreme Court, in the case of Freedman v. Maryland, ruled that, while states could require the submission of motion pictures for licensing prior to exhibition, such a requirement was valid only if certain procedural safeguards were followed. The Supreme Court ruled that a censor's decision that a film is obscene is purely advisory, and that decisions are up to the courts. It held that the burden of proof of obscenity rests on the censor, and that the latter must either issue a license to the film or seek an injunction against its exhibition in the shortest possible time.

"The U. S. motion picture industry is unique in the world in its success in maintaining its artistic and economic independence," Hetzel stated. He cited the industry's voluntary system of self regulation, which was established 35 years ago, as "infinitely preferable to any system of governmental supervision and control which could be devised."

During 1965, he said, the Production Code Administration of the MPAA granted approval to approximately 10 more films than the 1964 total of 180. Hetzel pointed out that the Code "is not aimed at the censorship of ideas, and it does not undertake to tell producers what material to choose for their films. It outlines how materials should be treated on the screen in conformity with fundamental standards of morality and within generally accepted standards of good taste."

He also reported that the MPAA's Advertising Code Administration, which is the industry's self-regulatory agency for screening member companies' advertising and publicity, reviews more than 100,000 individual items of advertising and publicity each year to bring them into conformity with advertising code requirements.



The winning master-plan for Mineral King is shown by Walt Disney, who recently was named by the Forest Service to develop year-round recreational facilities on the site in Sequoia National Forest.

Dollinger Heads N. Y. Tent

NEW YORK—The Variety Club of New York, Tent 35, announced the election of Irving Dollinger to the post of chief barker for 1966. E. David Rosen was elected first assistant chief barker; Charles Smakwitz, second assistant chief barker; J. Harold Roth, dough guy; and Edward C. Finneran, property master.

The new officers will be formally installed at a general membership luncheon, of which Simon H. Fabian is the chairman, today. (Jan. 12) in the Americana's Georgian Ballroom.

COMPO Warns N.Y. Exhibs Of New Censor Danger

ALBANY—COMPO warned all exhibitors in New York State that "a serious effort will be made at the legislative session opening here Jan. 5 to enact some sort of motion picture censorship."

Executive vice-president Charles F. McCarthy pointed out, "Although the industry has been successful in the past in blocking such legislation, changes of leadership in the Senate and Assembly pose a serious threat. Senator Brydges, Buffalo, will be the Majority Leader of the Assembly. Assemblyman Travia, New York City, continues as Assembly Speaker."

"Under Mr. Travia's leadership last year, the Assembly voted an anti-motion picture bill," he continued. "Senator Brydges has already gone on record in favor of drastic legislation for control of motion pictures."

Recommending that exhibitors "contact your Assemblyman and Senators, to express your opposition to legislation calling for classification or any other form of control of the screen," the COMPO spokesman said the all-embracing industry organization welcomed "receipt of any letters or expressions of any conversation you have had with legislators."

McCarthy's references to attempts at "control of the screen" in the last session of the Legislature presumably meant the Ferrall Bill, recommended by the Board of Regents as a replacement for the long-established N. Y. State film licensing statute, whose modus operandi ran afoul of U. S. Supreme Court decisions, and the Murphy-Hughes compulsory classification measure.

Assemblyman Jules G. Sabbatino, D-Queens, expects to introduce one or two "motion picture bills" some time after the solons convene.

He apparently counts on support from Senator Brydges, recently designated unanimously as Majority Leader.

Levine Joins Embassy

NEW YORK—Hy Levine has been named to the newly-created post of budget director of Embassy Pictures' advertising, publicity, and exploitation departments, it was announced by Robert Weston, vice-president and administrative assistant to president Joseph E. Levine.

Prior to joining Embassy, Levine served as advertising business manager for Allied Artists. He previously spent 10 years with United Artists, holding such posts as assistant advertising controller and assistant to the director of the company's roadshow department.

MGM's Schadler Retires

NEW YORK—Dolph Schadler, assistant treasurer of Metro-Goldwyn-Mayer, Inc., has retired after 40 years with the company, it was announced by MGM president Robert H. O'Brien.

Schadler, who joined MGM in 1925, had been head of the tax department since 1928, and became assistant treasurer in 1949. He was succeeded by Jack Moran, director of financial and administrative services.

JOSEPH E. LEVINE PRESENTS

HOLLYWOOD'S BIGGEST STAR...

THE C



SCAR



THIS IS THE STORY OF THE DREAMERS
AND THE SCHEMERS...THE HUSTLERS AN
THE HOPEFULS...THE FREE-LOADERS AND TH
PHONIES...THE FAKERS AND THE FAMOUS...AL
FIGHTING FOR THE HIGHEST POSSIBLE AWARD

JOSEPH E. LEVINE Presents

THE OSCAR



STARRING STEPHEN BOYD · ELKE SOMMER · MILTON BERLE · ELEANOR PARKER

INTRODUCING TONY BENNETT As Hymie Kelly AND EDIE ADAMS · AND ERNEST BORGNINE

JOSEPH COTTEN · JILL ST. JOHN

Screenplay by HARLAN ELLISON, RUSSELL ROUSE and CLARENCE GREENE · Based on the novel by RICHARD SALE

Executive Producer JOSEPH E. LEVINE · Produced by CLARENCE GREENE · Directed by RUSSELL ROUSE

Music by Percy Faith · In Pathe COLOR · A Greene-Rouse Production · An Embassy Pictures Release

WORLD PREMIERE · EGYPTIAN THEATRE · LOS ANGELES, FEB. 15th

"THUNDERBALL" STRIKES

(*Continued from page 7*)

phones, and they handled as many as 2,260 calls in a single day. The average number of calls over the first two weeks was 1,700 per day. Remarkably, Milgram experienced no behavior problems. Audiences were well behaved regardless of the hour, and the theatre's regular staff had no difficulty handling the never-ending traffic flow. In the early morning hours, night club entertainers and night workers showed up in force, often coming in large theatre parties.

The balcony closed at 2:30 each morning, and eight cleaners cleared the debris and restored order. At 4:45 a.m., one side of the theatre was cleaned as the audience sat on the other side. The process was reversed and repeated at 7:20 a.m.

Can the "Thunderball" magic strike again? Milgram's answer is a rather dubious "maybe." The screen is now flooded with imitations of James Bond, and he feels these films must eventually take a certain toll of the original. His remarkable experience proves one thing. If the record-breaking tally of "Thunderball" is to be approached in the future, it will probably be accomplished by another independent exhibitor who, like Milgram, has first-hand control of his entire operation. It's not the kind of a job that absentee ownership can accomplish.

"Thunderball" also topped $100,000 in its second week at the Fox, and Milgram sees a long run ahead.

Isn't there anything sour about the operation, we asked. Milgram admitted that there was. It seems that the turmoil and continuous action at the Fox had required his constant presence. After living, eating, and sleeping on the job for several days, he called home and his wife hung up on him. Happily, that too has now been settled amicably.

With this background material, let's turn to what it was like at the Fox from the moviegoer's point of view.

Young James Bond fans brought lusty appetites for buttered popcorn and high-flying mayhem as the latest 007 thriller continued smashing house records as effortlessly as Bond gets his man.

Supporting the fantastic, round-the-clock activity has been the unbridled enthusiasm of youthful audiences that have packed matinee performances throughout the extended school holidays.

A mid-week visit to the theatre by MOTION PICTURE EXHIBITOR staffers revealed long queues for both early and late afternoon performances, with most of the adventure seekers in the 10 to 20-year-old age bracket.

A check at the bustling concession stand in the main lobby, operated by Berlo Vending Co., showed four full-time attendants attempting to fill orders as quickly as young patrons could get to the counter. According to Milgram, the Fox was doing more of a gross at the concession stand than other Philadelphia theatres were doing at the boxoffice.

Sales, according to the Berlo superintendent, who had words of praise for her three bustling assistants, were heavy throughout the run, keeping both the main stand, and an upstairs balcony with two additional concessions workers, busy throughout the day and evening shows.

Stand prices remained unchanged through the "Thunderball" run, and the youngsters, many with Christmas booty in their pockets, were buying large sized boxes of popcorn and bars without hesitation.

The auditorium was reminiscent of a packed house for a Saturday afternoon matinee; spontaneous applause and cheers went up when 007 delivered a particularly barbed quip or dispatched one of his adversaries in his inimitable, light-handed manner.

Certain scenes held the large theatre's audience in a hushed spell and there was obvious delight at the variety of new gimmicks used by 007 in the film. Much oogling over the bevy of new Bond girls was likewise in evidence.

We were somewhat alarmed at the squeals of delight that issued from the audience during some of the more violent action, but the young audience apparently loved it. For example, during an underwater battle scene with the A-bomb hijackers in the closing moments of the film, 007 plunges an underwater spear through the glass face mask of one of the villains. The odd noise heard on the sound track at this moment, something like the sound of a large insect being crushed underfoot, appeared to climax the scintillation of the viewers who had been witnessing underwater swimmers being skewered by fishing spears throughout the battle. It suggested the classic scene from the 1935 production of "Tale of Two Cities," wherein French peasantwomen show their excitement as they watch the guillotine behead enemies of the revolution by quickening their knitting.

The youngsters queried on why they liked James Bond films replied largely in teen vernacular such as "tough," "the greatest," "cool." Judging from the obvious satisfaction, 007 is clearly "in."

After the performance, the psychologists' interpretation of the Bond chemistry as perhaps "a strong vicarious outlet for the wish to do violence" made us look again at the emerging crowds. Most of the kids had a delightful gleam in their eye. Conversation among the youngsters, who appeared to have come in groups of two, three, or more, centered around animated recountings of Bond's prowess. "And then when he . . . " echoed our own observations that whatever Bond is —audiences love it!

T-L Horror Package Headed For Theatres

NEW YORK—Trans-Lux Distributing Corporation has acquired "Tomb of Torture" and "Cave of the Living Dead" for national theatrical distribution, it was announced by Sidney Ginsberg, general sales manager. Produced by Richard Gordon for Film Development Corporation, the motion pictures will be paired for tandem bookings throughout the United States. Release date is this month.

"Tomb" was made in Italy and "Cave" in Germany, both in the English language and "in the classic horror movie tradition of 'The Cabinet of Dr. Caligari'," according to Ginsberg. Running time for each is 85 minutes.

Widespread Support For Jimmy Fund Arrives By Land, Sea, Air In N.E.

BOSTON—The fact that the Jimmy Fund is supported by people from all walks of life was brought to light by William S. Koster, executive director of the campaign, as he told of how donations have been received from the land, sea and from the sky above.

Among the contributors in this year's drive, one came from a special event staged by the South Shore Neptunes which saw 72 skindivers enter the water at Hull, Mass., on a Sunday afternoon while the temperature hovered at the 27 degree mark.

Twenty two hundred passengers took to the air on Saturday afternoons during the summer for special Jimmy Fund airplane flights, on one hour sightseeing tours. While the law enforcement agencies throughout New England were conducting fund raising activities in their communities, the inmates at Norfolk County Institution put on a special stage show and raised money for the Jimmy Fund. Ironically, the Jimmy Fund is probably the only charity in the world that has both the "cops" and "robbers" interested in a common cause.

In extending thanks to all who have taken part in this year's drive, Thomas A. Yawkey, president of the Children's Cancer Research Foundation, announced $560,162 had been raised by theatres, Red Sox, law enforcement agencies, little leaguers, and the public at large for the Jimmy Fund. Heading the 1965 drive was Koster, Joseph E. Cronin, Ted Williams, Curt Gowdy, James F. Mahoney, Hector Pelletier, Joseph O'Kane, Bob Emery, Carl Grasser of Wallingford, Conn., and "Cy" Killian of Providence, Rhode Island.

The Variety Club, original founder of the Foundation, points out the Jimmy Fund has never been a single-handed venture. From the Shoe, Leather and Allied Industries, outdoor concerts—"little" and big league ball games, and all the ingenuity of the "small fry"—to the more than 600 theatres throughout New England who took audience collections, the Jimmy Fund continues to be a "household" word. This year, in a special ceremony at the Connecticut State House, Governor John Dempsey, and Grasser, Chief of Police of Wallingford, Conn., presented a check for more than $58,000, the amount raised by the Chiefs of Police in Connecticut. Edmund McNamara, Commissioner of the Boston Police, and Howard Whitmore, Jr. Metropolitan District Commission, presented checks totaling more than $15,000 raised through the law enforcement agencies of the Commonwealth of Massachusetts.

Killian, chairman of the State of Rhode Island and the Honorable William E. Powers raised more than $30,000. This is the greatest amount ever to be raised in the smallest state.

Again, the press, radio, and tv stations continued to play a tremendous part—capturing the imagination and sympathy of the general public by informing them of the importance of the Jimmy Fund.

Companies and corporations, both large and small, made Christmas contributions in the names of employees and customers in lieu of the customary Yuletide gifts.





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Dynamo Sammy Davis, Jr., Includes Cowboy Role In Feature Film Plans

By WILLIAM SCHARY
MPE West Coast Bureau

HOLLYWOOD—Despite committments that would stagger even the most active superstar, Sammy Davis, Jr., expects to complete two feature films a year with his TraceMark Productions company.

Davis, however, does not plan to be in all the movies his company will make, but figures he might appear in "about two out of every five." "I don't feel I'm in the position of Kirk Douglas or Burt Lancaster in that they have to be in all the films their companies make," he adds. "The public demands it of them or else their films might not be big box office. I just want to appear in properties that are interesting to me."

At the present time, Davis is starring in "A Man Called Adam," which is being shot in New York to enable the entertainer to continue his starring role in the Broadway hit, "Golden Boy." The film, a tragedy about present day jazz musicians, is being co-produced by Davis and Joseph E. Levine. Co-starring in the film with Davis are Cicely Tyson and Mel Torme.

"It's going to be the first really authentic movie treatment of musicians," Davis states. "The other films on the subject may have been entertaining, but this one is the McCoy, the real thing. The others were just titles or excuses for songs and dances.

Davis said inspiration for the movie, scripted by Les Pine and Tina Roman, and directed by Leo Penn, comes from the lives of such famed trumpet stars as Miles Davis, Bix Beiderbecke, and "90 or 100 guys who didn't make the top." The film has Ike Jones and James Waters, Davis' friend and business manager, as associate producers.

"After 'Adam' is finished and my NBC television series is well on it's way, I plan to make a western with me as one of the leads," Davis smiled. You may not know it, but I'm the greatest Negro western star because I'm the only one."

Davis explained that he was the first Negro to appear on tv as a cowboy in an episode of "The Rifleman." The Four Star video segment had Davis playing a hired gunman, a non-sympathetic role.

"It was a challenge," Davis recalls, "because Negroes up to then were always portrayed as good guys so no one could be accused of racial prejudice. I'm happy to say I broke that tape. If you will study the old west you will find authentic stories about Negro gunmen, good and bad. The truth never hurt anyone so I had nothing but praise for the guts Dick Powell (the late Four Star headman) showed when he decided to let me go ahead with my role as I saw it and not sugar coat it up."

Since that show, about four years ago, Davis has appeared as a cowboy in five television shows. Now he feels the time has arrived when he can carry a feature movie in the same role.

"Do you know that none of the big western stars like 'Duke' Wayne or Jimmy Stewart have done a film in which a Negro cowboy is on the same level as the white star," Davis said. "I would love to appear in a film directed by Howard Hawks in which my role was subsurvient to 'Duke' Wayne's. But I would have to be an essential part of the film. I don't want to have someone say he'll make a film and, as an afterthought, decide we'll use some colored cowboys to show we ain't prejudiced."

On the subject of Negroes in movies today, Davis said he was getting tired of the racial conflict theme of so many of these productions. "That is probably the most interesting aspect of the Negro world," he noted. "But there is much more to the Negro story than being pushed around and discriminated against. There are many, many Negroes who have never been refused service in a restaurant or called 'nigger.' They live perfectly normal lives and have good careers and jobs and are decent citizens. After my western, I plan to tell their story on film."



Seen recently at the opening of Warners-Cinerama's "Battle Of The Bulge" at the SW Boyd, Philadelphia, were Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR; Barbara Werle, who stars in the picture; William Forman, president, Cinerama, Inc.; and Frank Damis, SW vice-president.

Pacific Circuit Acquires Two San Diego Theatres

SAN DIEGO, CALIF.—Acquisition by Pacific Theatres of two local movie palaces was announced by William R. Forman, president of the far-flung theatre chain.

Forman also is world-wide head of Cinerama, Inc.

The Center, Mission Valley, and the Cinerama, University district, are under the Pacific banner by purchase from the Arthur Lockwood interests of Boston.

Both houses were completed by Lockwood in the last year, functioning as Cinerama outlets for the San Diego area. The Center currently is premiering "Battle of the Bulge." The Cinerama will open "Dr. Zhivago" March 31 after the current run of "Cinerama Holiday."

Worthington Holt, veteran theatre executive, and Wesley Lund, will head Pacific's San Diego operations.

The San Diego additions bring the Pacific circuit to more than 150 theatres, drive-ins, and Cinerama houses in California, Arizona, Oregon, Washington, and Hawaii. Pacific, operating through subsidiaries, also has theatres in the principal cities of Europe.

Universal Production Peak Has Six Before Cameras

UNIVERSAL CITY, CALIF.—With the start of "Gambit," Shirley MacLaine-Michael Caine-Herbert Lom starrer being directed by Ronald Neame for producer Leo L. Fuchs, Universal hit a production peak for the year with six major features before the cameras.

This is the largest number of features shooting at any Hollywood studio and brings to 19 the total number of pictures, all in Technicolor, started by the company during 1965. It also marks the first time in Universal's history that its entire year's product has been filmed in Technicolor.

In addition, 14 tv units are shooting either segments for current series or initial segments for projected new series. As a result, every one of the studio's 33 sound stages is occupied by a shooting company or construction workers building new sets for current films. Total employment at the studio has soared above the 5,300 mark.

In addition to "Gambit," features now shooting include:

Alfred Hitchcock's "Torn Curtain," starring Paul Newman and Julie Andrews, which Hitchcock is directing.

"Southwest To Sonora," starring Marlon Brando, Anjanette Comer, John Saxon, and Emilio Fernandez and being directed by Sidney J. Furie for producer Alan Miller.

"Beau Geste," starring Telly Savalas, Doug McClure, Guy Stockwell, and Leslie Nielsen, which Walter Seltzer is producing and Douglas Heyes directing. Following completion of interiors at the studio, this company will begin shooting on location near Yuma.

Ross Hunter's "The Pad (And How To Use It)," starring Brian Bedford, Julie Sommars, James Farentino, and Edy Williams under the direction of Brian G. Hutton.

William Castle's production of "Let's Kill Uncle," starring Nigel Green, Mary Badham, and Pat Cardi, which Castle is producing and directing.

In addition to the pictures now shooting, four high budget productions are scheduled to go before the cameras during January, two of them here and two in London. Those to be made here are "Destination Tobruk," previously titled "Hot Eye Of Hell," starring Rock Hudson and George Peppard with Gene Corman producing and Arthur Hiller directing; and "Texas Across The River," starring Dean Martin, Alain Delon, and Rosemary Forsyth, which Michael Gordon will direct for producer Harry Keller.

The pictures to be made in London are "Fahrenheit 451," starring Julie Christie and Oskar Werner, to be produced by Francois Truffaut for producer Lewis M. Allen; and "The Countess From Hong Kong," which Charles Chaplin will direct and Jerome Epstein produce with Marlon Brando, Sophia Loren, and Sydney Chaplin starring.

Additionally the company has 11 major features in various stages of editing and scoring or awaiting release.

UA Promotes Haroldson

NEW YORK—United Artists vice-president James R. Velde announced the appointment of Vern Haroldson as United Artists Corporation branch manager in Calgary, Canada.

Haroldson has been with UA for over six years, serving in various sales department capacities.

Warner Bros. Pictures, Inc.
WEST COAST STUDIOS
BURBANK, CALIF.

OFFICE OF PRESIDENT

December 27, 1965

Mr. William R. Forman, President
Cinerama Inc.
4050 West Pico Blvd.
Los Angeles 19, California

Dear Bill:

My heartiest congratulations on the outstanding opening engagements of BATTLE OF THE BULGE. My first experience with Cinerama has certainly been a happy one. BULGE will be one of the biggest grossing pictures in the history of Warner Bros. We are looking forward to our next project together.

All our best wishes for the New Year.

Sincerely,

Jack

The NEW YORK Scene

By Mel Konecoff

HAS SUCCESS SPOILED STERLING SILLIPHANT? AFTER MEETING WITH THE former 20th Century-Fox home office publicity director for the first time in about 10 years the other day across the luncheon table at Sardi's, we'd say success made him prosperous and a bit mellow, but not spoiled.

During the intervening years, he found that writing for films and television was his forte, turning out the screenplay for "Village of the Damned" and others, many of the scripts in the "Naked City" and "Route 66" television series, as well as a number of other scripts.

Specifically, he was in town to help publicize one of Paramount's Academy Award contenders, "The Slender Thread," for which he wrote the screenplay dealing with a need to help people with problems and how a city provides such services.

Since he worked on tv scripts, he can't get it out of his system. The pace is fast and the written result is quickly shown amid an air of excitement and pressure. Silliphant can't get used to some people taking years to turn out a screenplay, and it's quite different from the deadlines and discipline found in tv writing. He likes the idea of mixing movie and tv scripts, and he thinks he can within a year do one film as producer-writer; write one screenplay; and do some television shows.

As regards the production angle, he figured that since the screenplay writer does most of the hard work and understands most of the problems involved, the job of producer of the package in some cases should be relatively easy. Some might even consider a writer being made a producer somewhat of a demotion. His next venture will be as writer-producer for Paramount on "The Scene," which will be the story of six young people, 19 to 21 years of age, in Hollywood today. Filming will get under way in May or June in color mostly on location in the L. A. area, using newcomers. He expects to start the script in February. Silliphant has also been signed by the Mirisch Corp. to write the screenplay of " In The Heat of the Night," a modern suspense novel by John Ball. Sidney Poitier will star in the UA release.

Silliphant felt that there were enough writers in Hollywood to provide feature scripts for years, despite the periodic calling for new writers on the part of some in the film capital. They're not utilized as often as possible because either they've had a number of failures or have priced themselves out of many areas. These factors lead producers to looking for new writers who will accept less money and who conceivably could come up with something new or different.

SUDDEN THOUGH: WITH THE SUBWAY AND BUS STRIKE HITTING OUR CITY, the term street walker has taken on a new and different meaning. Nearly everybody has become one.

EXHIBITORS AND PRODUCTION: EXHIBITORS WHO HAVE BEEN CLAMORING for increases in the number of pictures are going to get a chance to invest in some forthcoming productions, and they can even become co-producers should they so desire. At least it's the intent of producer-director-cinematographer Julius Tannenbaum to present them with the opportunity to become a part of his forthcoming program over the next three years.

He will be asking some exhibitors, he told us, who have money to come in with him on his future projects. This move could offer a double benefit in that they can play their own pictures in their theatres easing the product shortage a bit, and they can also profit from their investments, he felt. He will be in touch on a private basis and outline his program to be filmed in color both in the U.S. and abroad. Incidentally, he has a two picture deal with actor Stuart Whitman, who will appear in a suspense-mystery, "Six Who Ran," and an untitled western.

Tannenbaum's last production was "Black Like Me" with James Whitmore, which concerned itself with a white writer posing as a Negro travelling through the south. The film had a negative cost of $400,000, and it has thus far a distributor gross of over a million dollars, with no foreign distribution or television sales included as yet. There was some resistance in the south initially, but once the picture played and did well in most areas, exhibitors laid aside their reluctances and played the release. It wound up in over 300 dates in the south, with Tannenbaum appearing at many of the engagements. Press and other previews helped put it across, he believed.

He noted that theatremen liked having people connected with films on hand. It gave them a chance to introduce the film personalities to representatives of the community, and question and answer sessions were helpful, informative, and good public relations. In discussing films with theatremen across the country, he reported that they desired three types of pictures most—those with family themes, action entries, and serious children's films. Self identification by audiences with the subjects on screen help sell tickets. The cops-and-robbers theme is one of the best sellers, he declared.

First on his program will be "A Fortune In Dimes," a tale dealing with rich kids going to college, which Paul Wendkos will direct. He is talking to Columbia regarding distribution. Second will be "Six Who Ran," with Whitman. These will be made in 1966. To follow will be an original, "Where The Rich Live"; an untitled western with a Negro as the co-star in an original screenplay; "Chameleons," a novel by J. Broderick set in Ireland; and "Smiling Skydivers," concerning an unusual robbery. Associated with him on some of the projects will be Eric Pomerance.

THE METROPOLITAN SCENE: ASIDE TO LEO GREENFIELD, ONE OF WALT Disney's bright young men and general sales manager of BV: Thanks for your kind offer. . . . Belated holiday greetings that crossed our desk: Paul Kamey, Jack Levin, Ruth Pologe, Fred Herkowitz, George Nelson, Charlie Levy, Arlene Ludwig, Ted Arnow, Ernie Emerling, Joe Levine, Harold Rand, Mike Hutner, Bill Werneth and others.

Circuit Execs Launch Campaign For "Othello"

NEW YORK—One hundred RKO executives and theatre managers, together with other circuit leaders and independents, met to launch a "grass-roots" community campaign throughout the New York metropolitan area in behalf of the two-day special engagement of the Warner Bros. motion picture presentation of "Othello," starring Laurence Olivier.

Matthew Polon, RKO vice-president, outlined the drive, which each RKO manager will carry on to enlist every school and organization in his neighborhood to support the special "Othello" engagement on Feb. 2 and 3. A highlight of the RKO campaign was a city-wide breakfast and screening for organization leaders of all communities at the RKO 58th Street Theatre in Manhattan.

The RKO representatives were joined by leaders of Stanley Warner, B.S. Moss, Interboro, Randforce, Century, and other circuits at the meeting in the Warner Bros. Preview Theatre.

Warner Bros. vice-presidents Morey (Razz) Goldstein and Richard Lederer addressed the theatre men and women, stressing the great potential of "Othello" and the responsibility of the local managers to spread the word of this outstanding production in their communities. They emphasized that "there is no easy path to follow" and that the best sales route is the one RKO is undertaking, to reach the greatest possible audience.

Olivier's "Othello" has been acclaimed by trade reviewers and by the press and public in Los Angeles, where the Warner Bros. presentation is in its smash-hit pre-release premiere engagement at the Pantages in order to qualify for this year's Academy Award nominations.

Filmed in Technicolor and Panavision, this B.H.E. Production of "Othello" was performed exactly as it was presented on the stage under John Dexter's direction by the National Theatre of Great Britain.

Pacific D-I Shifts

LOS ANGELES—Frank Diaz, Pacific Drive-In Theatres southern California division manager, announced the following changes of personnel:

Chan Wood, Jr., manager, Compton Drive-In, and Pete Cole, manager, Century Drive-In, transferred to the home office booking department; Phil Hoffman, swing manager, southwest district, to manager, Olympic Drive-In; Jerry Dyer, former manager, Olympic Drive-In, moves over to the Centinela Drive-In; Ray Montgomery, manager, Centinela Drive-In, transfers to the Century Drive-In; Richard Benjamin, swing manager, San Gabriel Valley, takes managership of the South Gate Drive-In, and Howard Steele, formerly manager, South Gate Drive-In, moves to the Compton Drive-In.

Photo Technology Plant

ROCHESTER, N. Y.—Eastman Kodak Co. announced the construction at Kodak Park Works of a multimillion dollar building to house its photographic technology division.

"The structure will include five stories and basement, and will house a laboratory complex especially designed for the study and development of photographic systems," said Clarence Wynd, Eastman Kodak vice-president and general manager of Kodak Park.

Southern Cal. Variety Tent To Honor Danny Thomas

LOS ANGELES — Comedian - producer Danny Thomas will be honored by his fellow showmen as the 1966 recipient of the coveted annual Heart Award of the Variety Club of Southern California, Tent 25, it was announced by club chief barker James H. Nicholson.

Singled out for the honor due to his many outstanding contributions to worthy charities, especially in behalf of children, Thomas will receive the award at the annual Variety Club Inaugural Ball to be held on Friday, Jan. 14, in the Grand Ballroom of the Beverly Hilton Hotel, according to Nicholson.

Joining with Variety members to pay tribute to the popular comedian-producer will be his many television show associates and the stars of his various other television productions, headed by Carl Reiner acting as toastmaster.

Past recipients of the Heart Award have been Jack L. Warner, Bette Davis, Abe Schneider, Jules Stein, and Jack Benny. Herbert L. Copelan and Robert H. Benton are chairman and co-chairman of the event respectively.

Inducted into office at the affair will be the newly-elected Variety Club crew for 1966, headed by Nicholson, president of American International Pictures, who again will be chief barker. Other officers inducted will be Alfred S. Lapidus, first assistant chief barker; Allan J. O'Keefe, second assistant chief barker; Copelan, property master; and S. Charles Lee, dough guy.

Also to be inducted will be canvasmen Michael Forman, M. J. Frankovich, Monty Hall, Robert L. Lippert, Ezra E. Stern, and William H. Thedford.

Gonneau Joins Embassy

NEW YORK—George Gonneau has been appointed Paris representative and director of international dubbing for Embassy Pictures, it was announced by Leonard Lightstone, executive vice-president.

Gonneau, who resigned as director of dubbing from Titra Sound Corp. to join Embassy, has supervised the dubbing of more than a score of Embassy releases. Fluent in French and Italian, he also has written the dialogue and supplied the American voice for such foreign stars as Marcello Mastroianni, Ugo Tognazzi, Vittorio Gassman, and Jean-Paul Belmondo. He also directed Sophia Loren's English dubbing of her own voice in "Yesterday, Today and Tomorrow" and "Marriage Italian Style."

Brown To Filmways

NEW YORK—Richard Brown has been appointed a vice-president of Filmways, Inc. it was announced by president Lee Moselle. Brown will work closely with Moselle and direct his efforts towards diversification. He will headquarter in Filmways offices in both New York and Los Angeles.

For the past six years, Brown has been affiliated with the Wall Street investment banking firm of Carl M. Loeb, Rhoades & Company.

The appointment of Brown is a further indication of the ever-expanding production company's plans of looking into other areas for investments, acquisitions and overall corporate growth.

LONDON Observations

By Jock MacGregor

WELCOME TO THE YEAR—"THUNDERBALL" A.D. THERE COULD BE NO GREATer shot in the arm for the industry than the Harry Saltzman-Cubby Broccoli mint-master. Never has a movie been more eagerly awaited or better justified the wildest hopes. Save for a few critics who must have worked overtime to find fault, only those exhibitors who were outbid are disappointed. The London launching was in keeping with the picture.

No less than three premes were held, and it was only when the various parties converged on the new Royal Garden Hotel—an admirable venue—for the Newspaper Press Fund's champagne supper dance that the full splendor was revealed. Ironically, it proved to be ladies night and not James Bond's. Sean Connery was absent for family reasons, but the fabulous girls, whom I believe are really contributing almost as much to the incredible series, were there in force—Claudine Auger, Luciana Paluzzi, Martine Beswick, Lois Maxwell, Mollie Peters, and Pussy Galore from "Goldfinger," Honor Blackman. Many guests gave them real competition in the glamor stakes. Even in the heyday of continental film festivals, I cannot recall seeing so many exquisitely dressed beautiful women.

Unfortunately, Cubby and Harry could not be present, but many of the backroom boys who made this outstanding British film possible were. I spotted producer Kevin McClory, director Terence Young, cameraman Ted Moore, production designer Ken Adam, who creates so many of the fiendish devices, music composer and conductor John Barry, production supervisor David Middlemas, and Kip Herren, Rank's Pinewood Studio chief, who was responsible for the construction of the fabulous sets and other facets.

Needless to add, "Thunderball" has opened in the West End and on suburban showcase in a manner to make the most ambitious predictions seem modest. It is ironic that Ian Fleming had such difficulties in initially getting producers interested in James Bond. The British series has been a show business phenomenon. It immediately caught the imagination world wide, and Harry and Cubby have handled it with enormous intelligence and discipline. They have not been greedy and cashed in by rushing out any 007 subject. They have nursed their property and spent more time, money, and effort on each picture. Now they are not even hurrying to get the next one, "You Only Live Twice," underway. As they say in school: "Good things can wait." Reputation and publicity have snowballed with each film, and here is a lesson for many in the industry. They have never rested on their laurels. They have sold every one to the hilt in all media, have maintained a first rate full time publicity setup instead of picking up whoever is available when a picture goes on the floor, and are always available to pressmen whenever we phone or want to call.

OFTEN AFTER ROUTINE PREMIERES PUBLICISTS WILL BE CONTENT IF THEY get one picture next day, but the national mornings devoted pictorial spreads to the galaxy of glamor at "Thunderball." Diverging, the industry should indeed be grateful to the untiring efforts of a small group of publicists to keep the leading editors friendly, interested, and well versed in movie matters. When the occasion justifies their support, they give it unstintingly. Incidentally, good coverages were given the New York preme of "Doctor Zhivago." An occasional photo in a British trade is usually all that appears here of Broadway openings. Television news services also carried scenes. I suspect the prescence of MGM's London publicity chief, Eddie Patman, who did a fine job of paving the way before making his first trip to America, may have helped in getting the material back in double quick time.

PAY-TV, OWNED BY ASSOCIATED BRITISH, BRITISH HOME ENTERTAINMENT and British Relay and so enthusiastically squired by Lord Brabourne, has started experimental operations with a potential 10,000 customers in Westminster and Southwark, London. Opening night featured "Father Goose" (fee: 84 cents), "Evening With Royal Ballet" ($1.05), and "Ipcress File" (84 cents). All distributors are cooperating, and booked for early transmission are "The Hill," "Yellow Rolls Royce," and "Shot in the Dark."

WITH THE ABC, SIDCUP, ENJOYING A POSITION IN A PROSPEROUS LONDON dormitory area, the directors have spent more than $200,000 on a modernization of the 53 year old hall, and after a seven weeks closure, Bill and Elsie Cartlidge, supported by the Bill Carpenters and David Joneses, hosted a buffet reception before the reopening. Following stage appearances by Stanley Baker and Susannah York, stars of the special attraction, "Sands of Kalahari," the Mayor in conducting the official ceremony congratulated Associated British on their wisdom and courage in providing so luxurious and comfortable a theatre. He was gratified to believe that it would bring people to the town from a large area. Having seen the movie a few days previously at its London premiere, I joined Stanley and Paramount's Peter Reed in judging a charm girl contest. The winner will be a guest at the Associated British studios and the Variety Club annual ball. Who said I am not happy in my work? I attended the final of Anglo Amalgamated's "Brides of Fu Manchu" contest, which was run in conjunction with "Tit Bits," the national weekly, and judged by Christopher Lee, Liz Fraser, producer Harry Alan Towers, publicist John Troke, and editor R. T. Payne. I was flattered to be consulted before the final decision was made! A good time was had by all—save the losers.

APOLOGIES TO ALL THOSE I INCONVENIENCED BY STATING THAT RANK'S Fred Thomas would be in Hollywood before Christmas. Business forced him to delay the visit some days. Apologies also to Paramount publicist Peter Barnes for omitting him from those who were retiring in the last Observations. Jack Upfold personally hosted a party for those leaving in the canteen. Kay MacAndrew goes to 20th-Fox to replace Jill Maitland, who is joining a publishing firm. Jack is flying to New York to discuss plans. His successor, Gerry Lewis, is being succeeded at British Lion by Allan Tulloch. John Behr's departure from Rank Theatres' publicity desk was front paged in some "Evening News" editions.

V-P Humphrey Hails "Land We Love" Film

NEW YORK—"The Land We Love," a 21-minute documentary film produced under the personal supervision of Jack L. Warner, will be distributed for the United States Government by Warner Bros. as a public service.

Narrated by Raymond Massey, with a foreward by Vice-President Hubert E. Humphrey, the film is a portrait of America produced by the motion picture industry with the collaboration of the U.S. Treasury Department.

In a statement acclaiming the film, Vice-President Humphrey states, "The American motion picture industry can be very proud of 'The Land We Love.' This film is tops. The studios' cooperation in making it is another wonderful public service. On behalf of the American people, I am grateful to the companies for their excellence and for their teamwork with Federal Agencies.

"The vital work of the U.S. Savings Bond Division of the Deparament of the Treasury is helped immeasurably by the film. Americans can now see more clearly than ever why an investment in U.S. Savings Bonds is th best investment in the world.

"President Johnson's 'Discover the U.S.A.' program will likewise be advanced. 'The Land We Love' shows so much scenic grandeur that tourist travel all over America should break all records.

" 'The Land We Love' is something special, even from a magical industry, long famed for its achievements. The film truly thrills you with the splendor and majesty of America. It will warm the hearts of countless audiences, making them prouder than ever to be Americans.

"I congratulate and thank all those associated with conceiving, producing, distributing and exhibiting the film. My special appreciation goes to Jack L. Warner. His leadership on this film is but the latest in a long series of dedicated contributions to our nation.

"More power to 'The Land We Love'—it is a motion picture delight."

Dallas Industry Appeals Censor Bill Court Okay

DALLAS—A city movie classification ordinance, designed to keep teen-agers from movies judged objectionable, has been upheld by Federal Judge Sarah T. Hughes.

She had ruled a previous ordinance unenforceable and partly unconstitutional. The city adopted the revised ordinance Nov. 22.

Attorneys for the theatres, Grover Hartt, Jr., and Edwin Tobolowsky, have asked Judge Hughes for a stay order until their appeal is heard by the Fifth Circuit Court of Appeals in New Orleans.

The old ordinance prohibited youths under 18 from viewing films judged for adults only. The revised code aims at youths under 16.

Penalty for violating the ordinance would be up to a $200 fine. A theatre found violating the rule would be subject to having its license revoked.

"Not suitable for young persons" means, according to the ordinance: "Describing or portraying brutality, criminal violence or depravity" in a way likely to encourage crime by the young; or showing "nudity beyond the customary limits of candor in the community, or sexual promiscuity or extra marital or abnormal sexual relations . . ."

The new ordinance also commits the city to a trial within five days after charges are filed.

Hartt and Tobolowsky represent 12 theatre owners operating 32 theatres and d-i's in the city.

They had attempted to have the city permanently enjoined from enforcing certain sections which they anticipated would be ruled unconstitutional.

A 30 day stay order was granted by Judge Hughes to attorneys protesting the ordinance.

Hartt said following the stay order grant that the appeal would be filed immediately. The stay means that the ordinance, designed to keep younger teen-agers from objectionable movies, cannot be put into effect until conclusion of the 30 day period.



Todd-AO Sues 20th-Fox; Claims "Bible" Infringement

NEW YORK—A civil action was filed by the Todd-AO Corporation against 20th Century-Fox Film Corporation in the U.S. District Court, Southern District, of New York, claiming infringement of the Todd-AO trade mark registered in the United States Patent Office.

The suit arises from the fact that 20th Century-Fox advertised that their forthcoming release, "The Bible," was to be released in Todd-AO, and the Todd-AO Corporation claims that this is not the case. The Todd-AO Corporation claims that, through arrangements between the D-150 Company and Dino De Laurentiis Cinematografica, S.P.A., it did supply certain equipment for the filming of "The Bible," but that this in no way entitles 20th Century-Fox to use the trade mark of Todd-AO. The D-150 Company is involved at the present time in litigation with Dino De Laurentiis which will determine the question of its rights pertaining to this film.

The total damages claimed by Todd-AO in this triple damage action amount to $500-000.

Kranze Leaves Landau-Unger

NEW YORK—B. G. Kranze announced that he has resigned from his position as vice-president in charge of sales for The Landau-Unger Company.

"The company's recent decision to give up the distribution phase of its activities prompted me to make this move," said Kranze. He stated he is considering several executive positions that have been offered to him.

Kranze joined the Landau-Unger firm a year ago after having served as vice-president in charge of world distribution for Cinerama, Inc., since 1960. For five years prior to that he was vice-president of Stanley Warner Cinerama. Before that, he had served as general sales manager of United Artists.

Two To Gen. Precision Board

TARRYTOWN, N. Y.—The election of Arnold R. LaForce and Philip LeBoutillier, Jr., to the board of directors of General Precision Equipment Corporation, a diversified electronics company, was announced by J. W. Murray, chairman.

LaForce is president and a director of Central Securities Corporation.

LeBoutillier, an industrialist associated with several business operations in the Toledo, Ohio, area, served as Deputy Assistant Secretary of Defense for Supply and Logistics in 1959 and 1960. He is active in civic affairs in Toledo, currently serving as chairman of the Area Development Corporation and as a director of the Community Improvement Corporation.

Communion Breakfast Set

NEW YORK—The annual communion breakfast of the motion picture industry will be held on Sunday morning, Jan. 30. Mass will be celebrated by the Right Reverend Monsignor Thomas F. Little, executive secretary, National Catholic Office for Motion Pictures and Television, at Saint Patrick's Cathedral at 9:00 am. The breakfast will follow in the grand ballroom of the Waldorf. Richard Walsh, international president, IATSE, is to be master of ceremonies.

ALBANY

Stanley Warner managers in Albany, Troy, and Utica joined those from northern New Jersey at a two-day meeting in Newark at which zone chief Charles A. Smakwitz presented annual bonuses. . . . Warners' "My Fair Lady," which enjoyed a 26-week run at the Hellman last winter and spring, opened a subsequent engagement at the uptown Madison at a scale calling for a $1.50 top. . . . Val Ritchey's Scotia Art Theatre held a nine-day "Light Opera Film Festival" presenting three MGM musicals, "Naughty Marietta," "Brigadoon," and "Maytime" . . . . Projectionists Local 324, IATSE, reelected Andrew J. Antoinette, Palace, president and business agent. Frank Matthews, recording secretary, is retiring. His successor will be named in January. . . . Seymour L. Morris, for years advertising, publicity, and promotion director for Schine Theatres, and now head of Seymour Morris Associates, Gloversville advertising agency, and Mrs. Morris visited their daughter, Jean, here. She is currently librarian at Lebanon Central School. . . . Sarto Smalldone, Smalldone's Drive-In, Malta, has been serving as facilities chairman of a new auditorium for Saratoga Springs.

BOSTON

NEW HAMPSHIRE NEWS—A Christmas Eve fire destroyed the Latchis Theatre in Newport when a blaze started in the adjoining hotel, the Newport House. The property had changed hands only last January when it was acquired by James and Soterios Saggiotis from Spiro Latchis of Keene. About 60 patrons were in the theatre during the showing of "Von Ryan's Express" at 7:50 p.m. when Manager James Lewis had the house lights turned on and walked down the aisle stating that there was a small fire next door and that it would be a good idea if they left. . . . Edward King presented a Christmas show for the children at the Park in Peterboro with the help of the Rod and Gun Club. Eight cartoons and two shorts were shown. . . . Dartmouth College in Hanover will continue a course in the history of motion pictures for two more years with the proceeds of a $15,000 grant. . . . Paul Hatch, manager of Memorial Theatre, Wolfeboro, repeated his Christmas Shoppers Show with parents invited to do their gift-buying while the children enjoyed the matinee. . . . The year 1965 saw the old Derry Theatre in that town reopen as the Plaza Cinema under management of Donald Critchley; saw Lloyd H. Bridgham buy the Strand in Dover to add to his holdings of three theatres each in Maine and Vermont as well as the Uptown in his native Dover; saw the Strand in Berlin sold for a bowling alley and the former Star there become a parking lot; saw the Somersworth in that town threatened by demolition proceedings; saw a drive-in approved in Windham as part of a motel complex, saw manager Walter Brooks of the Civic in Portsmouth slugged and robbed of $100; saw co-owner Robert A. Goodridge of the Milford Drive-In die at age 50; and saw the Cinema Rex open in Manchester, an eventful year!

BUFFALO

Supreme Court Justice Hamilton Ward has upheld Buffalo's ordinance requiring the licensing of vending machines. He has removed all previously court-ordered prohibitions against the collection of fees and directed the city to collect those for which vendors were previously liable. Fees ranged from $2 to $25 annually. The legal action to have the ordinance declared unconstitutional was brought by the Automatic Canteen Company of America and joined by others. It was claimed during the recent hearing that the fees required by the ordinance constituted a discriminatory tax. Justice Ward disagreed, saying the city acted within its powers. However, he declared unconstitutional the provision requiring the license holder to be a citizen of the United States. . . . Mannie A. Brown Associates, Inc., Buffalo, which books a large number of drive-ins in the western N.Y. area, has added the Homer, N.Y., outdoorer and the Wescot, Syracuse. . . . Joseph Garvey, managing director, Schine's Granada, is now busy lining up special groups to sponsor certain nights at the house, which is enjoying a successful run of "The Agony and the Ecstasy." He is also about to start special parochial school student presentations. . . . Warner Bros.' "Inside Daisy Clover" will be the opening attraction at General Cinema Corporation's new Cinema I, and Columbia's "Heroes of Telemark" has been tentatively set as the opener at the Cinema II, both of which houses are expected to open in the next few weeks. Louis M. Levitch, managing director, will head a staff of approximately 30 and be in charge of management, promotion, and advertising activities of both houses. Myron Gross, manager of the local office of Co-Operative Theatres, will be in charge of booking for both theatres. . . . The Boston, N.Y., Town Board has rejected an application by Boston Cablevision, Inc., for a francise to provide television service to residents of the town by means of cables. . . . Buffalo moviemaker, something of a whirlwind careerist, is Peter Salim. Son of Peter M. Salim, Town of Tonawanda, young Mr. S., a long way from age 30, is just back from Hollywood. With Frederick Abeles, another Buffalonian, and others, he is one of the owners and operators of Robert M. Rosenthal Productions, Inc. . . . Sidney J. Cohen, president, Allied Theatres of N.Y., Inc., announces that Bill McCutcheon, public relations representative of the Motion Picture Association of America, has been invited to make a speaking tour in western New York dealing with the upgrading of motion pictures. McCutcheon will start his tour early in the new year, and his principal topic will be "No Need For Censorship." He will be interviewed by newspapers and appear on radio and television. Ronald J. Hoelcle, secretary of New York Allied, is making the tour arrangements in the Buffalo area. . . . Frank Arena, Loew city manager, is flashing a big smile. "Thunderball" broke all existing records at Shea's Buffalo in its first eight days, hitting over $75,000, an all-time box office record for that house and probably all other local theatres. . . . Carl Schaner, managing director, Century, gave audiences an advance look at "Our Man Flint" in a series of New Year's Eve screenings at the theatre. Schaner will open the 20th-Fox production at the Century on Jan. 19. . . . Robert C. Hayman, head of Hayman Theatres, Niagara Falls, has been elected a vice-president of the United Jewish Federation of Buffalo, Inc.



Century Circuit vice-president Martin H. Newman and Kirk Douglas are seen at the recent luncheon in the Regency Ballroom of the Regency Hotel, New York, at which the star of United Artists' "Cast A Giant Shadow" talked about his experiences in making the film in Israel.

The 1966 chief barker, Al Petrella of Tent 7, Variety Club of Buffalo, will hold his first meeting with the new crew in the club headquarters on Jan. 10. . . . Harold Bennett, past chief barker of the Variety Club and chairman of its heart committee, now associated with the sales staff of radio station WADV, has been elected a member of the board of directors of St. Rita's Home For Children. . . . Anthony T. Kolinski, 1965 chief barker, will be Tent 7 chairman for Variety Week, which is to be observed Feb. 13 through 19, 1966. Kolinski will be assisted by Edward Meade and Thomas W. Fenno. Carl E. Schaner, managing director, Century, announces that "The Greatest Story Ever Told," originally set in as the holiday attraction at his house, has been postponed until Feb. 16. "The Great Race," now in its 10th week at the Century, will remain there through Jan. 4 and will be followed by a Magna release, "The Great Wall." . . . Chairman James J. Hayes, Buffalo Variety Club committee, which includes Nate Dickman, Tom Fenno, Mickey Ellis, Jr., Myron Gross, and Harold Bennett, are working on the Tent 7 1966 telethon which will be staged in February over WKBW-TV for the benefit of the club's many charity activities. Bob King, general manager, WBBW-TV, and O. Lyle Koch, program director, are cooperating, and Dr. Robert Warner, Rehab Center, is helping in the work. . . . Al Petrella, 1966 chief barker, is sending out notices for the Variety Club's free cocktail Christmas party, for which Petrella is chairman. There are two new members on the roster of Tent 7. They are Minot H. Ortolani, vice-president, Manufacturers and Traders Bank, and Harry Edelman, Alexander Screen Advertising. . . . Barbara Quinlivan, president, Tent 7 Women of Variety, announces that the next board meeting will be held Jan. 13. . . . The November profit from the weekly Bingo games in the Genesee is announced by the Variety Club committee as $1027.92. Help is always needed at these events, and anyone who can lend a hand should get in touch with Fran Maxwell or Clint LaFlamme, the former at the United Artists office and the latter at the Tent 7 clubrooms.

CHARLOTTE

The Charlotte, West Trade street, Charlotte, N. C., is to reopen after having been closed for two years. It was announced by S. W. Craver, owner of the building, that the theatre has been leased to William Morgan, Concord, N. C., and that a building permit for $8,000 already had been issued to Morgan Enterprises. Work on renovation of the structure has begun. When it closed in January, 1964, the Charlotte was the oldest downtown theatre in Charlotte, and at that time, Craver said he did not know whether it would ever be reopened. When it reopens within a few weeks, it will show second-run films and will satisfy some of the demand for a downtown theatre. The Carolina on North Tryon now is the only motion picture house in the central business district.

COLUMBUS, O.

Next convention of the Independent Theatre Owners of Ohio will be held Monday, March 14, through Wednesday, March 16, at the Sheraton-Columbus Motor Hotel here. Ken Prickett wants to receive suggestions from ITOO members for convention features. . . . Samuel T. Wilson, Columbus Dispatch theatre editor, was expected back at his desk following hospitalization. . . . Manager Ed McGlone, RKO Palace, presented on the stage the City Slickers Quartet and the Singing Buckeyes, local choral groups, during the run of "The Music Man.". . . . Manager Sam Shubouf, Loew's Ohio, opened "Thunderball" on Dec. 21, day and date with the New York premiere at the Paramount.

Mayor M. E. Sensenbrenner signed an ordinance approved by City Council, granting Loew's Theatres a re-zoning request for a theatre site on Morse Road, near Northland Shopping Center. Loew's plans to build a 1200-seat de luxe suburban house on the site, to open in the fall of 1966. . . . Frank Marzetti sold the Linden art theatre to the Columbus Public Library for expansion for the Linden branch of the library. The theatre will be torn down soon. The sale nullifies plans of Leonard Katz, Chicago burlesque operator, to lease the theatre for live burlesque. . . . Mayor M. E. Sensenbrenner vetoed the community antenna television regulatory ordinance approved by City Council. The mayor objected to the 20-year license period, declaring it not in the public interest. . . . Whitehall City Council tabled an ordinance which would have granted a CATV license to Capitol Cablevision, Inc., of Columbus. Earlier, the suburb granted a license to Multi-Channel Cable Co., Portsmouth, Ohio. City Council president Walter J. Siemer said council wanted to give Multi-Channel a chance to get into operation before a second CATV firm was licensed.

DALLAS

Walt Disney's "That Darn Cat" has brought the biggest business in the entire history of the Village in its first run. . . . "Thunderball," now playing at the Majestic, downtown, on Saturday had 1,500 waiting patrons strung four abreast around the El Street block, waiting to get in. The theatre's capacity is 2,200. . . . Christiane Schmidtmer, the blond actress known in Germany as the "Love Bomb," paid a two day visit to Dallas. The actress was seen in "The Ship of Fools" and "Boeing Boeing," which is currently at approximately 14 neighborhood situations on a first run. Miss Schmidtmer was here to publicize her appearance in the new ABC-TV espionage-action thriller, "Blue Light," starring Robert Goulet. She will be seen in the first episode on Jan. 9. . . . Candice Leinweber, Texas Christian University coed, has been named U. S. winner and first runner-up in the international "Doris-For-A-Day" Look-Alike contest in Hollywood. She was the Dallas-Fort Worth area representative in the contest conducted in behalf of "Do Not Disturb" currently at North Park's Cinema I. One of her prizes was a one year pass to any General Cinema theatre. . . . Actor Michael Conners will make a personal appearance in the city this spring in conjunction with the showing of "Stagecoach." . . . The current showing of "Boeing Boeing" at 14 neighborhood situations is being closely watched by Hollywood in as much as the local engagement is one of the first in the nation and Hollywood is interested in seeing how film fans react to the "new" Jerry Lewis in a different role to what fans have seen him perform. . . . It was estimated that more than 250,000 local theatre goers have attended the road show engagement of "The Sound of Music," now in its 40th week at the Inwood. . . . The management of the Esquire is giving patrons pink stamps during the current showing of the short, "Pink Panther." . . . The first regular showing of "Those Magnificent Men in their Flying Machines" following its road show engagement has opened at the Arcadia, Big Town Cinema, and Rex Cinema at special popular prices and continuous showings. . . . Tom Dunn, Music Corporation of America, was in the city to sign contracts for the closed circuit telecast of the Indianapolis 500 Speed Classic next Memorial Day. A contract has been signed with the Interstate Theatre Circuit for the presentation at three local theatres, the Palace, Majestic, and Tower. The circuit started with one theatre in 1964 showing the race classic and has increased each year to accommodate the crowds. The race will be shown in 11 Texas cities next year—Galveston, Beaumont, Fort Worth, San Antonio, Houston, El Paso, Corpus Christi, Amarillo, Tyler, Waco, and Abilene.

DENVER

The annual Christmas party for the employees and their families of the Cooper Cinerama was held in the Cart 'n' Rib restaurant. Manager Jack Marshall and his assistant were hosts at breakfast to the 45 adults and kiddies. . . . Westland Theatres annual holiday luncheon for Film Row folk was held in the Brown Palace Hotel and hosted by Larry Starsmore and Howard Campbell. . . . . Neil Ross is now disassociated with the Bluebird in east Denver. The house is being run by Theatre Operators, Inc. . . . Two weddings will take place in the C.A. De Castro family, Peerless Theatre, Holyoke, Colo., when son Charles will marry Miss Willa Jackson of that city and daughter Kathy will wed Norman Woodrick of Burlington, Colo. . . . Tourist season being rather slack in mid-winter up in Custer, South Dakota, the Robert Johnsons, who operate the Harney, Custer, have closed their gift shop for the season.

DETROIT

As of the turn of the year, Nathan Levin finds himself on the other side of the fence. For many years, he had been branch manager for Allied Artists here. Last year, he was promoted to district manager. As of now, he buys film for General Cinema Corp. of Boston. The task is quite a challenge since he must bill for Cinemas I and II in Warren, Livonia, and Roseville, plus three Detroit suburban drive-ins, the Dearborn, East Side, and West Side. . . . David Levin has died in Boston. He was the father of Nathan Levin, film buyer for General Cinema Corp. in the Detroit area.

HOUSTON

The first return engagement of "My Fair Lady" is currently being shown at the Gaylynn, Granada, and Village. The Gaylynn, operated by the Jefferson Amusemont Corp., with main offices in Beaumont, Tex., is telling theatre goers to see "My Fair Lady" in 70 mm on Houston's largest theatre screen, 34 feet high and 90 feet wide in full six track stereophonic sound, in the same dimension that the film was produced. The Gaylynn is the only one of the three so equipped. . . . The current showing of "Thunderball," the latest James Bond thriller with Sean Connery as Agent 007 at Loew's State, is breaking all house records. . . . Most of the theatres here are settling down for long runs of current attractions, but MGM will open new pictures at the three twin Cinema I's and II's in Gulfgate Shopping City, Northling Shopping City, and Meyerland Plaza. They will open Jan. 13 and will be "Seven Women" and "Where the Spies Are." . . . Future bookings include Dean Martin in "The Silencers," to open in March at the Metropolitan, and "The Chase," with Marlon Brando, scheduled to open an engagement here on March 2. . . . "The Sound of Music" will probably become the longest running film ever to play Houston. The film is sure to eclipse the standing record of 42 weeks set by "My Fair Lady" earlier this year in its road show engagement at the Tower.

JACKSONVILLE

French Harvey, who directs Florida State Theatres' large concessions department for the company's chain of 51 operating theatres, featured Santa Claus at Weeki Wachee in the Christmas issue of his "Concessionaire," a weekly news organ covering merchandising, promotions, news of theatre personnel, kiddie show, advertising, and related topics. The "Concessionaire" pictured Santa being propelled through the crystal-clear depths of Weeki Wachee as part of the seasonal presentation at the giant spring's underwater theatre. Santa rode a propellor-driven underwater scooter through Florida's "subterranean Grand Canyon" and was preceded on his rounds by two human mermaids riding giant plastic seahorses. . . . LaMar Sarra, general counsel and vice-president of FST, officiated at the formal opening of the circuit's newest deluxe theatre, the Plaza in the Azar Shopping Center at Sarasota, when it opened with the Florida premiere of "Thunderball" as a benefit performance to help finance a 1966 European summer tour for the nationally-famous Riverview High School Kilties Band of Sarasota. FST's new luxury house, managed by Carlton Bowden, has two auditoria with staggered opening times for the same main feature in order to permit more convenience to patrons who wish to view screen programs from the beginning. An attractive souvenir program for the opening contained 24 cooperative ads placed by merchants who welcomed the theatre to the Azar center. . . . After a busy year, members of WOMPI gathered together for an evening of relaxation and fun at a combined Christmas and New Year's party held at the Thunderbird Restaurant. Myrtice Williams was chairman for the event. . . . Bill Williams is Bob Pollard's new booker in the Buena Vista office. . . . Rosalie Martin is a new booker's secretary at Paramount. . . . During the first two weeks of "Thunderball" at FST's downtown Center, all previous records for attendance and boxoffice income were shattered. Patrons stood in lines two blocks long for nearly every performance, and manager Marty Shearn and Bob Jones, his assistant, worked unceasingly at crowd control. Bill Goewey, FST relief manager, came in to help them and reported that the assignment worked better than a reducing diet as he lost seven pounds during the first week. . . . Also doing exceptionally fine business was FST's Florida with its run of "That Darn Cat," and manager Walt Meier and assistant Herb Ruffner were equally as busy as the managerial team at the Center. . . . Sheldon Mandell, co-owner of the Five Points, and Harley Bellamy, his assistant, were doing near capacity business with their two-a-day, reserved seat performances of "The Agony and the Ecstasy." . . . Col. John L. Crovo,

retired local exhibitor and dean of Florida showmen with more than a half-century of active service, was reported as being in "fair" condition at Baptist Hospital after undergoing a serious operation.

MIAMI, FLA.

Harry Botwick, southeastern manager, Florida State Theatres, announced a target date of June for the opening of their twin to be built on the Sunny Isles Causeway at 163rd st. Robert E. Collins is the architect. Each theatre is to have its own projection booth and will be geared to handle all films from 35mm to 70mm, Todd-AO, and Cinerama. Parking for 500 cars is available immediately in front of and flanking the theatre. . . . Herman Kass, Universal, is setting up the premiere of "Moment to Moment" for Wometco. It will open both in Miami and St. Petersburg, in the latter city at Wometco's newly-opened Crossroads, as well as Wometco's houses in Ft. Lauderdale and Gainesville. Jack Mitchell, Wometco promotion manager, is arranging for personal appearances of stars Jean Seberg, Sean Garrison, and Honor Blackman. Wometco is looking forward to another world premiere in February: "Madame X," starring Lana Turner. . . . Ivan Tors' Miami-made film, "Around the World Under the Sea," is set for an Easter release. . . . Sympathy was extended to Bob Brower, Palm Springs, in the death of his brother. . . . The Ritz is closed until further notice. . . . Plans are now being drawn for a second Wometco theatre in the 163rd St. Shopping Center, according to a joint announcement made by Mitchell Wolfson, president, Wometco Enterprises, Inc., and Norman Kranzdorf, vice-president, Food Fair Properties, Inc. The new theatre, to be called the 163rd St. Theatre North, will be built alongside of Wometco's present 163rd St. Theatre, which will then be called the 163rd St. Theatre, South. Wometco will operate the theatre under a lease agreement with Food Fair Properties, Inc., which will build the new theatre. Wometco has similar arrangements with Food Fair in connection with five theatres in Florida, including the 163rd St. Theatre, and others in Winter Park, St. Petersburg, Gainesville, and West Hollywood. The 163rd St. North will seat 1,000 persons, bringing the total capacity of the two theatres to 2,400 seats. Conventional, art, and reserved-seat films will be shown in the new theatre, which will be equipped with all modern projection equipment and a full stereo sound system, as well as living-room type seats, individual zone-controlled air conditioning system and rocking-chair smoking loge. A. Herbert Mathes is architect for the house, which is due to open next spring. The "first" 163rd St. Theatre was opened in 1960. . . . Gordon Spradley, Wometco district manager, is property master for Tent 33, Variety Club. . . . The Variety Club Show-of-Shows is scheduled for Feb. 9 at the Miami Beach Auditorium, and the women's committee has its big fund-raising ball scheduled for Jan. 29.

NEW HAVEN—HARTFORD

Ray Tucker has been named house manager of the Tolis Theatres' Newington, Newington, Conn., succeeding his father, Clarence, resigned. . . . The Perakos State, Jewett City, Conn., has installed an automatic answering service, providing showtime and feature film information. . . . Four hundred persons attended a testimonial dinner honoring attorney Joseph A. Adorno in Middletown, Conn., on the eve of his four-year term as Middletown Circuit Court Judge. Adorno, son of the late



Haskell Masters, right, Canadian general manager for Warner Brothers, recently made the presentation of the award as "Pioneer of the Year" to Herbert Allen.

Connecticut industry pioneer Sal Adorno, Sr., has been counsel for the Adorno Theatres of Middletown. . . . Anthony Terrazano, owner-operator of the newly-reopened Forest Cinema, suburban New Haven, has opened two adjacent parking lots for customer vehicles. . . . Charles Obert, 70, retired stage manager of the Allyn, Hartford, died in New Port Richey, Fla. . . . . Connecticut Cinema Inc., headed by Ernie Grecula, has reopened the Art Cinema, first-run art outlet in Hartford, following a remodeling and redecorating program. . . . In New Britain, Conn., John Perakos, assistant general manager, and his brother, Peter G. Perakos, Jr., office manager, Perakos Theatre Associates, local circuit, have been elected to the board of corporators at New Britain General Hospital. . . . Connecticut's newest theatre, UA Theatres' Trumbull Cinema, in the downstate Trumbull Shopping Park (suburban Bridgeport), opened with Warner's "My Fair Lady." The theatre is first in the six-state New England region to contain the all-purpose D-150 projection system. . . . The 900-seat downtown subsequent-run Crown, Hartford,boosted adult admission from 75 to 90 cents and children's admission from 30 to 50 cents. Manager Joe Giobbi reported that adverse criticism has been minimal. . . . Mickey Daly has dropped Monday through Thursday performances at his 1800-seat Daly, first-run Spanish film outlet in downtown Hartford. . . . Philip Cosenza, now 74, assistant manager at the Poli, New Haven, back in the days when Oliver Edwards managed the downtown theatre, and Mrs. Cosenza marked their 50th wedding anniversary. Now retired, Cosenza was on the Poli staff for 23 years. . . . Albert M. Pickus, owner, Stratford, Stratford, and ex-TOA executive committee chairman, addressed the Stratford Civil Defense radio personnel. He has long served as the town's Civil Defense director. . . . The Art Theatre Corporation of Hartford, headed by Franklin E. (Fergie) Ferguson, has leased the 730-seat Rivoli and the 900-seat Webster from Realty Services Corporation of Hartford for a long term. Financial arrangements were not disclosed. Ferguson, who will continue his responsibilities as general manager of the Maurice Bailey Theatres, New Haven, plans immediate reseating of the Rivoli (future capacity will be 640), plus installation of new screen, curtains, and carpeting. A fluctuating policy of first-run art and international films will be continued at both theatres. Armand St. Pierre will manage the Rivoli, assisted by Barbara Corrette, and Lou Cohen, who retired some months ago as Loew's Palace manager, will function as Webster house manager.

SPRINGFIELD, MASS., NOTES: Charley Hurley, former manager, Phillips, is now an executive with the Valley National Bank. . . . Doc Romano, general manager, B&Q Theatres, hosted newsmen at a Student Prince luncheon. . . . Wally Beach, managing didector, Storrowton Music Fair, flew home from Honolulu. . . . John R. Patno, Jr., formerly manager, Paramount, has been named manager, Sheridan, Miami, Fla., operated by Florida State Theatres, ABC (American Broadcasting Companies) affiliate. New England Theatres, Inc., which had operated the Paramount here until recently, is an ABC affiliate.

Redstone Theatres have installed a Super Cinerama screen, measuring 75 feet wide and 29 feet high, at Cinema 1, West Springfield.

NEW ORLEANS

L. C. Montgomery, Jr., manager, local Joy, announced that repairs to damage caused by a recent hurricane, including a new marquee and boxoffice, have been completed. . . . United Artists home office executives visiting the local branch recently were Milton Cohen, national director of roadshow sales, and Gene Jacobs, southern division manager. . . . The local WOMPI held a party at Charity Hospital for young patients of the psychiatric ward and another affair for the senior ladies of St. Ann's Home. A membership meeting of the WOMPI was held in Lenfant's Restaurant. . . . WOMPI Gene Barnette, executive secretary, Delta Theatres, Inc., has been appointed chairman of the WOMPI International Leadership Development Committee. . . . Vincent Sinopoli, husband of Anna Sinopoli, Universal booking section and chairman of WOMPI Whoopee, is back home convalescing after hospital confinement for a heart condition. . . . Lewis Adolph hopes to have his Venice, La., theatre back in shape for an early reopening. The theatre was one of the many theatres in this region which suffered major damage in Hurricane Betsy. . . . William Todd, new owner, reopened the Lake, Mandeville, La., which was dark for several months. . . . A. L. Royal and Hank Jackson, associated in theatre operation in Hattiesburg, Miss., patiently awaited for the heavy rains which swept the area for several consecutive weeks to stop so they could open their new Tiger Drive-In, Slidell, La. . . . William Cobb and Associates, owners of the plush Lakeside, and manager Bob Ragsdale, along with the National Police Officers Association, Pelican State Chapter, held a toy matinee at the theatre, with the Rev. Father Peter V. Rogers, OMI, pastor, Our Lady of Guadalupe Church, supervising the distribution. . . .Patricia Ragusa, "Miss Greater New Orleans of 1964" and former secretary at 20th Century-Fox, is now a successful vocalist on the night club circuit. . . . Delgado Museum has scheduled a winter program of films depicting classics in literature, drama, and comedy for pre-teens. Each film will be shown twice daily in the afternoons with the cost of the entire series $3 per person.

PHILADELPHIA

William Goldman celebrated the holiday season by giving all managers in the Goldman circuit a sizeable pay increase. Most have been affiliated with Goldman for 15 to 20 years or more and also enjoy an excellent pension program. The circuit operates 14 motion picture theatres, two legitimate theatres, and has two new motion picture theatres coming. . . . Veteran manager Dave Rubin, fully recovered from recent illness,

was seen on The Street. . . . Ben Zimmerman, last with Budco, is now managing Ellis' Yorktown. . . . James S. Maurer, who operates the Park, Reading, Pa., was reported by The Berks County Record as running for Mayor of that city.

SALT LAKE CITY

A free prevue of Paramount's "Boeing, Boeing" was given at the Lyric with those attending requested to bring a gift for South Viet Nam Natives to be sent for distribution by American Servicemen. The free show was sponsored by Salt Lake Junior Chamber of Commerce Young Democrats and Young Republicans as part of the "Youth Expression for the American Christmas Train for South Viet Nam." KALL Radio also sponsored the show. . . . Earl Roberts, projectionist, Rialto, died of a heart attack while at work . . . Bette Davis was in for radio and personal appearances . . . Childhood Productions' "Snow White" and "Sleeping Beauty" were shown as holiday attractions at Fox Intermountain's Southeast.

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35 Years of Theatre Construction and Maintenance

SAN ANTONIO

Toni Hope, son of screen comedian Bob Hope, was graduated from the Officer Training School at Lackland Air Force Base. Hope, who earlier had taken basic training at Lackland, was among a class of 331 men to get their Second Lieutenant bars. He is a reservist and will return to California where he is scheduled to take his bar examination in February. He holds a degree from Harvard Law School. . . . The Olmos moved its box-office from the center of the outside to one side flush with the doors. Other major improvements are being contemplated including moving the concession stand. . . . A new citywide record for long runs has been set by "The Sound of Music" at Cinema II in North Star Mall. The previous record holder was "Around the World in 80 Days," which ran at the Broadway. . . . Sam Chernoff, Dallas, has reopened the Cameo and changed the name to Paris, home of adult films. Glen Richardson has been named manager and William Delvalle is assistant manager. . . . Officials of Interstate predict that the latest James Bond picture, "Thunderball," will have an exceptionally long run at the Majestic. The film is breaking all attendance records at the Majestic, as well as at other theatres where it is showing. . . . A novel contest is being sponsored by the Texas and San Antonio News in connection with the current showing of "The Second Best Secret Agent in the Whole Wide World." A scene from the picture will be published in the News each day for five days. All the contestant need do is write a funny caption for the five pictures, clip them from the newspaper, and mail them to the contest editor. First prize will be a week's use of a car from Avis Rental Co., $25 cash for gas and other expenses. The next 50 winners will each receive a pass good for two at the Texas.

The Downtown Service Center, local sports car dealer, is offering patrons to be their guests at the movies while their car is being serviced. . . . Georgie Jessel was in the city as co-host for the "Talent Contest" finals televised over KENS-TV, with the winner to appear on the Jackie Gleason coast-to-coast show. Jessel encouraged several of participants in the talent search to pursue a film career. . . . Gloria Mahaney has taken over the operation of the Mustang, Bovina, Tex., and the Border, Farwell, Tex. The two theatres were previously operated by Ira S. Levins. . . . The Ranch, Ozona, Tex., which was destroyed in a fire, is being rebuilt for an opening soon. . . . Lyle Leek, Whitehall, Wis., has leased the Rietta D-I and the Dorothy, an indoor house at Henrietta, Tex., from Roy Townsend. The Rietta has been closed until spring, and the Dorothy will be placed on a full time basis instead of just Saturdays and Sunday matinee showings. . . . The Majestic, Stephenville, Tex., has been reopened by Jack Arthur following a 60 day shutdown due to a remodeling project which cost an estimated $75,000. In the extensive face lifting to both the exterior and interior, the front section of the building has been revamped, with the former lobby converted into a luxurious carpeted area. The box office and snack bar have been combined into one operation in the north wing of the entrance. An old storeroom in the south wing has been converted into a lounge and rest rooms. The auditorium section was lengthened to permit the addition of 100 seats, with the space between rows increased from 33 to 40 inches. A 15 x 35 foot screen has been installed as a replacement for the former 12 x 30 foot screen, and a dual sound system installed at each end of the stage. The remodeled Majestic now has a 48 ton refrigerated air conditioning system, a new lighting system in the auditorium, the auditorium repainted, new drapes and curtains, the lower front of the exterior refinished in ceramic tile, and the upper floor done over in marbleized concrete. . . . Cranfill Cox, Jr., has opened the new 275 seat Strand, Gilmer, Tex. The theatre was destroyed by fire early in the year and had to be rebuilt from the ground up.

Milgram, Salkind Honored By Phila. Variety Club

PHILADELPHIA—David E. Milgram, retiring chief barker of Philadelphia Variety Club Tent 13, was to be honored at the 31st anniversary of the organization on Monday evening, Jan. 10, in the grand ballroom of the Bellevue Stratford Hotel.

The occasion also marked the induction of the incoming chief barker, Harold M. Salkind, together with the other members of his new crew.

As has been the custom, two persons were also to be honored, one in the field of children's medicine and the other a show business personality. Dr. Hattie E. Alexander, one of the nation's foremost pediatricians, was to be given the Grand Heart Award; the Show Business Award was to be presented to Miss Celeste Holm.

Dr. Alexander is professor of pediatrics at the College of Physicians and Surgeons at Columbia University and a former president of the American Pediatric Society.

Miss Holm, who won an Academy Award for her role in "Gentlemen's Agreement," is equally at home on the stage and television, as well as on the screen. Miss Holm has received many honors, from the aforementioned Academy Award to the Brotherhood Award of the National Conference of Christians and Jews.

The Women of Variety will be holding their own annual dinner at the same time as the men's dinner is being held to celebrate the culmination of their drive on behalf of the Charity Fund of the Variety Club's Camp for Handicapped Children.

WASHINGTON

United States Senator Harry F. Byrd, Jr., officiated at the ribbon cutting ceremonies in front of the new Loew's, Fairfax, Va. Also on hand for gala festivities was Arthur M. Tolchin and Bernard Myerson, executive heads of Loew's Theatres. Beauty was provided in the person of Odelia Hixon, Miss Northern Virginia. The special invitational inspection party attracted members of the press, radio and television, officials of the State of Virginia, Fairfax County, and Fairfax City, producers and distributors of motion pictures, and owners of the theatre. Loew's held "open house" for all on Dec. 19. The theatre opened for business on Christmas Day at 12:30 p.m. with continuous performances of Walt Disney's "That Darn Cat." Loew's Fairfax boasts "acres of free parking" and is within easy reach of any point in the metropolitan Washington area. The theatre was built by James Juliano and Isadore Parzow, well known Washington real estate developers. Loew's Theatres have been a part of the Washington entertainment scene for over 50 years. The opening of the new Loew's marks the first to be operated in the suburbs.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



JANUARY 12, 1966 SECTION TWO VOL. 74 No. 23

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travalogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama	DS—Dyaliscope	PC—Patha Color	TE—Technirama
CS—CinemaScope	EC—Eastman Color	PV—Panavision	TS—Techniscope
DC—Daluxe Color	MC—MetroColor	RE—Reissue	VV—VistaVision
		TC—Technicolor	C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

6505 BLOOD AND BLACK LACE—MD—90m.—(TC)—Cameron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult horror meller—Woolner Brothers

6513 CITY OF FEAR—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad

CURSE OF THE VOODOO—D—77m.—Bryant Haliday, Lisa Daniely—5345 (11-17-65)—Novel, okay dualler—English made

6412 ESCAPE BY NIGHT—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made

6511 FINGER ON THE TRIGGER—W—87m.—(TC; TS)—Rory Calhoun, James Philbrook, Silvia Solar—5333 (10-20-65)—Actionful western—Made in Spain

FRANKENSTEIN MEETS THE SPACE MONSTER—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler

6510 GUNMEN OF THE RIO GRANDE—W—86m.—(WS;C)—Guy Madison, Madeline Lebeau—5321 (9-1-65)—Okay western made in Spain

HUMAN DUPLICATORS, THE—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.

6501 MARA OF THE WILDERNESS—D-90m.—(C)—Adam West, Linda Saunders—5293 (6-23-65)—Outdoor adventure is okay family program entry

6536 MUTINY IN OUTER SPACE—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.

OPERATION C.I.A.—MD—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand

6543 PAWNBROKER, THE—D-114m.—Rod Steiger, Geraldine Fitzgerald—5273 (4-14-65)—Shatteringly powerful drama heightened by superb acting—Landau

6413 RACING FEVER—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program

6504 TAFFY AND THE JUNGLE HUNTER—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences

6509 TICKLE ME—MU-90m.—(PV; DC)—Elvis Presley, Jocelyn Lane—5293 (6-23-65)—Loads of songs and gals brighten Presley starrer

6506 YOUNG DILLINGER—MD-102m.—Nick Adams, Mary Ann Mobley—5277 (4-28-65)—Typical crime does not pay meller

COMING

DESERT RAVEN, THE—Rachel Roman
LEATHER BOYS, THE—Rita Tushingham—English-made—
LEMONADE JOE—Karel Fiala
MAGIC WEAVER, THE—(C)—Fairy Tale
TERROR IN THE CITY—Lee Grant, Richard Bray

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

6417 ATRAGON—MD-88m.—(Colorscope)—Japanese cast—5245 (1-20-65)—Good action import for program—Japanese-made

6503 BEACH BLANKET BINGO—CMU-98m.—(P.V.;PC))—Frankie Avalon, Annette Funicello, Deborah Walley—5285 (5-26-65)—Teeners will enjoy latest beach bash

6410 CONQUERED CITY—M-91m.—David Niven, Bem Gazzara, Lea Massari—5257 (3-3-65)—Wartime meller has names to help—Filmed abroad

6514 DR. GOLDFOOT AND THE BIKINI MACHINE—C—90m.—(PV;PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.

6512 DIE, MONSTER, DIE—MD—80m.—(C;S)—Boris Karloff, Niick Adams, Freda Jackson—5349 (12-1-65)—Colorful horror epic

ECCO—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration

6506 GO GO MANIA—MU-70m.—(TS;TC)—The Beatles, The Animals, Hermans Hermits—5285 (5-26-65)—Musical strictly for teens—English made

6509 HOW TO STUFF A WILD BIKINI—CC-93m.—(PV; PC)—Annette Funicello, Dwayne Hickman, Brian Donlevy—5301 (7-21-65)—Another wild entry for younger set

403 LAST MAN ON EARTH, THE—MD-86m.—Vincent Price—5241 (12-30-64)—Fascinating horror entry—Italian-made

6501 LOST WORLD OF SINBAD, THE—MD-90m.—(C; Wide Screen)—Toshiro Mifune—5261 (3-17-65)—Fair import has potential—Japanese-made; dubbed in English

6411 OPERATION SNAFU—C-93m.—Alfred Lynch, Sean Connery, Ann Beach—5257 (3-3-65)—Cute British service comedy—English-made

6513 PLANET OF THE VAMPIRES—MD—86m.—(CS)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry

6510 SERGEANT DEADHEAD—CMU—90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Fred Clark—5309 (8-18-65)—Cute teen comedy has angles to help

6508 SKI PARTY—MUC-90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Dwayne Hickman—5293 (6-23-65)—Another gem for teen-agers

6505 SWINGERS' PARADISE—C-83m.—(TC; TS)—Cliff Richard, Susan Hampshire—5305 (8-4-65)—Fair comedy for program—English-made

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescants; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

• Alfie		Par.
• After The Fox		UA
• Agent For H-A-R-M-		U
• Apache Uprising		Par.
Agent 8¾	A3	Cont.
Agony And The Ecstasy, The	A2	Fox
All Men Are Apes		Misc.
• Alphabet Murders, The	A2	MGM
Alphaville	A3	For.
• Alvarez Kelly		Col.
• Ambush Bay		UA
Amorous Adventure Of Moll Flanders	B	Par.
• And Now Miguel		U
And So To Bed		For.

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

Andy	A3	U
•Anyone for Venice?		UA
Apache Gold	A1	Col.
•Arabesque		U
Arizona Raiders, The	A2	Col.
•Around the World Under the Sea	A1	MGM
Art of Love	A2	U
•Assault On A Queen		Par.
Atragon	A1	A1
Awful Dr. Orlof, The		For.

B

Baby, The Rain Must Fall	A2	Col.
Bambole	C	For.
Battle of the Bulge	A1	WB
Battle of Illa Florita, The	A3	WB
Beach Ball	B	Par.
Beach Blanket Bingo	A2	A1
•Beau Geste		U
Bedford Incident, The	A2	Col.
Before the Revolution		For.
• Bible, The		Fox
•Big T.N.T. Show, The		A1
•Big Hand for the Little Lady, A		WB
Billie	A1	UA
•Billy The Kid Vs Dracula		EMB
•Birds Do It		Col.
Black Spurs	A2	Par.
•Blindfold		U
Blood And Black Lace	B	AA
•Blue Max, The		Fox
• Boy, Did I Get A Wrong Number		UA
Boeing—Boeing	B	Par.
•Born Free		Col.
Bounty Killer, The	A2	EMB
•Boy Cried Murder, The		U
Boy Ten Feet Tall, A	A1	Par.
Brainstorm	A3	WB
Breakfast at Tiffany's-Re	A3	Par.
Bremen Town Musicians, The	A1	FOR
Brigand of Kandahar, The	A2	Col.
•Bullwhip Griffin		BV
Bunny Lake Is Missing	A3	Col.
Bus Riley's Back In Town	A3	U
Bus, The		Misc.

C

•Cabriola		Col.
Caressed		For.
Carry On Cleo		For.
Casanova '70	B	Emb.
•Cast A Giant Shadow		UA
•Cat, The		EMB
Cavern, The	A2	Fox
Cat Ballou	A2	Col.
•Chase, The		Col.
•Chinese Adventures In China		UA
Cincinnati Kid, The	B	MGM
Circle of Love	C	Cont.
City Of Fear	B	AA
Coast of Skeletons		For.
Clarence The Cross-Eyed Lion	A1	MGM
Collector, The	A4	Col.
•Convict Stage	A2	Fox
Conquered City	A1	A-1
Crack In The World	A2	Par.
Crazy Paradise		For.
Curse Of The Fly, The	A2	Fox
Curse of the Mummy's Tomb, The	A2	Col.
Curse of the Voodoo	B	AA

D

Dark Intruder	A2	U
Darling	A4	Emb.
•Daydreamer, The		Emb.
Dear Brigitte	A1	Fox
•Desert Raven, The	B	AA
Devils of Darkness	B	Fox
Die, Die, My Darling	A3	Col.
Die, Monster, Die		A-1
Dingaka	A3	Emb.
Do Not Disturb		Fox
Dr. Goldfoot And The Bikini Machine	A2	A1
Dr. Terror's House Of Horrors	A2	Par.
Doctor Zhivago		MGM
•Don't Worry, We'll Think Of A Title	A1	UA
•Duel At Diablo		UA

E

East Of Sudan	A1	Col.
Ecco		A1
Eleanor Roosevelt Story, The		Misc.
• El Dorado		Par.
• El Greco		Fox
Escape By Night	A2	AA
Eve	B	For.
Evening with The Royal Ballet An		For.
Eye Of The Needle, The		For.

6416 TABOOS OF THE WORLD—DOC. 97m.—(C)—Narration by by Vincent Price—5273 (4-14-65)—Outstanding, at times shocking, novelty

6419 TOMB OF LIGEIA—MD-81m.—(PC; PV)—Vincent Price Elizabeth Shepherd—5253 (2-17-65)—Good horror entry—English-made

404 UNEARTHLY STRANGER—MD-68m.—John Neville—5241 (12-30-64)—Original sci-fi entry is well done—English-made

6504 WAR-GODS OF THE DEEP—MD-85m.—(Colorscope)—Vincent Price, Tab Hunter, Susan Hart—5293 (6-23-65)—Good programmer

6502 WAR OF THE ZOMBIES, THE—MD-85m.—(C; S)—John Drew Barrymore, Susi Andersen—5281 (5-12-65)—Another Italian spectacle for the program—Italian-made; dubbed in English

TO BE REVIEWED

BIG T.N.T. SHOW, THE—Roger Miller, Joan Baez, Ray Charles and Band
FRANKENSTEIN CONQUERS THE WORLD—Nick Adams
GHOST IN THE GLASS BIKINI—(PV; C) Tommy Kirk, Deborah Walley, Basil Rathbone
SECRET AGENT FIREBALL—(C; S)—Richard Harrison
SPY IN YOUR EYE—(C)—Dana Andrews, Pier Angeli

BUENA VISTA — DISTRIBUTED DURING THE PAST 12 MONTHS

MONKEY'S UNCLE, THE—C-87m.—(TC)—Tommy Kirk, Annette, Leon Ames—5305 (B-4-65)—Fair Disney family-type comedy

THAT DARN CAT—C-116m.—(TC)—Hayley Mills, Dean Jones—5325 (9-22-65)—Attractive Disney entry for whole family

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
FIGHTING PRINCE OF DONEGAL, THE—(TC)—Peter McEnery, Susan Hampshire—English-made
FOLLOW ME, BOYS—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles
GNOMOBILE, THE—Walter Brennan, Tom Lowell
JUNGLE BOOK, THE—(TC)—Cartoon Feature
LT. ROBIN CRUSOE, U.S.N.—(TC)—Dick Van Dyke, Nancy Kwan
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
UGLY DACHSHUND, THE—(TC)—Dean Jones, Suzanne Pleshette

COLUMBIA — DISTRIBUTED DURING THE PAST 12 MONTHS

APACHE GOLD—W—91m.—(CS; EC)—Lex Barker, Marie Versini—5321 (9-1-65)—Okay lower half western—Filmed abroad; dubbed into English

ARIZONA RAIDERS—W-88m.—(TC; TS)—Audie Murphy, Gloria Talbott—5305 (B-4-65)—Good western entry with color added

65015 BABY, THE RAIN MUST FALL—D-100m.—Lee Remick, Steve McQueen—5245 (1-20-65)—Good drama suffers from some slow spots

BEDFORD INCIDENT, THE—D—102m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts

BUNNY LAKE IS MISSING—D—107m.—(PV)—Carole Lynley, Keir Dullea, Laurence Olivier—5334—(10-20-65)—Exercise in tension and suspense holds interest—Made in England

65026 CAT BALLOU—CW-96m.—(EC)—Jane Fonda, Lee Marvin, Michael Callan—5281 (5-12-65)—Off-beat western is cute and comic

COLLECTOR, THE—D-119m.—(TC)—Terence Stamp, Samantha Eggar—5285 (5-26-65)—Intriguing, off-beat drama

65009 CURSE OF THE MUMMY'S TOMB, THE—MD-81m.—(TS; TC)—Terence Morgan—5249 (2-3-65)—Exploitable horror entry—English-made

65020 DIE, DIE, MY DARLING—MD-97m.—(EC)—Tallulah Bankhead, Stefanie Powers, Maurice Kaufman—5273 (4-14-65)—Good suspense shocker for horror fans—English-made

65013 EAST OF SUNDAN—MD-84m.—(TS; TC)—Anthony Quale, Sylvia Syns—5253 (2-17-65)—Well made escape yarn has Kipling flavor—English-made

66002 GENGHIS KHAN—MD-124m.—(PV; TC) Omar Sharif, Stephen Boyd, James Mason, Francoise Dorleac—5277 (4-28-65)—Impressive adventure entry—Filmed abroad

65010 GORGON, THE—MD-83m.—(EC)—Peter Cushing, Christopher Lee—5249 (2-3-65)—Okay horror entry—English-made

GREAT SIOUX MASSACRE, THE—MD—91m.—(CS;PC)—Joseph Cotten, Pilip Carey, Nancy Kovack—5329 (10-6-65)—Okay programmer

HARVEY MIDDLEMAN, FIREMAN—C-75m.—(C)—Gene Troobnick, Hermione Gingold—5301 (7-21-65)—Simple, amusing offering has satiric bite

HEROES OF TELEMARK, THE—D—131m.—(TC;PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal

KING RAT—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's

LITTLE ONES, THE—MD—66m.—Carl Gonzales, Kim Smith—5325 (9-22-65)—Good programmer-English-made

66001 LORD JIM—D-154m.—(Super Panavision 70; (TC)—Peter O'Toole, James Mason, Curt Jurgens, Dallah Lavi—5257 (3-3-65)—Conrad novel makes for fascinating adventure—Filmed abroad

65017 LOVE HAS MANY FACES—D-105m.—(EC)—Lana Turner, Cliff Robertson, Hugh O'Brian—5253 (2-17-65)—Highly lavish tale for the ladies

65018 MAJOR DUNDEE—MD-124m.—(PV; EC)—Charlton Heston, Richard Harris, Senta Berger—5261 (3-17-65)—Entertaining, action-packed chase film

MICKEY ONE—D—93m.—Warren Beatty, Hurd Hatfield, Alexandria Stewart—5329 (10-6-65)—Unusual offering needs special attention

65016 OUTLAWS IS COMING, THE—C-89m.—Three Stooges, Nancy Kovack—5245 (1-20-65)—Okay entry for kiddie and family trade

THESE ARE THE DAMNED—D-77m.—(Hammerscope)—Macdonald Carey, Shirley Anne Field, Viveca Lindfors—5301 (7-21-65)—Adequate supporting fare—English-made

66004 SHIP OF FOOLS—D—141m.—Vivian Leigh, Simone Signoret, Jose Ferrer—5281 (5-12-65)—A shipload of strangers on a voyage provides interesting film fare .

65021 SYNANON—D-107m.—Edmond O'Brien, Chuck Connors, Stella Stevens, Alex Cord—5282 (5-12-65)—Gripping, well-made drama on effort to aid drug addicts

TREASURE OF SILVER LAKE—W—82m.—(CS; EC)—Lex Barker, Karin Dor—5321 (9-1-65)—Fair western—Filmed abroad

WINTER A-GO-GO—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set

65014 WORLD WITHOUT SUN—DOC-93m.—(C)—Produced by Jacques-Yves Cousteau—5241 (12-30-64)—Fairly interesting under-sea documentary

YOU MUST BE JOKING—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing import—English-made

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule
BIRDS DO IT—(C)—Soupy Sales, Tab Hunter, Doris Dowling
BORN FREE—(PV; C)—Bill Travers, Virginia McKenna
CABRIOLA—(C)—Marisol, Angel Peralta—Spanish-made
CHASE, THE—(PV; C)—Marlon Brando, Jane Fonda
FOG—(EC)—John Neville, Donald Houston—English-made
FRONTIER HELLCAT—(CS; C)—Elke Sommer, Stewart Granger
GEORGY GIRL—James Mason, Lynn Redgrave—English-made
LAST OF THE RENEGADES—(CS;C)—Lex Barker
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
MYSTERY OF THUG ISLAND, THE—(C)—Guy Madison—English-made
NIGHT OF THE TIGER—(C)—Chuck Connors, Gloria Grahame
NOT FOR HONOR AND GLORY—(PV; C)—Anthony Quinn,Claudia Cardinale
OPERATION PARADISE—(C)—Michael Connors, Dorothy Provine
PROFESSIONALS, THE—(PV;C)—Burt Lancaster, Lee Marvin, Claudia Cardinale
RAGE, THE—(TC)—Glenn Ford, Stella Stevens
RIDE BEYOND VENGENCE—(C)—Chuck Connors
SILENCERS, THE—(PV; C)—Dean Martin, Stella Stevens
THAT MAN IN ISTANBUL—(WS; C)—Horst Buchoiz
THREE ON A COUCH—(C)—Jerry Lewis, Janet Leigh
TROUBLE WITH ANGELS, THE—(C)Rosalind Russell, Hayley Mills, Binnie Barnes
WALK, DON'T RUN—Cary Grant, Samatha Eggar, Jim Hutton
WRONG BOX, THE—(C)—John Mills, Ralph Richardson—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

AGENT 8¾—C-98m.—(C)—Dirk Bogarde, Sylva Koscina—5301 (7-21-65)—Amusing espionage entry—English-made

CIRCLE OF LOVE—D-105m.—(EC)—Jane Fonda, Maurice Ronet, Catherine Spaak—5269 (3-31-65)—Affairs of the bedroom best suited for adult art and exploitation spots—Filmed abroad; dubbed in English

GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English

KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese made; English titles

LOVE GODDESSES, THE—COMP.-82m.—Stars of yesteryear—5258 (3-3-65)—Exploitable, moderately successful compilation of film clips

RAILROAD MAN, THE—D—105m.—Pietro Germi, Luisa Della Noce, Sylva Koscina—5339 (10-20-65)—Fine Import—Italian-made; English titles

TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Filmed in Italy—English language
UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made

COMING

FLAME AND THE FIRE—
OMICRON—Renato Salvatori
LOLLIPOP COVER—Don Gordon
WALK IN THE SHADOW—
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

BOUNTY KILLER, THE—W-92m.—(TC;TS)—Dan Duryea, Rod Cameron, Audrey Dalton—5294 (6-23-65)—Okay western program
CASANOVA '70—C-113m.—(C)—Marcello Mastroianni, Virna Lisi—5305 (8-4-65)—Fun and romance Italian style Italian-made; English titles.
DARLING—D—122m.—Laurence Harvey, Dirk Bogarde, Julie Christie—5309 (8-18-65)—Intriguing entry for adults—English-made
DINGAKA—MD-98m.—(C)—Stanley Baker, Juliet Prowse—5285 (5-26-65)—Off beat tale of African native's search for vengeance is okay programmer—Filmed abroad
FASCIST, THE—CD-102m.—Ugo Tognazzi, Georges Wilson—5297 (7-7-65)—Amusing tale of ironies of war—Italian-made; English titles
GITI—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences
IL SUCCESSO—D-103m.—Vittorio Gassman, Anouk Aimee—5286 (5-26-65)—Interesting import—Italian-made; English titles
ITALIANO BRAVA GENTE—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles
KIMBERLEY JIM—D-82m.—(WS; C)—Jim Reeves, Madeleine Usher—5278 (4-28-65)—Pleasant programmer—Filmed abroad
LITTLE NUNS, THE—CD—101m.—Catherine Spaak, Didi Perego, Umberto D'Orsi—5325 (9-22-65)—Cute offering for program—Filmed abroad; dubbed in English
MARRIAGE ITALIAN STYLE—D-102m.—(EC)—Sophia Loren, Marcello Mastroianni—5241 (12-30-64)—Interesting import with potent names—Italian-made; English titles
REQUIEM FOR A GUNFIGHTER—W-91m.—(TS; TC)—RodCameron, Stephen McNally—5297 (7-7-65)—Fair western
SEASIDE SWINGERS—CMU-94m.—(CS; TC)—John Leyton, Mike Sarne, Freddie and the Dreamers—5289 (6-9-65)—Amusing programmer aimed at teens—English-made
SECRET OF MAGIC ISLAND, THE—NOV-63m.—(EC)—Narration by Philip Tonken—5278 (4-28-65)—Cute bit of fluff strictly for kiddies—French-made
2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65)—Spoof of spies offers cute entertainment—English-made
10TH VICTIM, THE—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat import offers different kind of entertainment—Italian-made; English titles and dialogue
VILLAGE OF THE GIANTS—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

BILLY THE KID VS DRACULA—(C)—John Carradine, Chuck Courtney
CAT, THE—(WS; C)—Dwayne Redland, Peggy Ann Gardner
DAYDREAMER, THE—(Live Action and Animagic)—Jack Gilford
MAN CALLED ADAM, A—Sammy Davis, Jr., Louis Armstrong, Ossie Davis
MAD MONSTER PARTY—(Animagic) Boris Karloff
OSCAR, THE—(WS, EC)—Stephen Boyd, Elke Summer, Milton Berle
PARANOIA—Marcello Mastroianni, Catherine Speak
PLACE CALLED GLORY, A—(TC; CS)—Lex Barker, Marrianne Koch
TRAMPLERS, THE—(CS; EC)—Gordon Scott, Joseph Cotten

MGM — DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **CINCINNATI KID, THE**—D—101m.—(MC)—Steve McQueen, Edward G. Robinson, Ann-Margret—5335 (10-20-65)—Well cast and produced drama will need sales push to offset relatively limited appeal of theme
6519 **CLARENCE, THE CROSS-EYED LION**—C-98m.—(MC)—Marshall Thompson, Betsy Drake—5254 (2-17-65)—Whimsical farce is fine family offering
DOCTOR ZHIVAGO—D—197m.—(PV;C)—Omar Sherif, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
6518 **GIRL HAPPY**—CMU-96m.—(PV; MC)—Elvis Presley, Shelley Fabares—5246 (1-20-65)—Okay Presley entry
GREAT SPY MISSION, THE—See Operation Crossbow
GREED IN THE SUN—MD—112m.—(CS)—Jean-Paul Belmondo, Andrea Parisy—5325 (9-22-65)—Neat adventure import—French-made; Enylish titles
6522 **GUNFIGHTERS OF CASA GRANDE**—W-92m.—(CS;MC)—Alex Nicol, Diana Lorys—5274 (4-14-65) Big scale western lacking in names—Filmed abroad
6606 **HARUM SCARUM**—CMU—85m.—(MC)—Elvis Presley, Mary Ann Mabley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw.
6521 **HERCULES, SAMSON AND ULYSSES**—MD-85m.—(EC)—Kirk Morris, Richard Lloyd—5282 (5-12-65)—Italian-made spectacle with legendary heroes—Italian-made; dubbed in English
6609 **HILL, THE**—D—120m.—Sean Connery, Harry Andrews, Ian Bannen—5329 (10-6-65)—Pewerful, grim drama of life in a military prison—English-made
6523 **HYSTERIA**—MD-86m.—Robert Webber, Lelia Goldoni—5269 (3-31-65)—Muddled meller for program—English-made
6524 **JOY IN THE MORNING**—D-103m.—(MC)—Richard Chamberlain, Yvette Mimieux—5261 (3-17-65)—Romantic drama should have strong appeal for young adults
LAUREL AND HARDY'S LAUGHING '20's—COMP—91m.—Laurel and Hardy—5309 (8-18-65)—Nostalgic Robert Youngson compilation of old comedies provides laughs
6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences
6602 **ONCE A THIEF**—MD—107m.—(PV)—Alain Delon, Ann-Margret, Van Heflin—5321 (9-1-65)—Effective tale of a loser
6529 **OPERATION CROSSBOW (THE GREAT SPY MISSION)**—D-116m.—(PV, MC)—Sophia Loren, George Peppared, Trevor Howard—5274 (4-14-65)—Well-made, exciting tale of espionage in war
PATCH OF BLUE, A—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences
6516 **ROUNDERS, THE**—C-85m.—(PV; MC)—Glenn Ford, Henry Fonda—5246 (1-20-65)—Adult western horse story
6520 **SANDOKAN THE GREAT**—MD-110m.—(TS; TC)—Steve Reeves—5274 (4-14-65)—Action packed jungle adventure—Italian-made; dubbed in English
SANDPIPER, THE—D-116m.—(PV; MC)—Elizabeth Taylor, Richard Burton—5297 (7-7-65)—Lush Taylor-Burton love story is boxoffice natural
6604 **SECRET OF MY SUCCESS, THE**—C—112m.—(PV;MC)—Shirley Jones, Stella Stevens, James Booth—5330 (10-6-65)—Cute comedy—Filmed abroad
6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest
6526 **SHE**—MD-106m.—(CS; TC)—Ursula Andress, John Richardson—5274 (4-14-65)—Large scale film version of famous novel is exploitable—English-made
VICE AND VIRTUE—MD—103m.—Annie Girardot, Catherine Deneuve, Robert Hossein—5262 (3-17-65)—Nazis in occupied France subject of strong Roger Vadim film—French-made; dubbed in English
WHERE THE SPIES ARE—MD—110m.—(PV;C)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad
WHEN THE BOYS MEET THE GIRLS—MU—110m.—(PV;MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set
YELLOW ROLLS-ROYCE, THE—122m.—(MC; PV)—Rex Harrison Shirley MacLaine, Ingrid Bergman, Omar Shariff—5246 (1-20-65)—Names should make this episodic offering a boxoffice natural—English-made
6517 **YOUNG CASSIDY**—D-110m.—(TC)—Rod Taylor, Flora Robson—5258 (3-3-65)—Fine drama for discriminating audiences—Made in England
6525 **ZEBRA IN THE KITCHEN**—CD-93m.—(MC)—Jay North, Martin Milner, Joyce Meadows—5262 (3-17-65)—Okay family picture especially for kid matinees

COMING

ALPHABET MURDERS, THE—Tony Randall, Anita Ekberg—English-made
AROUND THE WORLD UNDER THE SEA—(Panavision 65, MC)—Lloyd Bridges, Brian Kelly, Shirley Eaton

F

Face of Fu Manchu, The ..... A1 For.
Family Jewels, The ..... A1 Par.
Fanny Hill ..... For.
●Fantastic Voyage ..... Fox
Fascist, The ..... EMB.
Ferry Cross The Mercey ..... A1 UA
Fiendish Ghouls, The ..... For.
●Fighting Prince of Donegal, The. BV
Finger On the Trigger ..... AA
●Fine Madness, A ..... WB
●Flame and the Fire ..... Cont.
Flight Of The Phoenix, The .... Fox
Flower Drum Song-Re ..... A2 U
Fluffy ..... A1 U
●Fog ..... Col.
●Follow Me, Boys ..... BV
Fort Courageous ..... B Fox
●Fortune Cookie, The ..... UA
●Frankenstein Conquers The World A-I
Frankenstein Meets the Space Monsters ..... AA
●Frankie and Johnny ..... UA
Friends of the Family ..... A3 For.
●Frontier Hellcat ..... Col.
●Funny Thing Happened On The Way To The Forum, A ..... UA

G

Genghis Khan ..... A3 Col.
●Georgy Girl ..... Col.
Ghidrah, The Three-Headed Monster ..... A2 Cont.
●Ghost And Mr. Chicken, The ... U
●Ghost In the Glass Bikini A1
Girl Happy ..... B MGM
Girls On The Beach ..... B Par.
Girl ..... A1 EMB
●Glass Bottom Boat, The ..... MGM
Glory Guys, The ..... A2 UA
● Gnomobile, The ..... BV
Go-Go Big Beat ..... For.
Go Go Mania ..... A1 A-I
Great Race, The ..... A1 WB
Great Sioux Massacre, The ..... A2 Col.
Greatest Story Ever Told, The.... A1 UA
Greed In The Sun ..... A3 MGM
●Group, The ..... UA
Great Spy Mission, The (See Operation Crossbow) ..... MGM
Gunfighters, At Casa Grande .... A2 MGM
Gunmen Of The Rio Grande .. AA
●Gunpoint ..... A1 U

H

Hallelujah Trail, The ..... A1 UA
Hansel and Gretel ..... A1 For.
Harum Scarium ..... A2 MGM
Harlow ..... B Misc.
Harlow ..... A3 Par.
●Harper ..... WB
Harvey Middleman, Fireman .... A2 Col.
Having A Wild Weekend ..... A3 WB
●Hawaii ..... UA
Help! ..... A1 UA
Hercules Against the Moon Men ... For.
Hercules, Samson and Ulysses .. A1 MGM
Hercules vs The Giant Warriors For.
Heroes Of Telemark ..... A2 Col.
High Infidelity ..... C For.
High Wind in Jamaica, A ..... A2 Fox
Hill, The ..... A4 MGM
●Hold On! ..... MGM
Horrors Of Spider Island..... Misc.
Horrible Dr. Hichcock, The .... For.
●Hotel Paradiso ..... MGM
Hours Of Love, The ..... For.
How To Murder Your Wife .... A3 UA
●How To Steal A Million Dollars And Live Happily Ever After ... Fox
How To Stuff A Wild Bikini .... B A-I
Human Duplicators ..... AA
Hush, Hush, Sweet Charlotte ... A3 Fox
Hysteria ..... A3 MGM

I

●Idol, The ..... Par.
I Saw What You Did .....A3 U
I'll Take Sweden ..... B UA
Il Successo ..... A3 EMB
Image Of Love ..... C Misc.
Imitation Of Life-Re ..... A3 U
● Incident At Phantom Hill, The.. A1 U
In Harm's Way ..... B Par.
Inside Daisy Clover ..... WB
Italiano Brava Gente ..... A3 EMB
Ipcress File, The ..... A2 U
●Is Paris Burning? ..... Par.

J

Johnny Nobody ..... A2 For.
●Johnny Reno ..... Par.
●Johnny Tiger ..... U

Joy In The Morning	A3	MGM
•Judith		Par.
Juliet of the Spirits		For.
•Jungle Book, The		BV

K

•Khartoum		UA
•Kid Rodelo		Par.
King And Country		For.
Kimberley Jim	A2	Emb.
King Rat	A3	Col.
Kiss Me, Stupid	C	Misc.
Knack, The	A4	UA
Knockout		Misc.
Kwaidan		Cont.

L

La Boheme	A2	WB
•Lady L		MGM
Last Man On Earth, The	A2	AI
•Last of the Renegades		Col.
•Last of the Secret Agents, The		Par.
Laurel and Hardy's Laughing 20's	AI	MGM
•Leather Boys, The		AA
•Lemonade Joe		AA
•Let's Kill Uncle		U
•Lt. Robin Crusoe, U.S.N.		BV
•Life At The Top		For.
Life Upside Down		For.
•Liquidator, The	A3	MGM
Little Nuns, The	AI	Emb.
Little Ones, The	A2	Col.
•Little Prince And The Eight-Headed Dragon, The		Col.
Living It Up-Re	AI	Par.
•Lollipop Cover	A2	Cont.
Lord Jim	A2	Col.
•Lord Love A Duck		UA
Lost World Of Sinbad	B	A-I
Love And Kisses	A2	U
Love Goddesses	C	Cont.
Love Has Many Faces	B	Col.
Love In Four Dimensions	C	For.
Loved One, The	B	MGM

M

Mad Executioners, The	A2	Par.
•Mad Monster Party		EMB
•Madame X	A3	U
•Made In Paris	A3	MGM
•Mademoiselle		UA
Maedchen In Uniform	A2	For.
•Magic Weaver, The		AA
Magic World of Topo Gigio, The	AI	Col.
Major Dundee	A2	Col.
Male Hunt	B	For.
•Man Called Adam, A		Emb.
•Man Could Get Killed, A		U
Man From Button Willow, The	AI	Misc.
Man In The Dark	A3	U
Mara Of The Wilderness	AI	AA
Marriage-Italian Style	A*	Emb.
Marriage On The Rocks	B	WB
Married Woman, The	C	For.
Masquerade	A2	UA
•Maya		MGM
McHale's Navy Joins the Air Force	AI	U
Mickey One	A3	Col.
Mirage	A2	U
•Mister Buddwing		MGM
Mister Moses	A2	UA
•Modesty Blaise		Fox
Moment Of Truth, The	A4	For.
•Moment To Moment	A3	U
•Monkeys Go Home		BV
Monkey's Uncle, The	AI	BV
•Money Trap, The	B	MGM
Moriturl (The Saboteur)	A3	Fox
Mozambique		For.
Murieta	AI	WB
Mutiny In Outer Space		AA
My Baby Is Black		For.
My Blood Runs Cold	A2	WB
My Fair Lady	AI	WB
•My Last Duchess		Par.
•Mystery of Thug Island, The		Col.

N

Naked Brigade, The	A2	U
•Naked Prey, The	B	Par.
Nanny, The	A3	Fox
Nasty Rabbit, The		Misc.
•Nevada Smith		Par.
Never Too Late	A3	WB
New Angels, The	C	For.
•New World, A		UA
•Night of The Grizzly		Par.
•Night of The Tiger		Col.
Night Walker, The	A2	U
Nobdoy Waved Goodbye	A2	Misc.
None But The Brave	A2	WB
•Not For Honor and Glory		Col.

GLASS BOTTOM BOAT, THE—(PV, MC)—Doris Day, Rod Taylor
HOLD ON!—Herman's Hermits
HOTEL PARADISO—(PV; C)—Alec Guinness, Gina Lollobrigida
LIQUIDATOR, THE—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—English-made
LADY L—(PV;EC)—Sophia Loren, Paul Newman, David Niven
MADE IN PARIS—(PV; MC)—Ann-Margret, Louis Jourdan
MAYA—(PV; MC)—Clint Walker, Jay North
MISTER BUDDWING—James Garner, Jean Simmons, Suzanne Pleshette
MONEY TRAP, THE—(PV)—Glenn Ford, Elke Sommer
SINGING NUN, THE—Debbie Reynolds, Chad Everett, Ricardo Montalban, Greer Garson
SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
13—Deborah Kerr, David Niven, Flora Robson

PARAMOUNT DISTRIBUTED DURING THE PAST 12 MONTHS

6420 **AMOROUS ADVENTURES OF MOLL FLANDERS, THE**—C-126m.—(PV;TC)—Kim Novak, Richard Johnson, Angela Lansbury—5286 (5-26-65)—Naughty but nice funfest for adults—Made in England
6515 **BEACH BALL**—CMU—83m.—(TC)Edd Byrnes, The Supremes—5530 (10-6-65)—Okay entry for teen set
6414 **BLACK SPURS**—W-81m.—(TC; TS)—Rory Calhoun, Terry Moore, Linda Darnell, Scott Brady—5282 (5-12-65)—Satisfactory action for western fans with names to help
6508 **BOEING,BOEING**—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funmakers in furious frolic about sex
6407 **BOY TEN FEET TALL, A**—D-88m.—(CS; TC)—Edward G. Robinson, Constance Cummings, Fergus McClelland—5246 (1-20-65)—Interesting entry for young and old alike—Filmed abroad
R6505 **BREAKFAST AT TIFFANY'S**—C—115m.—(TC)—Audrey Hepburn, George Peppard—5322 (9-1-65)—Reissue of sophisticated entry is best for big city spots
6410 **CRACK IN THE WORLD**—MD-96m.—(TC)—Dana Andrews, Janette Scott—5254 (2-17-65)—Good science fiction entry
6415 **DR. TERROR'S HOUSE OF HORRORS**—D-98m.—(TC)—Peter Cushing, Christopher Lee—5275 (4-14-65)—Off-beat horror entry has interest—English-made.
6422 **FAMILY JEWELS, THE**—C-100m.—(TC)—Jerry Lewis, Donna Butterworth—5294 (6-23-65)—Typical Lewis zaniness strictly for his fans
6419 **GIRLS ON THE BEACH, THE**—MU-80m.—(TC)—Martin West, Noreen Corcorah, The Crickets, The Beach Boys, Lesley Gore—5282 (5-12-65)—Bikinis plus rock 'n' roll add up to teen fun
6423 **HARLOW**—D-125m.—(PV; TC)—Carroll Baker, Martin Belsam, Red Buttons—5297 (7-7-65)—Well-made, interesting biofilm about yesterday's love goddess
6418 **IN HARM'S WAY**—D-165m.—(PV)—John Wayne, Kirk Douglas, Patricia Neal—5269 (3-31-65)—Impressive entertainment should register well with general audiences
R6502 **LIVING IT UP**—CMU—95m.—(TC)—Dean Martin, Jerry Lewis, Janet Leigh—5322 (9-1-65)—High rating comedy reissue
6516 **MAD EXECUTIONERS, THE**—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English
R6501 **PARDNERS**—C—88m.—(TC)—Dean Martin, Jerry Lewis, Lori Nelson—5322 (9-1-65)—Amusing reissue of western spoof has names, laughs and music
R6408 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles, John Gavin, Janet Leigh—5247 (1-20-65)—Reissue is rare experience in horror—(Reissue)
6507 **RED LINE 7000**—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults
6510 **REVENGE OF THE GLADIATORS**—MD—100m.—(TC;TS)—Roger Browne—5326 (9-22-65)—Action entry okay for program—Filmed abroad; dubbed in English
R6506 **SABRINA**—CD—113m.—Humphrey Bogart, Audrey Hepburn, William Holden—5322 (9-1-65)—High rating reissue
6514 **SANDS OF THE KALAHARI**—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagrey in the struggle for survival—Made in Africa
6511 **SEVEN SLAVES AGAINST THE WORLD**—MD—96m.—(TS;TC)—Roger Browns—5331 (10-6-65)—Will please kids and action fans—Italian-made; dubbed in English
6503 **SITUATION HOPELESS—BUT NOT SERIOUS**—CD—97m.—Sir Alec Guinness, Michael Connors, Robert Redford—5330 (10-6-65)—Entertaining entry—Filmed abroad
6513 **SKULL, THE**—D—83m.—(TC; TS)—Peter Cushing, Christopher Lee, 5322 (9-1-65)—Interesting horror entry—Filmed abroad
6517 **SLENDER THREAD, THE**—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller
SLENDER THREAD, THE—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller
6421 **SONS OF KATIE ELDER, THE**—W-122m.—(PV; TC)—John Wayne, Dean Martin, Martha Hyer—5298 (7-7-65)—Very good big scale western
6509 **SPY WHO CAME IN FROM THE COLD, THE**—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad
6409 **SYLVIA**—D-115m.—Carroll Baker, George Maharis, Edmond O'Brien—5249 (2-3-65)—Interesting drama for adults
6512 **TOWN TAMER**—W-89m.—(TC; TS)—Dana Andrews, Terry Moore, Pat O'Brien—5302 (7-21-65)—Okay western
R6413 **WORLD OF SUZIE WONG, THE**—D-129m.—(TC)—William Holden, Nancy Kwan—5262 (3-17-65) High rating, colorful screen version of hit book and play—Reissue
6411 **YOUNG FURY**—W-80m.—(TS; TC)—Rory Calhoun, Virginia Mayo, John Agar—5249 (2-3-65)—Okay western for program

COMING

ALFIE—(TS; TC)—Michael Caine, Shelly Winters—English-made
APACHE UPRISING—(TS; TC)—Rory Calhoun, Corinne Calvert, Lon Chaney
ASSAULT ON A QUEEN—(TC)—Frank Sinatra, Virna Lisi, Tony Franciosa
ELDORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
IDOL, THE—Jennifer Jones, John Leyton—English-made
IS PARIS BURNING?—(PV)—Kirk Douglas, Leslie Caron
JOHNNY RENO—(TS; TC)—Dana Andrews, Jane Russell, Lyle Bettger
JUDITH—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins
KID RODELO—Don Murray, Janet Leigh, Broderick Crawford
LAST OF THE SECRET AGENTS, THE—(TC)—Marty Allen, Steve Rossi
MY LAST DUCHESS—(PU)—Tony Curtiss, Rosanna Schiffing
NAKED PREY, THE—(PV; TC)—Cornel Wilde
NEVADA SMITH—(PV; EC)—Steve McQueen, Karl Maiden
NIGHT OF THE GRIZZLY—(TC; TS)—Clint Walker, Martha Hyer
PARADISE, HAWAIIAN STYLE—(TC)—Elvis Presley
PROMISE HER ANYTHING—(TC)—Warren Beatty, Leslie Caron—English-made
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters.
SECONDS—Rock Hudson, Salome Jens
SWINGER, THE—(TC)—Tony Franciosa, Ann Margret
THIS PROPERTY IS CONDEMNED—(TS; TC)—Natalie Wood, Robert Redford
WACO—(TC)—Howard Keel, Jane Russell

20TH CENTURY-FOX DISTRIBUTED DURING THE PAST 12 MONTHS

566 **AGONY AND THE ECSTASY, THE**—D—140m.—(Todd-AO; DC)—Charlton Heston, Rex Harrison, Diane Cilento—5326 (9-22-65)—High rating roadshow drama about Michelangelo and his works
527 **CAVERN, THE**—D—83m.—John Saxon, Brian Aherne, Roseanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad
517 **CURSE OF THE FLY, THE**—(CS)—D—86m.—Brian Donlevy, Carole Gay—5322 (9-1-65)—Okay programmer—English-made
503 **DEAR BRIGITTE**—C-100m.—(CS; DC)—James Stewart, Billy Mumy, Brigitte Bardot—5250 (2-3-65)—Amusing comedy
518 **DEVILS OF DARKNESS**—D—88m.—(DC)—William Sylvester, Hubert Noel, Tracy Reed—5322 (9-1-65)—Interesting programmer on the supernatural—Filmed abroad
530 **DO NOT DISTURB**—C—102m.—(CS;DC)—Doris Day, Rod Taylor—5358 (12-29-65)—Cute comedy in Day manner
516 **FORT CAURAGEOUS**—W—72m.—Fred Beir, Donald Barry, Hanna Landy—5278 4-28-65—Okay programmer
FLIGHT OF THE PHOENIX, THE—D—148m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama
513 **HIGH WIND IN JAMAICA, A**—D-104m.—(CS;DC)—Anthony Quinn, Lila Kedrova, James Coburn—5286 (5-26-65)—Off-beat drama can go art or regular
504 **HUSH, HUSH, SWEET CHARLOTTE**—D-133m.—Bette Davis, Olivia de Havilland, Joseph Cotten, Agnes Moorehead—5247 (1-20-65)—Highly effective horror entry

520 **MORITURI (THE SABOTEUR)**—D—123m.—Marlon Brando, Yul Brynner, Janet Margolin—5302 (7-21-65)—Tense drama of adventure and intrigue on a doomed ship
526 **NANNY, THE**—D—93m.—Bette Davis, Wendy Craig, William Dix—5336 (10-20-65)—Absorbing psychological drama—English-made
OUR MAN FLINT—CMD—107m.—(CS:DC)—James Coburn, Lee J. Cobb, Gila Golan—5358 (12-29-65)—Entertaining spoof on secret agent routines
502 **PLEASURE SEEKERS, THE**—CD-107m.—(CS; DC)—Ann-Margret, Tony Francisca, Carol Lynley—5242 (12-30-64)—Entertaining entry
427 **RAIDERS FROM BENEATH THE SEA**—MD-73m.—Ken Scott, Merry Anders—5247 (1-20-65)—Fair programmer
529 **RETURN OF MR. MOTO, THE**—MD—71m.—Henry Silva, Suzanne Lloyd—5351 (12-1-65)—Fair lower half entry
523 **REWARD, THE**—D—92m.—(CS; DC)—Max Von Sydow, Yvette Mimeux, Efram Zimbalist, Jr.—5326 (9-22-65)—Effective drama
SABOTEUR, THE—See Morituri
555 **SOUND OF MUSIC, THE**—MU-174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
528 **SPACEFLIGHT IC-1**—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England
560 **THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES**—C-133m.—(Todd-AO-DC)—Stuart Whitman, Sarah Miles, Robert Morley—5289 (6-9-65)—Funny, colorful spectacle looks like solid popular entertainment.
514 **UP FROM THE BEACH**—D-99m.—(CS)—Cliff Robertson, Irina Demick, Marius Goring, Red Buttons—5289 (6-9-65)—Fairly interesting tale of people in war
515 **VON RYAN'S EXPRESS**—MD—117m.—(DC)—Frank Sinatra, Trevor Howard—5286 (5-26-65)—Good Action and suspense entry.
508 **WAR PARTY**—W-72m.—Michael T. Mikler, Davey Davison, Donald Barry—5262 (3-17-65)—Okay Programmer
521 **WILD ON THE BEACH**—CMU—77m.—Frankie Randall, Sherry Jackson—5323 (9-1-65)—Mild rock 'n' roll entry for program

COMING

BIBLE, THE—(C)—Peter O'Toole, Ava Gardner, John Huston
BLUE MAX, THE—(CS; DC)—George Peppard, James Mason, Ursula Andress
CONVICT STAGE—Harry Lautor, Donald Barry
EL GRECO—(C)—Mel Ferrer, Rosanna Schiaffino
FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien
HOW TO STEAL A MILLION DOLLARS AND LIVE HAPPILY EVER AFTER—(PV; DC)—Audrey Hepburn, Peter O'Toole, Charles Boyer
MODESTY BLAISE—Dirk Bogarde, Terence Stamp
ONE MILLION YEARS B. C.—John Richardson, Raquel Welch
OUTLAWS OF RED RIVER, THE—George Montgomery
SAND PEBBLES, THE—Steve McQueen, Candice Bergen, Richard Attenborough
STAGECOACH—(CS; DC)—Ann-Margret, Michael Connors, Red Buttons
WEEKEND AT DUNKIRK—(DC)—Jean-Paul Belmondo, Catherine Spaak

UNITED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **BILLIE**—CMU—87m.—(TC; TS)—Patty Duke, Warren Berlinger, Jim Backus—5323 (9-1-65)—Wholesome, heart-warming comedy for family trade—Chrislaw
6502 **FERRY CROSS THE MERSEY**—MU-86m.—Gerry and The Pacemakers—5250 (2-3-65)—Rock 'n' roll for teen-agers—English-made—(Brian Epstein)
6511 **GLORY GUYS, THE**—CD-112m.—(PV; DC)—Tom Tryon, Harve Presnell, Senta Berger—5302 (7-21-65)—Lively outdoor yarn about Indian fighters—Levy-Gardner-Laven
6501 **GREATEST STORY EVER TOLD, THE**—D-194m.—(CN; TC)—Max Von Sydow, Dorothy McGuire, Charlton Heston—5254 (2-17-65)—A production of note—Stevens
6512 **HALLELUJAH TRAIL, THE**—C-167m.—(Cinerama; TC—Burt Lancaster, Lee Remick—5294 (6-23-65)—The west at its wildest makes for an unusual comic entry—Mirisch
6513 **HELP!**—CMU—90m.—(EC)—The Beatles—5310 (8-18-65)—Beatlamania strikes again—Shenson—Filmed abroad
6503 **HOW TO MURDER YOUR WIFE**—C-118m.—(TC)—Jack Lemmon, Vira Lisi, Terry-Thomas—5247 (1-20-65)—Fun entry is good for many laughs but could use trimming—Axelrod
6509 **I'LL TAKE SWEDEN**—C-96m.—(TC)—Bob Hope, Tuesday Weld, Frankie Avalon—5290—(6-9-65)—Hope, bikinis, and rock 'n' roll provide summer-weight fun—Small
790 **KNACK, THE—AND HOW TO GET IT**—C-84m.—Rita Tushingham, Ray Brooks, Michael Crawford—5299 (7-7-65)—Wacky Comedy seems good bet for art and specialty spots—English-made—Lopert
6508 **MASQUERADE**—CAD-101m.—(EC)—Cliff Robertson, Jack Hawkins—5278 (4-28-65—Entertaining comedy adventure—Filmed abroad—Novus
6506 **MR. MOSES**—CD-113m.—(PV; TC)—Robert Mitchum, Carroll Baker—5275 (4-14-65)—Off-beat African adventure comedy is thoroughly entertaining—Ross-Talbot
6504 **RAGE TO LIVE, A**—D—101m.—(PV)—Suzanne Pleshette, Bradford Dillman, Ben Gazzara—5327 (9-22-65)—"Soap opera" type offering may be best for femmes—Mirisch
6515 **RETURN FROM THE ASHES**—D—105m.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-20-65)—Intriguing drama—Filmed abroad—Mirisch
6505 **SATAN BUG, THE**—MD-114m.—(PV; DC)—George Maharis, Richard Basehart, Anne Francis—5262 (3-17-65)—Suspenseful yarn loaded with action and thrills—Mirisch-Kappa
6601 **THOUSAND CLOWNS, A**—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of state play—Harrell
6517 **THUNDERBALL**—MD—131m.—(PV;TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman
6507 **TRAIN, THE**—D-133m.—Burt Lancaster, Paul Scofield, Jeanne Moreau—5259 (3-3-65)—High rating war-time adventure entry—Filmed in France
6603 **VIVA MARIA**—C—119m.—(PV;EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—5358 (12-29-65)—Cut satire features babes, bullets and bombs—English-titles
6510 **WHAT'S NEW PUSSYCAT?**—C-108m.—(TC)—Peter Sellers, Peter O'Toole, Romy Schneider—5294 (6-23-65)—Wacky comedy has angles to sell—Filmed abroad—Feldman

COMING

AMBUSH BAY—Hugh O'Brian, Mickey Rooney—Courageous
ANYONE FOR VENICE?—Rex Harrison, Maggie Smith, Capucine—Feldman
AFTER THE FOX—(C)—Peter Sellers, Victor Mature—Montoro
BOY, DID I GET THE WRONG NUMBER—(TC)—Bob Hope, Elke Sommer—Small
CAST A GIANT SHADOW—(PV; C)—Kirk Douglas, Santa Berger, Frank Sinatra—Mirisch
DON'T WORRY, WE'LL THINK OF A TITLE—Morey Amsterdam, Rose Marie—Schenck
DUEL AT DIABLO—(C)—James Garner, Sidney Poitier,Bibi Andersson
FRANKIE AND JOHNNY—(TC)—Elvis Presley—Admiral
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford
CHINESE ADVENTURES IN CHINA—(C)—Jean Paul Belmondo-Ursula Andress
FORTUNE COOKIE, THE—Jack Lemmon, Walter Matthau—Mirisch
GROUP, THE—(WS; C)—Candice Bergen, James Broderick—Feldman
HAWAII—(PV; C)—Julie Andrews, Max Von Sydon—Mirisch
LORD LOVE A DUCK—(C)—Roddy McDowall, Tuesday Weld—Charleston
KHARTOUM—(PV 70, TC)—Charlton Heston, Laurence Olivier
MADEMOISELLE—Jeanne Moreau Ettore Manni—Woodfall
NEW WORLD, A—Nino Castelnova, Christine De La Roche-Saltzman
RUSSIANS ARE COMING, THE—Alan Arkin, Jonathan Winters, Eva Marie Saint
SAILOR FROM GIBRALTOR—Jeanne Moreau, Ian Bannen—Woodfall
10:30 P.M. SUMMER—Melina Mercouri, Peter Finch
WHAT DID YOU DO IN THE WAR, DADDY? —(C)—James Coburn, Dick Shawn—Mirisch

UNIVERSAL DISTRIBUTED DURING THE PAST 12 MONTHS

6530 **ANDY**—D-86m.—Norman Alden—5250 (2-3-65)—Off-beat character study for art and specialty houses
6517 **ART OF LOVE, THE**—C-99m.—(TC)—James Garner, Elke Sommer, Dick Van Dyke—5283 (5-12-65)—Amusing comedy has names to help
6507 **BUS RILEY'S BACK IN TOWN**—D—93m.—(EC)—Ann-Margaret, Michael Parks—5263 (3-17-65)—Portrayal of boy maturing in fast company has James Dean touch
6528 **DARK INTRUDER**—MD-59m.—Leslie Nielsen, Gilbert Green, Judi Meredith—5306 (8-4-65)—Okay program filler
6512 **FLOWER DRUM SONG**—MU-131m.—(TC; PV)—Nancy Kwan, James Shigeta—5287 (5-26-65)—Reissue, is highly entertaining, pleasure-packed musical—Reissue
6513 **FLUFFY**—C-92m.—(C)—Tony Randall, Shirley Jones—5275 (4-14-65)—Cute comedy for youngsters and family audiences
IPCRESS FILE, THE—MD-108m.—(TS; TC)—Michael Caine, Nigel Green—5298 (7-7-65)—Good espionage entry—English-made
6524 **IMITATION OF LIFE**—D—124m.—(EC)—Lana Turner, John Gavin, Sandra Dee— 5287 (5-26-65)—Reissue is high rating drama—Reissue
6511 **I SAW WHAT YOU DID**—MD-82m.—Joan Crawford, John Ireland, Andi Garrett, Sharyl Locke—5283 (5-12-65)—Good suspense programmer
6522 **LOVE AND KISSES**—CMU—87m.—(TC)—Rick Nelson, Kristin Nelson, Jack Kelly—5310 (8-10-65)—Amusing entry with angles for teens
6527 **MAN IN THE DARK**—D-78m.—William Sylvester, Barbara Sheily—5250 (2-3-65)—Okay programmer—English-made
6506

O

● Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad		Par.
● Omicron		Cont.
Once A Thief	A3	MGM
● One Million Years B. C.		Fox
Operation C.I.A.	A2	AA
● Operation Paradise		Col.
Operation SNAFU	A3	AI
Operation Crossbow (The Great Spy Mission)	AI	MGM
● Oscar, The		EMB
Othello		WB
Our Man Flint		Fox
● Out of Sight		U
Outlaws Is Coming, The	AI	Col.
● Outlaws Of Red River, Tha		Fox

P

● Pad, The		U
● Paradise, Hawaiian Style		Par.
Pardners-Re	AI	Par.
● Paranoa		Emb.
Paris Secret		For.
Patch of Blue, A	A3	MGM
Pawnbroker, The	C	AA-Landau
Pinocchio In Outer Space	AI	U
● Place Called Glory, A		EMB
Planet of the Vampires, The	A2	AI
Playground, The		Misc.
Pleasure Seekers, The	B	Fox
● Professionals, The		Col.
● Promise Her Anything	A3	Par.
Psycho—Re.	B	Par.

Q

R

Racing Fever	B	AA
● Rage, The		Col.
Rage To Live, A	A3	UA
Raiders From Beneath The Sea	B	Fox
Railroad Man, The	A2	Cont.
Rapture	A3	For.
● Rare Breed, The	AI	U
Ravagers, The		For.
Repulsion	C	For.
Red Line 7000	B	Par.
Requiem For A Gun Fighter	AI	EMB
Return From The Ashes	A3	UA
Return of Mr. Moto	B	Fox
Revenge of The Gladiators, The	A2	Par.
Reward, The	A2	Fox
● Ride Beyond Vengence		Col.
Rope of Flesh		Misc.
Rotten to the Core	A3	For.
Rounders, The	A3	MGM
● Russians Are Coming, The		UA

S

Saboteur, The (see Morituri)		Fox
Sabrina-Re	B	Par.
● Sailor From Gibraltor		UA
Sampson vs The Giant King		For.
Sandokan, The Great	AI	MGM
● Sand Pebbles, The		Fox
Sandpiper, The	B	MGM
Sands of The Kalahari	A3	Par.
Satan Bug, The	A2	UA
Scarlet Letter, The		Misc.
Seaside Swingers	AI	Emb.
2nd Best Secret Agent In The Whole Wide World		EMB
● Seconds		Par.
● Secret Agent Fireball		AI
Secret Of Blood Island	A2	U
Secret Of Magic Island	AI	Emb.
Secret Of My Success, The	A2	MGM
Sergeant Deadhead	A3	AI
Seven Slaves Against The World	A2	Par.
Seven Women	B	MGM
Sex And The Single Girl	B	WB
She	A2	MGM
Shenandoah	AI	U
Shepherd Girl, The		For.
Ship Of Fools	A3	Col.
● Silencers, The		Col.
● Singing Nun, The		MGM
Situation Hopeless But Not Serious	A2	Par.
Ski Party	A2	AI
Skull, The	A2	Par.
Sleeping Beauty, The	AI	For.
Slender Thread, The	A2	Par.
Snow White	AI	For.
● Son Of A Gunfighter	AI	MGM
Sons Of Katie Elder, The	AI	Par.
Sound Of Music, The	AI	Fox
● Southwest To Sonora		U
Space Flight IC-1	B	Fox
● Spy In Your Eye		AI
Spy Who Came In From The Cold, The	A3	Par.
● Stagecoach		Fox

Swedish Wedding Night	C	For.
●Swinger, The		Par.
Swinger's Paradise	A1	A1
Sword of All Baba, The	A1	U
Sylvia	B	Par.
Symphony For A Massacre	A3	For.
Synanon	A3	Col.

T

Taboos of the World	A4	A1
Tatty And The Jungle Hunter	A1	UA
Ten Little Indians		For.
●10:30 P.M. SUMMER		UA
Tenth Victim, The	B	Emb.
●Teror In The City	A3	AA
That Darn Cat	A1	BV
That Funny Feeling	A2	U
● That Man In Istanbul	A3	Col.
These Are The Damned	A3	Col.
● Three On A Couch		Col.
Third Day, The	A3	WB
● 13		MGM
● This Property Is Condemned		Par.
Those Magnificent Men In Their Flying Machines	A1	Fox
Thousand Clowns, A	A3	UA
Thunderball	A3	UA
Tickle Me	A2	AA
Time Of Indifference		Cont.
Tomb Of Ligeia	A2	A-I
Town Tamer	A2	Par.
●Torn Curtain		U
●Tramplers, The		Emb.
Train, The	A1	UA
Treasure Of Silver Lake	A1	Col.
● Trouble With Angels, The		Col.
Truth About Spring, The	A1	U
Two On a Guillotine	A3	WB

U

● Ugly Dachshund, The		BV Landau
Underworld Informers	A2	Cont.
Unearthly Stranger	A1	A-I
Up From The Beach	A1	Fox

V

Very Special Favor, A	A3	U
Vice And Virtue	B	MGM
Village Of The Giants	B	Emb.
Violent And The Damned, The		For.
Viva Maria	B	UA
Von Ryan's Express	A1	Fox

W

●Waco		Par.
● Walk, Don't Run		Col.
●Walk In The Shadow		Cont.
War Lord, The	A3	U
War Gods Of The Deep		A-I
War of the Zombies		A1
War Party	A1	Fox
●Weekend At Dunkirk		Fox
●What Did You Do In The War, Daddy		UA
What's New, Pussycat	B	UA
When The Boys Meet The Girls	A3	MGM
Where The Spies Are	A3	MGM
White Voices	C	For.
● Who's Afraid Of Virginia Woolf?		WB
Who Killed Teddy Bear?	B	Misc.
Wild On The Beach	A2	Fox
Wild Seed	A3	U
●Wild, Wild Winter		U
Willy McBean and His Magic Machine	A1	Misc.
Winter A-Go-Go	A2	Col.
Woman Who Wouldn't Die, The	A3	WB
World of Abbott & Costello, The	A1	U
World of Suzie Wong, The—RE.	B	Par.
World Without Sun	A1	Col.
●World's Greatest Swindles		Cont.
●Wrong Box, The		Col.

Y

Yellow Rolls, Royce, The	A4	MGM
You Must Be Joking	A2	Col.
Young Cassidy	A3	MGM
Young Dillinger	B	AA
Young Fury	A2	Par.

Z

Zebra In The Kitchen	A1	MGM

6518 MC HALE'S NAVY JOINS THE AIR FORCE—C-90m.—(TC)—Joe Flynn, Tim Conway—5290 (6-9-65)—Cute sequel to initial release and regular tv show

6514 MIRAGE—D-109m.—Gregory Peck, Diane Baker—5287 (5-26 65)—Very good suspense thriller

6516 NAKED BRIGADE, THE—MD-99m.—Shirley Eaton, Ken Scott—5278 (4-28-65)—Ftlr programmer—Filmed in Greece; partially titled

6503 NIGHT WALKER, THE—D-86m.—Barbara Stanwyck, Robert Taylor, Hayden Rorke—5242 (12-30-64)—Horror entry has angles

6528 PINOCCHIO IN OUTER SPACE—CAR—71m.—(C)—Animated cartoon feature—5337 (10-20-65)—Well-made cartoon fun entry for Xmas release

6515 SECRET OF BLOOD ISLAND, THE—MD-84m.—Barbara Shelley, Jack Hadley—5279 (4-28-65)—Unpleasant programmer—English-made

6521 SHENANDOAH—D-105m.—(TC)—James Stewart, Doug McClure, Rosemary Forsyth—5279 (4-28-65)—Fine drama heightened by impressive Stewart performance

6509 SWORD OF ALI BABA—MD-81m.—(C)—Peter Mann, Jocelyn Lane—5270 (3-31-65)—Okay programmer

6523 THAT FUNNY FEELING—C-93m.—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor—5306 (8-4-65)—Okay western

6508 TRUTH ABOUT SPRING, THE—CD-102m.—(TC)—Hayley Mills, John Mills, James MacArthur—5270 (3-31-65)—Fairly entertaining entry—Filmed abroad

6520 VERY SPECIAL FAVOR, A—C-104m.—(TC)—Rock Hudson, Leslie Caron, Charles Boyer—5298 (7-7-65)—A very funny comedy

6526 WAR LORD, THE—MD—123m.—(PV;TC)—Charlton Heston, Rosemary Forsyth, Richard Boone—5331 (10-6-65)—Charlton Heston rides, fights and loves again

6519 WILD SEED—D-99m.—Michael Parks, Celia Kaye, Eve Novak—5263 (3-17-65)—Effective program entry

6510 WORLD OF ABBOTT AND COSTELLO, THE—COMP.-75m.—Bud Abbott, Lou Costello—5275 (4-14-65)—Compilation offers the best of the team's films.

COMING

AGENT FOR H.A.R.M.—Mark Richman, Barbara Bochet
AND NOW MIGUEL—(TC)—Pat Cardi, Michael Ansara
ARABESQUE—(TC; PV)—Gregory Peck, Sophia Loren
BEAU GESTE—(TC;TS)—Telly Savalas, Doug McClure, Leslie Nielsen
BLINDFOLD—(TC; PV)—Rock Hudson, Claudia Cardinale
BOY CRIED MURDER—(C)—Pail Brown
GHOST AND MR. CHICKEN, THE—(TC)—Don Knotts, Joan Staley, Dick Sargent
GUNPOINT—(TC)—Audie Murphy, Joan Staley
INCIDENT AT PHANTOM HILL, THE—(TC; TS)—Robert Fuller, Jocelyn Lane
JOHNNY TIGER—(C)—Robert Taylor, Geraldine Brooks
LET'S KILL UNCLE—(TC)—Nigel Green, Mary Badham
MADAME X—(TC)—Lana Turner, John Forsythe, Ricardo Montalban
MAN COULD GET KILLED, A—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee
MOMENT TO MOMENT—(TC)—Jean Seberg, Honor Blackman
OUT OF SIGHT—(TC)—Jonathan Daly, Karen Jensen
PAD, THE—(TS; TC)—Brian Bedford, Julie Sommars
RARE BREED, THE—(PV; TC)—James Stewart, Maureen O'Hara
SOUTHWEST TO SONORA—(TS, TC)—Marlon Brando, John Saxon
TORN CURTAIN—(TC)—Paul Newman, Julie Andrews
WILD, WILD WINTER—(TC)—Gary Clarke, Chris Noel

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

BATTLE OF THE BULGE—D—162m.—(PV;TC) (Presented in Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles

45B BATTLE OF THE VILLA FIORITA, THE—D—111m.—(PV; TC)—Maureen O'Hara, Rossano Brazzi, Richard Todd—5287 (5-26-65)—Uneven romantic tale aimed at gals

460 BRAINSTORM—D-114m.—(PV)—Jeff Hunter, Anne Francis, Dana Andrews—5283 (5-12-65)—Psychological drama holds interest

553 GREAT RACE, THE—C—150m.—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood—5298 (7-7-65)—Comedy blockbuster is headed for the top

462 HAVING A WILD WEEKEND—C-91m.—Dave Clark Five—5302 (7-21-65)—Sell the Dave Clark Five—English-made

INSIDE DAISY CLOVER—D—128m.—(PV;TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment

578 LA BOHEME—OPERA—108m.—(TC)La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fans and culture lovers—Filmed in Italy

552 MARRIAGE ON THE ROCKS—C—109m.—(PV; TC)—Frank Sinatra, Deborah Kerr, Dean Martin—5327 (9-22-65)—Entertaining spoof on marital impasse has names

479 MY FAIR LADY—MU-170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top

457 NONE BUT THE BRAVE—D-108m.—(PV; TC)—Frank Sinatra, Clint Walker, Tommy Sands—5255 (2-17-65)—Gory effort gives two-sided view of war on small scale

459 MY BLOOD RUNS COLD—MD—104m.—(PV)—Troy Donahue, Joey Heatherton—5270 (3-31-65)—Mild horror meller with names to lure youngsters

554 NEVER TOO LATE—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5334 (11-3-65)—Amusing filmization

551 MURIETA—W—106m.—(EC)—Jeffrey Hunter, Arthur Kennedy, Diana Lorys—5323 (9-1-65)—Okay adventurous hijinks in early California—Made in Spain

454 SEX AND THE SINGLE GIRL—C-114m.—(TC)—Tony Curtis, Natalie Wood, Henry Fonda—5242 (12-30-64)—Frenzied farce with leers and laughs

463 THIRD DAY, THE—D-119m.—(PV; TC)—George Peppard, Elizabeth Ashley—5299 (7-7-65)—Interesting drama

456 TWO ON A GUILLOTINE—MD-107m.—(PV)—Connie Stevens, Dean Jones, Cesar Romero—5247 (1-20-65)—Fast moving chiller

461 WOMAN WHO WOULDN'T DIE, THE—MD-84m.—Garry Merrill, Jane Merrow, Georgiana Cookson—5283 (5-12-65)—Okay murder meller for the programs—English-made

COMING

BIG HAND FOR THE LITTLE LADY, A—(TC)—Henry Fonda, Joanne Woodward, Paul Ford
FINE MADNESS, A—Sean Connery, Joanne Woodward
HARPER—(PV; TC)—Paul Newman, Lauren Becall, Shelley Winters
WHO'S AFRAID OF VIRGINIA WOOLF?—Elizabeth Taylor, Richard Burton

MISCELLANEOUS

ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures

BUS, THE—DOC—62m.—Produced and photographed by Haskell Wexler—5290 (6-9-65)—Tale of a group with a cause for selective audiences—Edward Harrison

ELEANOR ROOSEVELT STORY, THE—DOC.—90m.—Produced by Sidney Glazier—5290 (6-9-65)—Fine documentary—Sidney Glazier Prod.

HARLOW—D-109m.—(Electronovision)—Carol Lynley, Efrem Zimbalist, Jr.—5287 (5-26-65)—Reputed biography of former film star is mildly entertaining—Magna

HORRORS OF SPIDER ISLAND—MD—75m.—Alex D'Arcy, Barbara Valentine—5337 (10-20-65) Fair horror programmer—Pacemaker

IMAGE OF LOVE—DOC-90m. (EC)—Written, directed and produced by Lou Stoumen—5299 (7-7-65)—Fairly interesting documentary on love through the ages—Green Releasing Org.

KISS ME, STUPID—C-126m.—(PV)—Dean Martin, Kim Novak, Ray Walsten—5242 (12-30-64)—Sex laden fest may raise a few brows—Lopert

KNOCKOUT—DOC—42m.—Produced by William Clayton—5346 (11-17-65)—Good featurette for sports fans—Trans-Lux

MAN FROM BUTTON WILLOW, THE—CAR-84m.—(C)—Presented by Dale Robertson—5251 (2-3-65)—Enjoyable western cartoon for family and youngsters—United Screen Arts

NASTY RABBIT, THE—C-85m.—(TS; TC)—Mischa Terr, Arch Hall, Jr.,—5243 (12-30-64)—Childish entertainment—Fairway International

NOBODY WAVED GOODBYE—D—80m.—Peter Kastner, Julie Biggs—5323 (9-1-65)—Earnest but amateurish drama of teen rebellion—Canadian-made; Cinema V

PLAYGROUND, THE—D—95m.—Rees Vaughn, Inger Stratton—5346 (11-19-65)—Off-beat experimental drama for arty set—Jerand

ROPE OF FLESH—MD—91m.—Hal Hopper, Antoinette Cristiani, John Furlong—5331 (10-6-65)—"Tobacco Road" type of adult film is best for exploitation spots—Delta

SCARLET LETTER, THE—D-72m.—Colleen Moore, Hardie Albright—5290 (6-9-65)—Reissue of Hawthorne classic has novel curio value—Signature Films

WHO KILLED TEDDY BEAR?—D—90m.—Sal Mineo, Juliet Prowse, Jan Murray—5338 (10-20-65)—Offbeat treatment of sex psychopath's world will revulse many—Magna

WILLY MC BEAN AND HIS MAGIC MACHINE—NOV—94m.—(EC)—Written, produced and directed by Arthur Rankin, Jr.—5324 (9-1-65)—Entertaining puppet entry for the younger set—Magna

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ALPHAVILLE—MD—100m.—Eddie Constantina, Anna Karina—5347 (11-17-65)—Way-out import for way-out art fans—French made; English titles—Pathe Contemporary

AND SO TO BED—D-112m.—Hildegard Knaf, Thomas Fritsch—5306 (8-4-65)—Cute import on long side for adults only—German-made; English dialogue-Medallion

AWFUL DR. ORLOF, THE—MD-90m.—Howard Vernon, Diano Larys—5291 (6-9-65)—Program horror meller—Foreign-made; dubbed in English—Sigma III

BAMBOLE—C-111m.—Virna Lisi, Monica Vitti, Gina Lollobrigida—5303 (7-21-65)—Fairly amusing import—Italian-made; English titles; Royal Films Int.

BEFORE THE REVOLUTION—D-112m.—Adriana Asti, Francesco Barilli—5306 (8-4-65)—Interesting adult import—Italian-made; English titles—New Yorker Films

BREMEN TOWN MUSICIANS, THE—FAN—66m.—(C)—Narrated by Paul Tripp—5347 (11-17-65)—Cute kiddie entry—Filmed abroad; dubbed in English—Childhood

CARESSED—D—81m.—Robert Howay, Angela Gann—5327 (9-22-65)—Well-made, unusual offering with special slant towards young adults—Filmed in Canada—Branner

CARRY ON CLEO—C—92m.—(C)—Amanda Barrie, Sidney James—5347 (11-17-65)—Cute comady is natural for series fans—English-Made

COAST OF SKELLETONS—MD—90m.—(C)—Richard Todd, Dal Robertson, Elga Andersen—5347 (11-17-65)—Good programmar—Filmed abroad—Seven Arts

CRAZY PARADISE—C—95m.—(EC)—Dirch Passer, Bodil Steen—5324 (9-1-65)—Generally amusing import for art set—Danish-made; English titles—Sherpix

EVA—D-115m.—Jeanne Moreau, Stanley Baker, Vira Lisi—5295 (6-23-65)—Fairly interesting entry—Filmed abroad—Times

EVENING WITH THE ROYAL BALLET, AN—BAL—93m.—(TC)—Margot Fontayn, Rudolph Nureyev—5354 (12-15-65)—Four ballet selections for selected audiences—Filmed in Britain—Sigma III

EYES OF THE NEEDLE, THE—CD-97m.—Vittorio Gassman, Annetta Storyberg—5307 (8-4-65)—Sex farce may interest art house crowd—Italian-made; English titles—Eldorado

FACE OF FU MANCHU, THE—MD—96m.—(TS;TC)—Christopher Lee, Nigel Green—5331 (10-6-65)—Sax Rohmar's oriental menace in action again—English-made—Seven Arts

FANNY HILL—C-104m.—Miriam Hopkins, Letitia Roman—5279—(4-28-65)—Farcial treatment of innocence untouched by life in a brothel—German-made; dubbed in English—Famous Players

FIENDISH GHOULS, THE—MD—74m.—Peter Cushing—5338 (10-20-65)—Okay programmer for exploitation spots—English-made—Pacemaker

FRIEND OF THE MAMILY—CD—95m.—(CS)—Jean Marais, Danielle Darrieux—Import devotees should find this interesting—French-made; English titles—International Classics

GO-GO BIG BEAT—MU-82m.—(EC)—Millie Small, The Animals, Lulu and The Luvvers—5295 (6-23-65)—Musical mish-mash for the teen set—English-made—Eldorado

HANSEL AND GRETEL—FAN—52m.—(C)—Narrated by Paul Tripp—5355 (12-15-65)—Famous fairy tale makes up well for children; Filmed abroad; dubbed in English—Childhood

HERCULES AGAINST THE MOON MEN—MD—90m.—(WS; C)—Alan Steel—5338 (10-20-65)—Okay entertainment for the program—Italian-made; dubbed in English—Governor

HERCULES VIS THE GIANT WARRIORS—MD-94m.—(CS;EC)—Don Vadis—5291 (6-9-65)—Good action for undiscriminating adults and taens—Italian-made; dubbed in English—John Alexander

HIGH INFIDELITY—CD-130m.—Ugo Tognazzi, Fulvia Franco, Nino Manfredi—5303 (7-21-65)—Entertaining import flavored with sex—Foreign-made; English titles—Magna

HORRIBLE DR. HICHCOCK, THE—MD-76m.—(TC)—Barbara Steele, Robert Flemyng—5291 (6-9-65)—Program horror meller—English-made—Sigma III

HOURS OF LOVE, THE—D—89m.—(CS)—Ugo Tognazzi, Emmanualo Riva—5338 (10-20-65) Fairly interesting import for art spots—Filmed abroad—English titles—Cinema V

JOHNNY NOBODY—D—88m.—Nigel Patrick, Yvonne Mitchell, Aldo Ray—5355 (12-15-65)—Suspenseful, well-made import—Filmed in Ireland—Medallion

JULIET OF THE SPIRITS—D—148m.—(TC)—Giulietta Masina, Mario Pisu, Sandra Milo—5347 (11-17-65)—Impressive import—Italian-made; English titles—Rizzoli

KING AND COUNTRY—D—90m.—Dirk Bogarde, Tom Courteney—5329 (10-6-65)—Stark drama has limited appeal—English—Landau

LIFE AT THE TOP—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At The Top"—English-made; Royal Films Int.

LIFE UPSIDE DOWN—D—93m.—Charles Dennar, Anna Gaylor—5339 (10-20-65)— Drama dealing with mental daterioration holds interest—French-made; English titles-Landau

LOVE IN FOUR DIMENSIONS—CD—108m.—Carlo Giuffre, Syola Koscina, Elena Martini—5339 (10-20-65)—Entertaining import compilation—Italian-made; English titles—Eldorado

MAEDCHEN IN UNIFORM—D-91m.—Lilli Palmer, Romy Schnaider—5303 (7-21-65)—A look at a German boarding school for girls holds interest—German-made; English titles—Seven Arts

MALE HUNT—C-92m.—Jean-Paul Belmondo, Catherine Denauve—5291 (6-9-65)—Amusing import for art, specialty spots—French-made; English titles—Pathe Contemporary

MARRIED WOMAN, THE—D—94m.—Macha Meril, Barnard Noel—5328 (9-22-65)—Far out tale of a woman trying to make up har mind—French-made; English titles—Royal Films Int.

MOMENT OF TRUTH, THE—D—110m.—(TS; TC)—Miguel Mateo Miguaiin, Linda Christian—5310 (8-18-65)—Interesting tale of the making of a bull fighter—Filmed abroad; English titlas—Rizzoli

MY BABY IS BLACK—D-80m.—Gordon Heath, Francoise Giret—5279 (4-28-65)—Tender misceginetion romance—French-made; dubbed in English—American Dist.

NEW ANGELS, THE—DOC D-94m.—Youth of Italy—5295 (6-23-65)—Interesting entry for art spots—Italian-made; English titles—Promenade

PARIS SECRET—DOC—84m.—(EC)—Produced by Arthur Cohn and Pierre Roustang—5328 (9-22-65)—Intriguing documentary—French-made; English narration—Cinema V

RAPTURE—D—104m.—(CS)—Melvyn Douglas, Dean Stockwell, Patricia Gozzi—5310 (8-18-65)—Off-beat drama should hold interest in art spots—Filmed abroad—Infarnational Classics

REPULSION—D—105m.—Catharina Deneuve, John Fraser—5332 (10-6-65)—Shocking fare with limited appeal—English-made—Royal Films Int.

ROTTEN TO THE CORE—C-90m.—Anton Rodgars, Charlotte Rampling—5303 (7-21-65)—Amusing import—Cinema V—English-made

SAMSON VS THE GIANT KING—MD-91m.—(CS; EC)—Kirk Morris—5291 (6-9-65)—More unintentional chuckles than thrills—Italian-made; dubbed in English—John Alexander

SHEPHERD GIRL, THE—MUD—105m.—(EC; Shawscope)—Julie Yeh Feng—5355 (12-15-65)—Import has limited appeal—Made in China; English titles—Frank Lee Int. Films

SLEEPING BEAUTY—FAN—70m.—(C)—Narratad by Paul Tripp—5339 (10-20-65)—Okay for kiddie trade—Made abroad; dubbed in English—Childhood

SNOW WHITE—FAN.—74m.—(C)—Narrated by Paul Tripp—5340 (10-20-65)—Children should appreciate fairy tale—Made abroad; dubbed in English—Childhood

SWEDISH WEDDING NIGHT—D—96m.—Jarle Kulle, Christina Schollin—5355 (12-15-65)—For adults in art spots—Swedish-made; English titles—Royal Films Int.

SYMPHONY FOR A MASSACRE—D-115m.—Michael Auclair, Clauda Dauphin—5295 (6-23-65)—Good import for art spots—Foreign-made—English titles—Seven Arts

VIOLENT AND THE DAMMED, THE—MD—62m.—Credits not available—5328 (9-22-65)—Gruesome footage poorly assembled on Panamenian prison break—Made in Panama; dubbed in English—ADP Int.

WHITE VOICES—C-93m.—(TC)—Paolo Ferrari—5295—(6-23-65)—Off-beat subject should prove effective in art spots—Italian-made; English titles—Rizzoli

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5501 (Jan.) Gadmouse The Apprentice Good Fairy
5502 (Feb.) The Sky's The Limit
5503 (Mar.) Freight Fright
5504 (Apr.) Don't Spill The Beans
5505 (May) Weather Magic
5506 (June) Darn Barn
5507 (July) Dress Reversal
5508 (Aug.) Robots In Toyland
5509 (Sept.) Git That Guitar
5510 (Oct.) The Third Musketeer
5511 (Nov.) Twinkle Twinkle, Little Telestar
5512 (Dec.) The Toothless Beaver

United Artists

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6552 (Feb.) Pink Pajamas
6553 (Mar.) We Give Pink Stamps
6554 Dial 'P' for Pink
6555 Sink Pink
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4671 On The Tee
4672 Pitching Wedge
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4675 Jalopy Jockeys
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4611 Rough Riding Hood (WW)
4612 Foot Brawl
4613 Lonesome Ranger (WW)
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4616 South Pole Pals
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4707 (Dec. Highway Runnery
4708 (Dec.) Chaser on the Rocks
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4710 (Jan.) Shot and Bothered
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4302 (Nov.) Wideo Wabbit
4303 (Dec.) Snow Business

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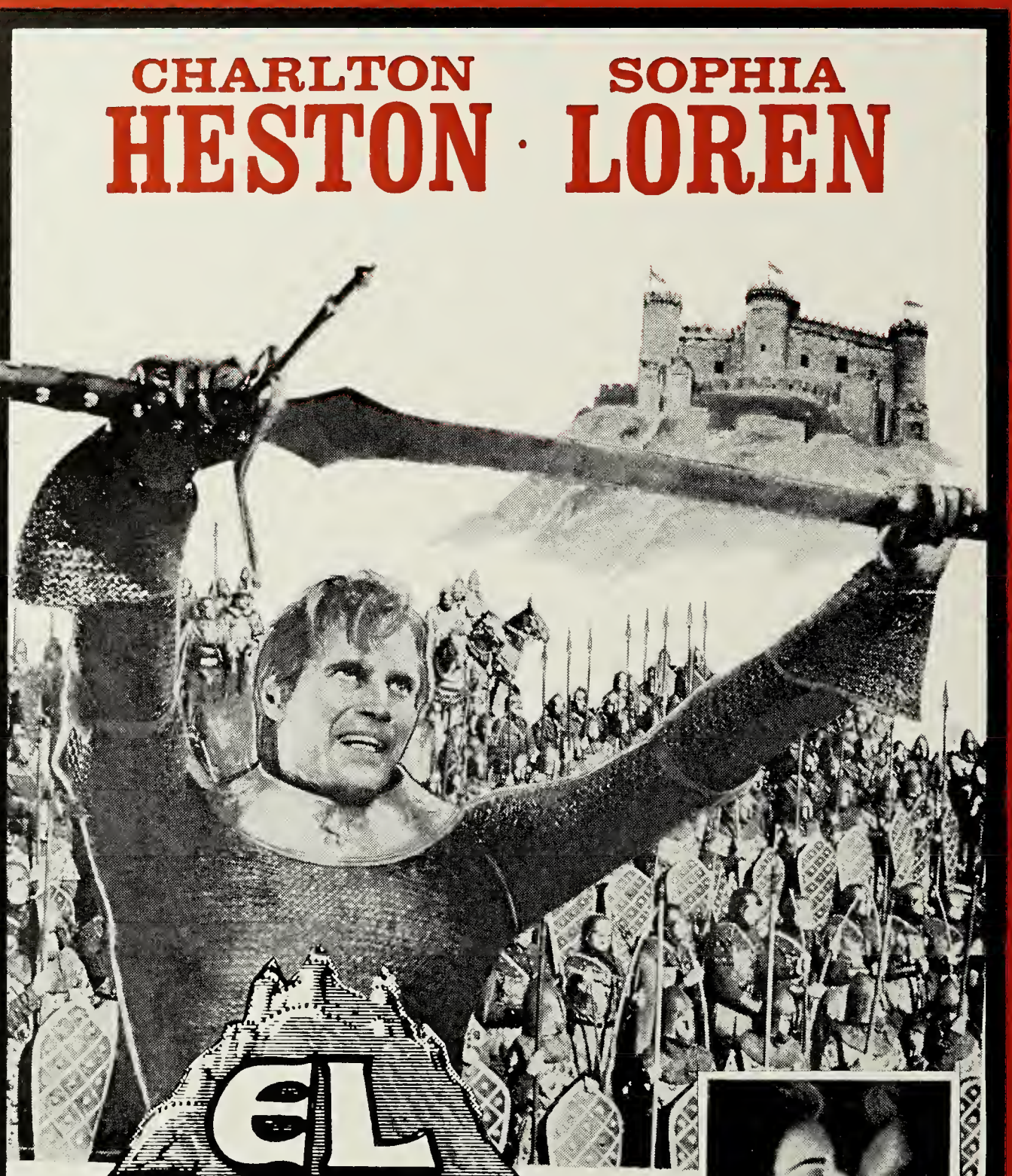
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EXHIBITOR

JANUARY 19, 1966

Volume 74 Number 24

IN TWO SECTIONS • THIS IS SECTION ONE



Film Industry's Financial Picture

(See page 5)

Fine, Corwin Set To Lead New NATO

(See page 6)

Marvin Goldman, K & B Theatres, Washington, D.C. has been named IFIDA's "Exhibitor of the Year" and will be honored at the organization's International Film Awards Dinner on Jan. 21 at the Americana Hotel, New York.

NO EASY JOBS FOR NATO . . . *see editorial—page 3*

Stanley Kubrick has begun production for Metro-Goldwyn-Mayer in CINERAMA® *and Technicolor® of*

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NO EASY JOBS FOR NATO

National Association of Theatre Owners is a reality, and from the available evidence, we would say that NATO leaders are thinking along the right lines. Jack Armstrong, former president of National Allied and a vital cog in NATO's machinery, got down to specifics in an analysis of the problems facing exhibition's united front.

His rundown of evils plaguing the industry could well be used as a NATO blueprint for action. Here is his list:

1. Blind bidding.

2. Forced bidding.

3. Restrictive and capricious sales policies which deny quality product to all but a handful of theatres.

4. Inflexible terms which doom the small town and subrun situations to unprofitable operation.

5. Seasonal release patterns of glut and famine which leave most movie screens barren of saleable merchandise for months at a time.

6. . . . and finally—the problem of insufficient quality box-office attractions to meet the expanding and discriminating tastes of an affluent society.

Most exhibitors would agree that progress towards solving any or all of these problems would make for an infinitely better motion picture industry. NATO faces a mighty challenge, and the most difficult part of that challenge will be removing the effort to solve these problems from the realm of talk to the realm of action.

Every exhibitor and every distributor knows that these abuses exist and that they are unfair, and yet the industry has been stalled dead center in its efforts to deal with them. As Armstrong declared, the greatest pitfall facing the new NATO is unconcern and inaction by its members.

NATO has set itself no easy tasks. High on the list of priorities for Marshall Fine, Sherrill Corwin, and NATO executives will be meetings with distributor leaders at which mutual problems will be discussed. NATO has indicated that it realizes such meetings are not a one-way street. Exhibition is guilty of practices that are unfair and unbusinesslike, just as distribution. The open airing of these gripes and problems may well be the first giant step towards their solution.

In any event, the move now will be to set remedial programs into motion; to act in areas where there has been more than enough talk through the years. The hopes and the good wishes of every theatreman ride with NATO as it makes its debut on the industry scene. However, hopes and good wishes are not enough. NATO also needs the sweat, money, and active support of every theatreman if it is to make any impact in the troubled industry arena.

LIFE IS TOO SHORT

The passage of time is the surest way to solve problems. If we all lived forever, there would be no need to struggle to remove unfair and unbusinesslike practices. We could simply wait until our industry fumbled its hesitant way to the right answer.

One of the most unbusinesslike methods of the present competitive bidding fiasco in the motion picture industry is the nailing down of specific dates by the distributor when bids for pictures are solicited. In many cases, exhibitors who desperately need all the product they can get were effectively barred from making a bid since the date specified might have been in conflict with a film already booked. As a result of this shortsighted attitude, both exhibitors and distributors face a loss of revenue.

In some measure, we have fumbled our way out of this senseless bind. More and more, bid requests indicate a certain flexibility in dating, thereby giving all exhibitors a better opportunity to make a pitch for the film in question. This is a positive step even though it is administered in some measure for the benefit of certain favored customers and not for the industry as a whole.

One of the chief exhibitor complaints prior to the industry consent decree was the gobbling up of all available product by certain exhibitors, thereby preventing competitors from getting product. There is on record instances where pictures were kept from following runs for as long as nine months because a large circuit situation that played earlier refused to date the film. Fortunately, the matter came before an impartial arbitration body, and the subsequent run house did not have to play the picture after the long delay in availability.

Since then, common sense has prevailed, allowing following exhibitors to play a picture from 14 to 30 days after availability without regard to what the earlier run theatre does or does not do.

We could use a large dose of the same common sense to handle other abuses in competitive bidding. It makes little or no sense, for instance, to force competing theatres to rebid a particular film as many as four times before a distributor comes up with a reason to do what he wanted to do in the first place. This is like tossing a coin in the hope that "heads" will come up and ignoring all the "tails."

It makes no sense for distributors to continue to sell first-run to smaller theatres without matinee showings or operating on six-day weeks. The desperate nature of the business forces some of these theatres to offer more for a film than they can possibly gross. The practice, while providing a short-range profit, must in the end turn out to be self-destructive.

We have seen many instances where distributors, using their best business judgment, have awarded pictures to theatres that put up no front money rather than to a house of lesser potential that offered a huge guarantee. The courts have recognized distribution's right to make such decisions. Such moves should be general practice rather than reserved for privileged customers.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A seven and a half pound daughter was born to the **Jack Lemmons** at the Cedars of Lebanon Hospital, Los Angeles. Mrs. Lemmon is actress **Felicia Farr**.

Gold Bands

Arlene Sacks, Riverdale and Mahopac, N. Y., and **Robert A. Seidenberg**, Bronx, were married at the Essex House, New York. Seidenberg is a member of the United Artists legal department.

Obituaries

Leon Britton, Far East supervisor for Seven Arts Productions International, died in Tokyo. Prior to his Seven Arts association, he was Far East general manager for United Artists Television.

Jay Kattelman, 50, died in Philadelphia. He was father-in-law of **Irving Loomis**, Embassy branch manager in Philadelphia.

Nat Margulies, 67, father of Warner Brothers' producer **Stan Margulies**, died in New York.

Louis (Whitey) Molitch, 60, president, Clark Transfer, Inc., Philadelphia, died in University Hospital. He purchased the company last October from the estate of the late **James P. Clark**, with whom he had been associated since 1927. He was a member of Variety Club Tent 13 and Motion Picture Associates of Philadelphia. He is survived by his wife, two sons, a daughter, three sisters, a brother, and four grandchildren.

Valentina Moreno, 50, wife of Mexican film star **Cantinflas**, died in Scott and White Hospital, Temple, Texas. In addition to her husband, an adopted son survives.

Ragiel Munzo, 33, an employee of a drive-in at Tyler, Texas, died after a brief illness.

Herman Rifkin, 81, a motion picture distribution pioneer, and a founder and vice-president of Allied Artists, died in Boston. He also operated a chain of theatres.

Authur F. Viano, 82, Arlington, Mass., a Massachusetts industry pioneer, died. He built the Teele Square Theatre, Somerville, in 1920, later expanding his interests into a circuit of theatres in eastern Massachusetts.

Eugene Walsh, 74, who retired in 1957 as vice-president and treasurer of Universal Pictures, died of a heart attack at his Elizabeth, N. J., home. He is survived by two sons and a daughter.

Corwin Exits AA Board

NEW YORK—Sherrill C. Corwin, who was elected by the board of directors of the National Association of Theatre Owners as president-designate of that newly formed organization to succeed Marshall Fine in October, announced his resignation from the board of directors of Allied Artists Pictures Corp., to avoid the possibility of any future conflict of interest. The theatre executive became a member of the board of the production and distribution company in 1957.

Corwin is president of Metropolitan Theatres Corporation, which owns and operates a circuit of hardtop and drive-in theatres throughout California.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., JAN. 17

Variety WFIL-TV Telethon To Aid Phila. Charities

PHILADELPHIA — On Saturday evening, March 12, WFIL-TV will pre-empt all regularly scheduled programming to kick off an around-the-clock telethon which will last until Sunday afternoon, March 13. It will be for the benefit of the charities supported by the Variety Club Tent 13 in Philadelphia. This announcement came jointly from Roger W. Clipp, general manager of the WFIL Stations, and Harold H. Salkind, chief barker for Tent 13.

With the site of the marathon telecast to be Town Hall in Philadelphia, the Variety Club committee is already in the midst of negotiations with several leading entertainment figures to spearhead talent participation. Contributions and pledges will be solicited throughout the production, with a large part of these being donated to the new Variety Club wing of the Children's Hospital.

All money collected will be used to help handicapped children, not only through the Children's Hospital, but all other interests.

To coordinate the many and varied aspects of the telethon, Salkind has appointed Ralph W. Pries, first assistant international chief barker for the Variety Clubs International, as general chairman of the project. In his comments following the announcement, Pries cited WFIL-TV as having again demonstrated "total willingness to devote time and facilities in the pursuit of a worthy goal." Pries went on to crystallize the philosophy of the Variety Clubs throughout the world—how they strive to contribute the talents and energies of show business personalities, in an attempt to make the world "a better place for everyone, regardless of occupation, to live. The Variety Clubs are the heart of show business that help needy children."

Pries will shortly be announcing the committees and chairmen relevant to the telethon.

"THE LAND WE LOVE"

"The Land We Love" is a 21 minute documentary about the glories of the United States, and "glorious" is the right word for it. Vice-President Hubert Humphrey introduces the subject, which is narrated by Raymond Massey, and Warner Brothers, on behalf of all film companies, is handling the free distribution to theatres.

Jack Warner, who personally supervised the production, deserves an "Oscar" for a superb job that will gladden the heart of every American. This is a thrilling film, and the scenic grandeur of the United States has never been shown with greater beauty and impact.

Every exhibitor should play this wonderful two-reel subject. He'll be proud he did, and his audience will thank him for it.

We recommend it highly.

JAY EMANUEL

BROADWAY GROSSES

Transit Strike Ends

NEW YORK—With all hold-over product, business in the Broadway first-runs reflected a shot-in-the-arm from the settlement of the recent transit strike. The break-down was as follows:

"THAT DARN CAT" (Buena Vista). Radio City Music Hall, with usual stage show, claimed $78,000 for Thursday through Sunday, with the seventh and final week sure of $118,000.

"THE SPY WHO CAME IN FROM THE COLD" (Paramount). DeMille reported $30,000 for the fourth week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $45,000 for the 46th week.

"DR. ZHIVAGO" (MGM). Capitol claimed $50,000 for the fourth week.

"THE AGONY AND THE ECSTASY" (20th-Fox). Loew's State announced $38,000 for the 15th week.

"VIVA MARIA" (UA). Astor garnered $12,500 for the fourth week.

"THE SLENDER THREAD" (Paramount). Victoria did $14,000 on the fourth week.

"MY FAIR LADY" (Warners). Criterion had $27,000 for the 65th week.

"BATTLE OF THE BULGE" (Warners). Warner Cinerama stated that the fifth week was $24,000.

"THUNDERBALL" (UA). Paramount did $39,000 on the fourth week.

Loew's Earnings Climb

NEW YORK—After Loew's Theatres, Inc., told its annual meeting that it intended to put off paying dividends in order to invest in large hotel and diversified real-estate developments in New York City and Washington, D. C., stockholders rose up and denounced the policy.

Loew's hasn't paid a dividend since it was split off from the present MGM, Inc., in 1959.

Laurence A. Tisch, chairman and president of Loew's anticipated the interest in dividends. He noted that the company was modernizing recently acquired hotels and that occupancy rates of its hotels in New York City were higher than the city average. He said eight new theatres should be opened this year, "all in fine, suburban shopping areas." He also announced that Loew's has embarked on three major real-estate developments in New York City and a 500-room hotel in Washington, D. C. Furthermore, Tisch said, Loew's is seeking acquisitions and has been buying its own stock for use in such purchases. Loew's currently has about 715,000 shares in its treasury.

The executive noted the increase in earnings in the first fiscal quarter ended Nov. 30. Net income from operations rose to $1,644,900 from $914,900 a year before. Capital gains increased to $1,065,400 from $134,500, bringing total profit to $2,710,300 or $1.37 a share, up from $1,049,400 or 44 cents a share. Gross revenue climbed to $26,758,000 from $20,690,000. Preston R. Tisch, president of the hotel subsidiary, said earnings in the current quarter are running ahead of the year earlier.

Financial Picture of the Industry

Film Companies In Strong Fiscal Position

THE PICTURE OF THE MOTION PICTURE INDUSTRY as seen through the eyes of various well-informed financial sources is a bright one. Industry prospects currently are being bolstered by increased theatre attendance and closer tie-ins between film producer-distributors and the television networks.

Television moguls have come to the conclusion that top grade motion pictures are almost fool-proof prime-time video material. In addition, established motion picture studios are filling more and more television time with filmed series made exclusively for the television market.

This blending of television and film company interests is evident on many fronts. NBC has acquired television rights to approximately 100 Universal films from MCA. They include such features as "Flower Drum Song," "The Ugly American," and "Gathering of Eagles," among others, and all are headed for prime time showings. In addition, MCA will supply NBC with feature films designed for television showings, and produced at a cost of about $500,000 per film.

Mergers and rumors of mergers abound in the entertainment industry. Even where such corporate marriages are not considered, close working relationships have been established between film and television interests. Such a relationship exists at present between Warner Bros. and Columbia Broadcasting System. A special department recently created at Warners will produce television features for the network. Sales to television have proved a financial bonanza to motion picture companies generally. As the supply of available and suitable films diminishes, they increase in importance and value. Television has shown itself to be unable to fill its programming needs without the tremendous shot-in-the-arm provided by feature films in prime time, and this puts film companies in a commanding and enviable position.

Warner Bros.

DESPITE THE SENSATIONAL SUCCESS of Warner's "My Fair Lady," the company's feature film production picture has been spotty. The road show realease is reported to have approached a world-wide gross of nearly $50,000,000, and it may well approach the magic $100,000,000 figure before rights to the picture revert to CBS in 1971. However, total costs on the epic musical are reported to be near $35,000,000 so it needs all the towering boxoffice returns it can garner. Currently in release are two other expensive Warners products, "The Great Race" and "Battle of the Bulge." "Bulge" is strong in early openings although its ultimate boxoffice power is still something of a question mark. "Race," an excellent film, has not been breaking any records at the boxoffice. Warners holds a 25 per cent interest in Associated British Pictures and operates other entertainment divisions as well. Its corporate structure is strengthened by the fact that insiders hold close to 30 per cent of the company's stock.

Metro-Goldwyn-Mayer

MGM ALSO HAS ITS FEET firmly implanted in the world of television. The company recently negotiated the sale of 15 post-1949 features, all of them quite successful and sure to be remembered by film fans, to ABC-TV. In addition, the company will produce several feature films for television showing by the network. Unlike some film companies, MGM has leased its features to television rather than selling them outright. As a result, they retain ownership rights. The average price per film of the lot recently made available to ABC is estimated to be $400,000. Robert H. O'Brien is credited with bringing the company back into the forefront of the motion picture industry, and current production activity seems to indicate considerable boxoffice action ahead for the company's fine lineup. It is a relatively bright picture, but there persists considerable talk of possible intrigue and upcoming stockholder action due to the interest in the company evidenced by such personalities as Philip Levin, Ira Golden, and the mercurial Joe Levine. MGM also has interests in more than 50 theatres abroad.

Columbia

COLUMBIA PICTURES PRESENTS a somewhat disappointing earnings picture when compared with other firms in the industry. Earnings have been considerably under expectations, and stockholders were grumbling mightily at the last general meeting. Production activity has been heightened, and there is a definite possibility that boxoffice lightning could strike, but rumors persist about the possibility of a takeover or merger in the Columbia future. A noteworthy factor is that the many trusts and funds holding considerable blocks of stock in film companies have generally ignored Columbia. The company was able to dilute its losses via new accounting procedures, but the dividend picture for common stock shareholders remains rather bleak. The one outstanding factor in Columbia's favor is its 90 per cent control of Screen Gems, a subsidiary which sells features to television and produces for that medium. It seems a reasonable guess that Columbia may be a party to a merger at some time in the future. Stock activity has seen executive vice-president Leo Jaffe recently exercise an option to buy 13,000 shares. Mike Frankovich returned to the studio from a London post not too long ago and now heads production. The company hopes he can reverse the unfortunate trend toward such weak boxoffice attractions as "Lord Jim," "King Rat," and others.

20th Century-Fox

MOVING OVER TO 20TH-FOX, the picture is a happier one. Darryl Zanuck, Seymour Poe, Richard Zanuck, and the management team seem to have accomplished a remarkable regeneration of the company which had fallen in industry power and prestige just a few short years ago. Today, Fox is in an enviable position, and stockholders seem to be well satisfied with the manner in which management is conducting company affairs. The company is remarkably free of takeover or merger talk at a time when such rumors abound about other entertainment corporations. Fox recently upped its dividend rate by 10 cents to 25 cents per share annually. The current dividend rate, including a two per cent stock dividend, has been made possible in part by the sizeable tax-loss credit inherited from previous management. Peculiarly, none of the trusts or funds are currently holding 20th-Fox stock. The company's production picture has been led by "Sound of Music," certain to rank at or near the top of the all time boxoffice list. Other films have also been well received by the public. A question mark in the final analysis is the expensive production, "The Agony and the Ecstasy," which was not received too enthusiastically by critics and which may have quite a struggle in recouping its costs. A decidedly helpful factor in the Fox balance sheet is the increase in Fox's contribution to prime time television in the past year, both in regard to features and specially made video series. Interesting developments in Fox's future include taking on "The Bible" from Lino deLaurentiis for a reported $20,000,000. Depending on its reception at the nation's boxoffices, it will be either a windfall or a drain on company resources. "Color by Deluxe," another Fox enterprise, and considerable theatre holdings in foreign countries, all add up to the picture of a company on the move. A minor negative note is the indication that oil wells on studio property may not be gushing with as much vigor as Fox would desire. In the final analysis, Fox is a well managed company at present and will have a decided impact on the future of the film industry generally.

United Artists

UNITED ARTISTS CORPORATION at present is probably the top revenue producing firm in the motion picture industry. It is truly the "hot" company as far as motion picture hits in the past year are concerned. UA seems to have the happy knack of being there with the right property as the public taste shifts from one fancy to another. It's hard to remember when one company had so many hits following on the heels of one another. Consider "Goldfinger," well over $40,000,000 already, with a negative cost of less than $3,000,000. Hard as it is to believe, the latest Bond blockbuster, "Thunderball," may double that astronomical figure. UA, while not on a cash dividend basis at present, does pay an occasional stock dividend. There are no talks of takeover or merger, and insiders control almost 30 per cent of the company's stock. Television deals are currently being

(*Continued on next page*)

NATO Leaders Set Lofty Goals; Fine, Corwin Named To Top Posts

NEW YORK—The new National Association of Theatre Owners got its official start at a meeting of the organization's board of directors at the Warwick Hotel.

The following officers, executive committee, and directors at large were elected. They are Marshall H. Fine, president; Sherrill C. Corwin, president designate to serve first full term beginning Oct. 1; Sumner Redstone, chairman of the board of directors; Jack Armstrong, chairman designate; Albert Aaron, John G. Broumas, Roy Cooper, Philip F. Harling, Bernard Levy, C. Elmer Nolte, Jr., Richard H. Orear, C. L. Patrick, Julian S. Rifkin, Robert W. Selig, and Alden W. Smith, regional vice-presidents; Ben Marcus, treasurer; Herbert F. Kincey, secretary; Joseph G. Alterman and Milton H. London, executive directors; and John H. Stembler, chairman of finance committee.

The executive committee comprises Jack Armstrong, Myron N. Blank, Jack Clark, Sidney J. Cohen, Roy Cooper, Sherrill C. Corwin, Irving Dollinger, Nat D. Fellman, Marshall H. Fine, Richard M. Kennedy, George G. Kerasotes, Bernard Levy, Ben Marcus, E. D. Martin, Sumner M. Redstone, Julian S. Rifkin, Wilbur Snaper, T. G. Solomon, John H. Stembler, William H. Thedford, Arthur M. Tolchin, Ray T. Vonderhaar, and Mitchell Wolfson.

Directors at large are Richard Brandt, Frederic A. Danz, Edward L. Fabian, Phillip H. Garland, Monte Gowthorpe, E. LaMar Sarra, Irving Levin, M. A. Lightman, Jr., Harry Mandel, Bernard Myerson, Marshall N. Naify, William H. Oldknow, Henry Plitt, Sam Rosen, Richard A. Smith, and Jay Wooten.

Charter member associations of NATO are Alabama Theatres Association, Allied Independent Theatre Owners of Iowa, Nebraska, South Dakota, Inc., Allied of Maryland, Inc., Allied of Western Pennsylvania, Theatre Owners of Indiana, Allied of New Jersey, Allied of Wisconsin, Allied of Illinois, Allied of Michigan, Allied of New York State, Arizona Theatre Association, Independent Theatre Owners of Arkansas, Independent Theatre Owners Association, Inc., ITO of Ohio, Louisiana Theatre Owners Association, Maryland Theatre Owners Association, Metropolitan Motion Picture Theatre Association, Inc., Mississippi Theatre Owners Association, Missouri-Illinois Theatre Owners, Montana Theatre Association, Motion Picture Exhibitors of Florida, Motion Picture Theatre Owners and Operators of Georgia, MPTO of Arkansas, Mississippi and Tennessee, MPTO of Connecticut, MPTO of Metropolitan D.C., Mountain States Theatre Owners Association, Nebraska Theatres Association, New Jersey Chapter of TOA, New Mexico Theatre Association, North Central Allied Independent Theatre Owners, Inc., Northern California Theatre Association, Oregon Theatre Owners Association, Rocky Mountain Motion Picture Association, Tennessee Theatre Owners Association, Texas COMPO, Texas Drive-In Theatre Owners Association, Theatre Owners of New England, Theatre Owners of North and South Carolina, Theatre Owners of Ohio Valley, Theatre Owners of Pennsylvania, Theatre Owners of Washington, Northern Idaho, and Alaska, United Theatre Owners of Illinois, United Theatre Owners of the Heart of America, Virginia Motion Picture Theatre Association, and West Virginia Allied Theatres Association, Inc.



MARSHALL H. FINE

George Roscoe will continue as director of exhibitor relations, a post he held for a number of years past with TOA.

Alterman will be in charge of NATO's headquarters office In New York.

London will have charge of the Detroit office, where he maintains headquarters as president of Allied Theatre Owners of Michigan, and will also be in charge of NATO public relations and information.

Fine told a press conference that NATO realizes that trade relations and problems constitute a "two-way street" and that exhibitor leaders, including himself, soon will open a round of meetings with distribution heads with the idea of learning from them what is wrong with exhibition and what NATO can do to help correct it, as well as to place exhibitor problems and petitions before them.

Armstrong told the board that NATO may be expected to take some action in the months ahead on blind bidding, forced bidding, "restrictive and capricious sales policies which deny quality product to all but a handful of theatres; inflexible terms which doom the small town and sub-run situations to unprofitable operation; seasonal release patterns of glut and famine which leave most screens barren of saleable merchandise for months at a time; and insufficient quality boxoffice attractions to meet the expanding and discriminating tastes of an affluent society."

Other subjects discussed by the board for NATO action included pay tv. Directors voted unanimously to continue the work of the Joint Committee Against Pay TV, of which Harling, a newly elected NATO regional vice-president, is chairman.

Also due for NATO's continuing attention are minimum wage, censorship and tax legislation, 16mm, and college film competition with established commercial theatres, etc.

Fine said he will appoint committees in the near future to work on the individual problems for the new organization.

Fine stated he would also get in touch with

(*Continued on page* 14)

Detroit Censors Toothless, But Operating As Usual

DETROIT—Patrolman Edward Marks, Detroit police department, was guest speaker at a membership meeting of the Greater Detroit Motion Picture Council.

Fundamentally, the censorship situation here remains what it was, with few changes. It has been known since obscenity laws were first passed here that they were unconstitutional and had no teeth. There has long been a gentlemen's agreement, and when the police censors objected to sequences, distributors cut obligingly, with other communities in Michigan playing films as cut in Detroit.

Thus, various court decisions on censorship have not affected Michigan. Police wish they did not have the task, but with the statutes on the books are obliged to check out films.

One minor change is that of name. The Police Censorship Board is no longer called that, but operates simply under the Licensing Bureau.

Marks tied in the field of pornographic literature with the movie stint, making several interesting observations:

Police check the origin of such publications, and find most originate in California. He also said the United States as a whole exported far more pornographic literature than it imported.

Police here are also tallying the incidence of venereal disease where so-called obscene publications originate and claim to see a connection. They say it is higher in ratio to circulation at points of origination.

However, they seem to not even bother with movies which could have a prurient effect. Even the quick buck movies don't seem evil enough for any concern.

FINANCIAL PICTURE

(*Continued from page* 5)

concluded, and the company maintains its enviable ability to attract the cream of independent producers to release through the company. UA also develops the money for certain productions for considerations. The company is presently high on the industry list and moving forward steadily.

CONSIDERATIONS OF THE POSITION of Paramount Pictures, of course, are colored at present by the battle for corporate control between management and dissident directors. Recent earnings reports have been somewhat disappointing as several films disappointed at the boxoffice. The product outlook has been brightened by increased activity toward that end, but Paramount has lagged behind the industry when it comes to taking a prominent place in the television picture. Setting up the machinery for this rather belated move into this field is likely to be an expensive proposition. Stock activity centers around what many believe to be a probable proxy struggle in the wake of the court decision currently being awaited. Some insiders look for Paramount to seek a major corporate acquisition or a merger of some kind to spike the guns of dissidents now seeking control. In any event, the financial crystal ball is quite cloudy for Paramount until corporate difficulties are resolved.

From time to time as the occasion demands, MOTION PICTURE EXHIBITOR will present similar financial rundowns on the industry, gathered from every available source.

Gen. Cinema To Open Buffalo Theatres Feb. 16

BUFFALO—Seymour H. Evans, director of advertising and publicity for the General Cinema Corp. of Boston, owners and operators of the new Cinema I and II, in town to look over the construction progress, announced that the houses will open Feb. 16.

The attraction at Cinema I will be the Warner Bros. release, "Inside Daisy Clover," and Cinema II will offer Columbia's "The Heroes of Telemark."

Evans and General Cinema district manager William Alexander also announced the appointment of Dick Michael of Cleveland as assistant to Lou Levitch, managing director of the two new theatres.

"Cinemas I and II represent the 92nd unit in our theatre division," Evans said. "We are planning to open between 35 and 40 more new theatres within the next year." Evans stated that General Cinema would become "a truly national chain" this summer with the debut of a San Francisco house giving the organization theatres from coast to coast.

Evans admitted the possibility of General Cinema expanding into other areas in western New York, but added that "nothing definite" had been established on that matter yet.

Cinemas I and II will be strictly first-run theatres, Evans reported. The houses are not equipped for 70mm projection or stage productions and will not be going into either reserved seats or art movie presentations for the present.

"But we shall have a continuous operation starting daily at 2 p.m.," Evans said. "We are making efforts to book the best possible shows that are available for national release," he said .

Kansas Censorship Statute Invalid; Court Ruling Kills Last State Law

NEW YORK—Judge Marion Beatty in the District Court of Shawnee County, Kansas, on Saturday, Jan. 6, decided after a hearing that the Kansas censorship statute and regulations were invalid and unconstitutional.

On Dec. 9, the State had obtained a temporary restraining order requiring Columbia to submit to the censor board two motion pictures which it had not submitted. Columbia, in a test suit supported by members of the Motion Picture Association of America, counterclaimed for judgment declaring the Kansas statute and regulations unconstitutional and for an injunction against its enforcement.

In his decision, Judge Beatty noted that the state had stipulated that the two Columbia pictures were not obscene. He also noted that after the decision of the Supreme Court in Freedman v. Maryland, which held the Maryland censorship statute unconstitutional, the Kansas Board of Review issued regulations which changed its procedures. He ruled, however, that the Board of Review's new regulations were legislative in nature and inconsistent with the basic Kansas statute; that Kansas, therefore, failed to meet the requirements the United States Supreme Court had imposed.

The court lifted the temporary restraining order against Columbia, denied the State's application, and granted Columbia's motion that the Board of Review be enjoined from enforcing the Kansas statute.

Columbia was represented by John Anderson, Jr., former Governor of Kansas, and by David W. Carson of Kansas City, Kans. The State was represented by Robert C. Londerholm, Attorney General, and Richard H. Seaton, Assistant Attorney General.

Ralph Hetzel, acting president of the Motion Picture Association of America, commenting on the ruling in Kansas, said:

"When the United States Supreme Court on March 1, 1965, invalidated the Maryland censorship statute in the Freedman case, there were still in operation three other state motion picture censorship statutes. These were Virginia, New York, and Kansas. Last year, Virginia and New York statutes were stricken by their courts. We are now gratified that the last of the state censorship laws (Kansas) has been abolished.

"Such systems of censorship have long been inconsistent with the present state of constitutional law. The motion picture industry must by self-regulation remove any basis for renewed attempts for censorship by the states. The industry must preserve its freedom of expression and demonstrate its right to be free from all censorship and repression."

Gov. Rockefeller Favors Minimum Wage Boost

ALBANY—Governor Nelson A. Rockefeller, in the appendix to his annual legislative message, was pictured as adhering to the policy he enunciated last year of favoring "a $1.50 minimum state wage, contingent upon similar action by the federal government."

Exhibitors generally opposed the minimum wage legislation, claiming that (non-union excepted) employees, such as ushers, cashiers, doormen, and matrons were either students or were part-time workers. Many ticket sellers and takers etc., drew Social Security also, exhibitor spokesmen contended.

All attempts to exclude them failed. There is little reason, apparently, for thinking such film house employees will be exempted when a $1.50 minimum wage goes on the statute books.

Claim has been, and still is, that increased operating expenses—of which wages are a part—have forced "marginal" theatres to close, and have reduced the number of ushers. Further darkenings and employee-shrinkages are predicted by exhibitor leaders if and when the minimum scale advances.

N.Y. Legislator Sees Good Chance For Passage Of Film Classification

ALBANY—Optimism over the prospects that the Murphy-Hughes compulsory film classification bill will win approval of the Legislature and the signature of Gov. Nelson A. Rockefeller this year was voiced by Assemblyman Lawrence P. Murphy, Brooklyn Democrat, as the Legislature reconvened.

The measure, which also amends the Education Law to provide that Board of Regents promptly institute an action, before a State Supreme Court Justice, when Motion Picture Division, State Education Department, finds a film is "obscene"—the judge would determine whether it is such—passed the Lower House, 130-16, last year. No Senate vote was taken on the "companion" measure, sponsored by John H. Hughes, Syracuse Republican. Senator Joseph Zaretzki, Bronx Democrat and then Majority Leader, did not permit the proposal to emerge from Rules Committee. He contended the United States Supreme Court had ruled motion picture censorship "unconstitutional."

Assemblyman Murphy, a lawyer, and Senator Hughes, also an attorney, dispute this argument. They say that the Supreme Court, in the Freedman case (originating in Maryland), laid down the standards under which prior review of films can be conducted by a state agency.

Senator Hughes, who has served in Albany for 20 years, is 1966 chairman of the Upper House Judiciary Committee. He is also a friend of Senate Majority Leader Earl W. Brydges, Niagara Falls Republican, who last October announced he would introduce, in January, a bill replacing the old film licensing statute, declared unconstitutional by State Supreme Court.

This is the first time in recent years that a Republican Senate chief has adopted such a position on screen-product licensing:

Assemblyman Murphy is emphatic in predicting that there will be "no block to a Senate vote on our bill this year." He believes Gov. Nelson A. Rockefeller may sign it "because 1966 is an election year," and Rockefeller is a candidate for a third term.

Hughes-Murphy bill contains statement of "legislative findings" on motion pictures and specified types thereof, in relation to youngsters under 16. It further stipulates that if the Motion Picture Division has classified a picture as "unacceptable" for viewing by children of such ages, it would be a misdemeanor for the owner, lease, manager, ticket seller, ticket taker, or doorman to admit an under-16 to a theatre showing the film unless parents, guardian, or an "authorized" adult were along.

Industry people claim this provision is "too drastic, arbitrary and unreasonable." Likewise, that it would be "unconstitutional."

Schine Shifts Managers

GLOVERSVILLE, N. Y.—Several changes in managers have been effected in the Schine Theatres, it was announced by Lou S. Hart, general manager.

Donald Evans, now managing the Elmwood, Penn Yan, N. Y., will take over the management of the Colonia, Norwich, N. Y. Carmen Amantrano, formerly assistant manager, Palace, Lockport, N. Y., has been appointed manager, Elmwood, Penn Yan.

Court Denies Milgram Move To Halt ACE Films Meeting, New Stock Issue

WILMINGTON, DEL.—Chancellor Collins J. Seitz refused to bar a meeting of the board of directors of ACE Films, Inc., in New York last week.

The court acted in an action for injunctive relief and an accounting brought by David E. Milgram, head of Milgram Theatres of Philadelphia, owner of 5,000 shares of ACE Films stock. The suit names as defendants, in addition to the company, Sidney Markley, president of ACE Films, and four unidentified individuals. It is a derivative action, brought on behalf of all other ACE Films stockholders, similarly situated.

Milgram's complaint charges that the ACE Films board meeting in New York planned to issue 203,000 new shares of capital stock of the company priced at $2.50 per share. Original shares were sold to exhibitor investors at $5.00 per share. Milgram charged the new issue would give control of ACE Films to an "outsider" who is not an exhibitor, but who was not otherwise identified.

The complaint alleged also that sums loaned to Allied Artists Pictures Corp. have not been repaid and that he has been unable to obtain information concerning the company's affairs and has not been permitted to inspect books or records of the company.

The acts complained of, Milgram charged, constituted mismanagement, waste and "self dealing."

Chancellor Seitz tentatively granted Milgram's petitions, issuing a temporary restraining order against the holding of the meeting, but on further hearing be held the proposed election of directors, issuance of new stock and other proposed actions to constitute a "corporation right" with which the court could not interfere. He said he believed the interests of the other stockholders and directors were substantial enough to insure against their taking action detrimental to the company.

In addition, he was assured by counsel for ACE Films that no amendment to the company's certificate of incorporation was to be adopted, as alleged, at the meeting.

Milgram's complaint charged that ACE Films loaned Allied Artists $725,000 in October, 1962, and adidtional sums in progressive steps subsequently to a total of over $2,260,000. Allied Artists was to have repaid the loans through weekly payments, through payments into a trust, and from proceeds of the sales of television rights to its old films.

The Milgram complaint says that the only payments made by Allied Artists was $28,411 into the trust and $400,000 through the weekly installments out of receipts. He said he has been unable to learn what the subsequent agreements are that were entered into between ACE Films and Allied Artists.

Milgram also charged that he had been given late and inadequate notice of the meeting. The action was brought by Cohen, Shapiro, Berger and Cohen, Philadelphia attorneys for Milgram.

"Boudoir" From Schoenfeld

NEW YORK—Lester A. Schoenfeld Films announces the release of Ezra Baker's newest color short subject, "The Boudoir."



Natalie Wood bussed Adolph Zukor, Paramount Pictures board chairman emeritus, recently on his 93rd birthday, celebrated at the studio commissary with a luncheon.

Work Nears Completion On New Frank Theatre

PENNSVILLE, N. J.—Work is nearing completion on a new $500,000 motion picture theatre in the Pennsville Shopping Center on Route 49 in Salem County.

The new 750-seat theatre, to be called the Penn, is being built by Al Frank, Frank Theatres, Inc.

Frank is vice-president and treasurer of the firm, headed by his father, Samuel, Atlantic City, a motion picture industry pioneer in this area.

Frank resides in Ventnor and maintains offices in Pleasantville and Philadelphia.

The new Penn will become part of the ever expanding theatre chain operated by the Franks.

The chain already operates the Surf, Ocean City, where they also have the 12th Street Arcade; the Atlantic Drive-In, Pleasantville; the Absecon Drive-In, Absecon; the Circus Drive-In, Hammonton; the Colonial, Beach Haven; the Colony, Brant Beach; and the Colonial, Egg Harbor City.

Frank said the new Penn should be ready for opening sometime in February.

The giant parking lot for the shopping center will accommodate over 1,000 autos. There is room for up to 500 cars immediately in front of the new theatre.

MGM Annual Meet Set

NEW YORK—The annual meeting of the stockholders of MGM, Inc., will be held on Feb. 24 at the Astor Hotel, New York, it was announced by president Robert H. O'Brien following the meeting of the board of directors.

At the same time, it was announced that the present slate of directors would be submitted to the stockholders for re-election. They are General Omar N. Bradley, Bennett Cerf, Frank E. Conant, Ira Guilden, George L. Killion, Philip J. Levin, J. Howard McGrath, Benjamin Melniker, O'Brien, William A. Parker, Philip A. Roth, Charles H. Silver, John L. Sullivan, and Robert M. Weitman.

Ashley, Jaffe, Cohen Honored By Federation

NEW YORK—Ted Ashley, president, Ashley Famous Agency, Inc.; broadway producer Alexander H. Cohen; Leo Jaffe, executive vice-president of Columbia Picture Corp.; and David A. (Sonny) Werbin, president of the New York Jets professional football team, will be the guests of honor tomorrow (Jan. 20) at 12 noon, when the entertainment division of the Federation of Jewish Philanthropies holds its annual luncheon at the Americana Hotel.

From 300 to 400 persons are expected to attend the industry-wide tribute to the four entertainment leaders and to hear guest speakers Senator Robert F. Kennedy and famd attorney Louis Nizer. The function is a $7.50-per-plate affair and the pre-luncheon reception will be held in the Princess Ball Room.

The luncheon announcement came from division co-chairmen Burton E. Robbins and Herbert I. Rosenthal.

Serving as entertainment division associate chairmen in the Federation drive to raise $23,500,000 for the support of 116 member societies are Harold M. Austin, Richard Brandt, Himan Brown, Emanuel Frisch, Nat Lefkowitz, Martin Levine, E. David Rosen, Samuel Rosen, Stanley Schneider, and William S. Todman.

The associate luncheon chairmen are Morris Bergreen, Royal E. Blakeman, Irving Cohen, Michael Dann, Leon Goldberg, Martin Goodman, Irving H. Greenfield, Saul Jeffee, Bennet H. Korn, Harry Mandel, Charles B. Moss, Adolph Schimel, Leslie R. Schwartz, Herbert J. Siegel, Simon B. Siegel, Morris O. Strausberg, and George Weltner.

The honorary luncheon chairmen are Barney Balaban, Robert S. Benjamin, Harry N. Brandt, Simon H. Fabian, Leopold Friedman, Leonard H. Goldenson, Malcolm Kingsberg, Arthur B. Krim, Albert A. List, Lawrence W. Lowman, John H. Moses, Robert H. O'Brien, William S. Paley, Milton R. Rackmil, Samuel Rinzler, Robert A. Sarnoff, Abe Schneider, Samuel Schneider, John L. Sinn, Sypros P. Skouras, and Laurence A. Tisch.

Making up the luncheon committee are David C. Adams, Bernard Birnbaum, Samuel H. Clark, Bernard Diamond, Abe Dickstein, Buddy Howe, Arthur Israel, Jr., Sidney E. Kassel, Gabriel Katzka, Steven Krantz, Gerald J. Leider, Howard Levinson, Daniel Melnick, Edward Morey, Martin H. Newman, Morris S. Novik, Harold J. Rinzler, Arthur M. Rosen, Robert J. Rubin, Milton Samuels, Edgar J. Scherick, Herman Schleier, Herbert S. Schlosser, Alfred R. Schneider, Morris Schreier, Irwin Segelstein, Paul J. Sherman, Leonard Spinrad, Morton Sunshine, David Tebet, Howard F. Todman, Harvey L. Victor, Jacob M. Weinstein and Robert H. Yamin.

New Wineland Theatre

WASHINGTON—James L. Dixon Company announces the signing of a long term lease with Wineland Theatres for a theatre to be built in the Beltway 30 Shopping Center, Prince George's County, Maryland, adjacent to Carrollton on Route 450.

The theatre is planned as a modern 1,000 seat building equipped with stereophonic sound, a giant screen, and luxury seating. A late summer opening is anticipated. This will be the 16th theatre now in operation or under construction for the Wineland circuit.

O'Brien Leads MGM Execs At West Coast Sales Meet

LOS ANGELES—Robert H. O'Brien, president of Metro-Goldwyn-Mayer, Inc., accompanied by home office international and sales executives, arrived at the Culver City Studios for meetings on 1966-67 production plans and the world-wide release during the coming months of the companys two current hits, "Doctor Zhivago" and "A Patch of Blue."

Attending the conferences with MGM vice-president and studio head Robert M. Weitman, were Maurice Silverstein, president of MGM International; Benjamin Melniker, vice-president and general counsel; Morris E. Lefko, vice-president and general sales manager; Lou Formato, assistant general sales manager; Jason Rabinovitz, treasurer; Arvid Griffen, head of MGM's British studios; Clark Ramsay, executive assistant to the president in charge of marketing; Dan S. Terrell, executive director of advertising, publicity and promotion; and Russell Thacher, story head.

Grosses of David Lean's film of "Doctor Zhivago" are running ahead of "Ben-Hur" and "How The West Was Won" according to the latest boxoffice reports from Loew's Capitol in New York and the Hollywood Paramount here.

Five key roadshow engagements of "Doctor Zhivago" have been scheduled for Jan. 27, Bismarck Palace, Chicago; Feb. 2, Warner, Washington, D.C.; United Artists, Detroit; and Beach, Miami Beach; and Feb. 9, Orpheum, San Francisco. An additional 23 major playdates are planned for March and April.

Following its two pre-release engagements in New York and here, the Pandro S. Berman-Guy Green production, "A Patch of Blue," will open in 18 key situations within the next four months. These include the Lyric, Minneapolis, Jan. 21; Lane, Philadelphia, Feb. 18; Varsity, Austin, Texas, Feb. 24; Meyerland, Houston, Feb. 24; and Grand, Atlanta, Feb. 24.

March engagements are the Esquire, Milwaukee; Esquire, Denver; Kearse, Charleston, S.C.; state, Oklahoma City; Cooper, Colorado Springs; Central, Hartford; Southland, Lexington; and Colorado, Greely, Colo.

In April, "A Patch of Blue" will open at the Tri-State, Huntington, W. Va., Senate, Springfield; Capitol, Ashland, Ky.; Nebraska, Lincoln; and Rialto, Champaign, Ill.

In addition to the plans for "Doctor Zhivago" and "A Patch of Blue," the MGM executives were to discuss release plans as well as local, national and world-wide campaigns for major MGM releases for 1966, including "Made In Paris," "The Singing Nun," "Hold On!" "Around the World Under the Sea," "Maya," "The Glass Bottom Boat," "Lady L," "Hotel Paradiso," and "Mister Buddwing."

Weinberg Joins Para.

NEW YORK—Myron "Mike" Weinberg has been named to head a special merchandising unit on Cecil B. DeMille's "The Ten Commandments," it is announced by Martin Davis, Paramount vice-president in charge of advertising and public relations.

Weinberg will coordinate advertising, publicity and promotion on the film, for which an all-new campaign is being created. "The Ten Commandments" will be released nationally starting with the Easter holiday period in April.

The NEW YORK Scene

By Mel Konecoff

FOR SEVERAL WEEKS NOW, WE HAVE BEEN TRYING TO ACKNOWLEDGE holiday cards and seasonal greetings, but each time the magazine's column chopper, hidden away in his special room, has wielded his blunt instrument with the result that such important people as follows have been left out. In an attempt to circumvent the cc, we have started this week's mish mash with the acknowledgements. So thank you to Tom Rodgers, Martin Davis, Hy Hollinger, Joe Friedman, Joe Longo (Hi to you too), Dan Terrell, Mike Kaplan, Dolly and Bob Shapiro, Si Seadler, Vince Liccardi, John Collins, and Dorothy Leitstein.

PUBLIC SERVICE NOTE: JOE LEVINE REPORTED AT A LUNCHEON AT THE Four Seasons last week that his Embassy Pictures will distribute "John F. Kennedy—Years of Lightening, Day of Drums" to theatres in the U.S. on behalf of the John F. Kennedy Center for the Performing Arts, as a public service. All costs will be borne by Embassy, and no distribution fee of any kind will be charged. Levine thought that the documentary might see release on Easter Sunday, and he thought that some 50 cities will closely follow its opening in New York at that time. When we asked him for a gross estimate, he replied that he expected that it could gross 10 million dollars.

Many readers will recall that this is the 87-minute feature that garnered so much fine critical acclaim from members of the press, as well as great reaction abroad. It was originally produced by the U. S. Information Agency for exhibition in foreign countries only, but a special act of Congress cleared it for showing in American theatres under the auspices of the Kennedy Center. Levine received the rights for five years, and he will also handle the network sale to television.

Levine expressed pride at being able to distribute the feature and at the same time to contribute to the Kennedy Center, which will serve humanity as a lasting source of inspiration, education, and culture. A special unit has been created within the Embassy organization to administer all the operations necessary to bring the film before the American people, and Levine reported that this group will function under his personal supervision. Incidentally, the film was produced by George Stevens, Jr., director of the U.S.I.A.'s Motion Picture Service. It is narrated by Gregory Peck and scenes are in both color and black and white. The story of the late President in office, a partial memorial to him, was written and directed by Bruce Hershensohn.

A MATTER OF TIE-INS: THE WALT DISNEY ORGANIZATION HAS TURNED OUT a colorful entertainment package that follows in the usual Disney tradition, that of supplying amusement for old and young alike. It consists of "Winnie the Pooh," an animated short based on the famous character, and "The Ugly Dachshund," a live-action comedy about a married couple and the dogs who own them.

According to Jack Herschlag, Buena Vista advertising manager, exhibitors are accepting both as a complete package and are planning to take advantage of the huge tie-in program that has been activated for their release. Sears Roebuck has taken Winnie for its very own in many of its 700 stores throughout the country, and these will be covered via special clubs, by appearances by characters dressed in appropriate costumes, etc. These characters cover the key cities in a cross-country tour with all the hoopla that accompanies same in the way of parades, local TV appearances, etc.

Ads will be placed to take advantage of bookings. Cereals will plop in milk bowls across the country as millions pour Rice Honey and Wheat Honey from decorated packages, courtesy of Nabisco. There is a dog food for those who care, as well as other accessories, and we wish some one would send samples as we have a mutt who told us he's most anxious to test out the various products. (Oh, you didn't know we talk to dogs, eh?)

A MATTER OF VARIETY: OVER 300 BARKERS OF THE NEW YORK VARIETY Club, Tent 35, braved the transit difficulties that beset the city to attend a general membership luncheon at the Americana Hotel, and as they filed their way past huge television cameras at the front door, they were reminded that this was the home of all the negotiations regarding the strike that just about paralyzed a city. In the Georgian Ballroom, they witnessed Ralph W. Pries, first assistant chief barker of Variety Clubs International, administer the oath of office to the new slate, consisting of Irving Dollinger, chief barker; David Rosen, first assistant; Charlie Smakwitz, second assistant; Harold Roth, dough guy; and Ed Finneran, property master, as well as to the crew comprised of Charles Boasberg, Si Fabian, Salah Hassanein, Joe Sugar, Jim Velde, and George Waldman.

Retiring chief barker Jack Levine was lauded for his fine two year administration and gifted with a special tie that goes to all ex-chief barkers, an inscribed watch, and an engraved plaque. At this point, we'd like to say that for those two years we served as press guy of the tent. We'd like to add our kudos to the Levin legend. Seldom have we seen a more dedicated or hard-working individual. (Wear your honors well, Jackson.)

Dollinger requested the continued support of the assembled barkers so that the programs evolved to aid needy children could be carried to fruitful conclusions. He also announced the appointments of Burton Robbins as chairman of Old Newsboy Day, 1966; Si Fabian, chairman of all heart activities; Philip Harling, program chairman; Charles Boasberg, Sunshine Coach chairman; and Ira Meinhardt, fixer. Fabian was luncheon chairman, and entertainment was provided by a funny new comic named Van Harris.

LONDON Observations

By Jock MacGregor

"ACTIONS SPEAK LOUDER THAN WORDS" SEEMS TO HAVE BEEN THE POLICY of British Home Entertainment. Launched in 1960 by such a cross section of talents as Lord Brabourne, Anthony Havelock-Allan, Michael L. Green, Dame Margot Fonteyn, Earl of Harewood, Rupert Hart-Davis, Sir Laurence Olivier, Field Marshall Viscount Slim, and C. W. H. Troughton, the trade has heard little about the company save that it has been a protagonist for pay-tv. It was also known to be producing class specialized offerings.

Proceeding the launching of Pay-TV Ltd., which it jointly owns with Associated British and British Relay under Brabourne's chairmanship, BHE held a trade press reception to announce its plans and reveal a remarkable stockpile of top product. Already its "Evening With The Royal Ballet" has represented Britain at the Argentine Film Festival and played widely; "King and Country" has been released internationally; and "Othello" has been enthusiastically acclaimed in Hollywood. Now an impressive line-up of theatre, opera, and ballet films are available, including Chekov's "Uncle Vanya" with Olivier, "The Hollow Crown" from the National Theatre's repertory, Stravinsky's "A Soldier's Tale," "Bluebeard's Castle," "Los Tarantos," "The Merry Wives of Windsor," and "La Boheme," which like "Othello" is released in America by Warners. Most are in color.

Michael Green is in charge of world distribution, and Harold Boodson, recently retired from Rank—old film salesmen never even fade away—will supervise U.K. sales which will be handled through Barry Jacobs' up and coming Eagle Distributors. A revolutionary release pattern is being successfully pioneered for such specialized films, and with a world-wide demand already created, BHE looks confidently forward.

PAY-TV'S THREE YEAR EXPERIMENT WAS INAUGURATED BY MRS. WILSON, the prime minister's wife, at a London Hilton ceremony by placing the first coin in a meter. A pre-filmed interview with the postmaster general appeared on tv screens around the reception rooms, and Universal's "Father Goose" followed, but few seemed to take more than cursory notice. All sides of show business were present in force, and once his introductory speech was over, none was happier than John Brabourne. If ever a man sweated —yes, lords sweat too—to pioneer a project, it is he. Obstacle followed obstacle and setback followed setback. Four other companies fell out, but he slogged on doggedly. He was seeing the reward for his toil. He would not say how many of the 2000 houses so far wired were viewing, but the Daily Express reported 550. For the record, exhibitors are protected. Films are not shown until six months after local release, and cinemas proving damage can claim compensation. Lady Levy is paid voluntarily. Since it is proposed for pay television to be on a local basis, many feel existing exhibitors should have first choice of joining the companies to be promoted. It was a good party, and when the earlier stages appeared in the commercial tv news, even the thickest skins got the message that it was time to go home.

BEFORE FLYING TO AMERICA TO FINALIZE ARRANGEMENTS FOR THE DUKE of Edinburgh's Variety Club tour, Jim Carreras hosted a Savoy lunch to honor 10 years of Hammer horror following the "Dracula—Prince of Darkness" press show. Instead of a formal speech, he visted each table to see that everyone was happy. Generally, he does not press show these pictures. Several serious appraisals of the cult for his product and its world wide success resulted.

THERE HAS BEEN NO RUSH TO EXPLOIT THE GREATER LONDON COUNCIL easing of Sunday opening hours. A few in the West End start earlier, and 13 Rank, ABC, and Granada neighborhood houses are experimenting with 3 instead of 4:30 p.m. opening. This could encourage family moviegoing and lessen the demand for adults only films on Sundays. Business is encouraging. "Thunderball" is outstripping "Goldfinger" by incredible margins, and once again, Norman Wisdom is dismaying his critics with "Early Bird." It is being widely held over.

With stage and screen versions of "Sound of Music" still playing to SRO, it appears that they complement each other. Agents who bar movies until stage runs have been completed might observe this.

THE 600 SEATER PRINCE CHARLES, WHICH THE ENTERPRISING ECKARTS turned over to movies, has had a great success with the re-corded version of "Monsieus Hulot's Holiday" and gets its first prime when UA's Dave Bickler opens "Return from the Ashes" on Feb. 3. Though mystery shrouds the opening of the re-built Curzon in Mayfair, the sign is lit at night. Work proceeds on the 1500 seater Marble Arch Odeon which will have a "hinged" ceiling so that the D-150 system can be installed, but it will not be ready before the Odeon, Leicester Square, is closed for modernization.

IT IS GOOD TO WELCOME DAVID GOLDING, AN AMERICAN PUBLICIST WHO gives a really good service here, back for a long stay. I am sorry that at first he was feeling worse than the weather. He will supervise Chaplin's "Countess From Hong Kong" and was with Geraldine and other Chaplins taking up the whole of one side of the White Elephant for dinner when I saw him. . . . Following reorganization of Rank Theatre management, the publicity controller post is abolished. An advertising coordinator is being recruited, and in the meantime, Gordon Nimse will temporarily be responsible for functions formerly discharged by publicity. Chris Moore becomes divisional press officer. To take advantage of the '65 Finance Act, Rank Organization will pay an increased nine against eight per cent interim dividend on ordinary shares on March 2, based on encouraging preliminary figures for the half year. . . . Irvine Barber has been promoted to MGM assistant sales manager. . . . Thoughts of walking no doubt have caused former Paramount publicity chief Jack Upfold to delay his American trip until after the transport strike. . . . Membership forms for the Dilly Cine Club stipulate that applications from ladies cannot be accepted.

Hartford Pay-TV In Red, But High Hopes Persist

HARTFORD—This is Hartford pay-tv at the three-and-a-half year market: "It's losing money, but it's going about as we figured."

So speaks John H. Pinto, vice-president, RKO General Phonevision Company, owner-operator, WHCT-TV, America's sole on-the-air subscription tv experiment.

"This is still an experiment," he admits, "but we're more enthusiastic than ever over the chances of subscription tv nationally."

Channel 18, which started with 300 subscribers, reached the 5,000 mark more than a year ago, then held steady. The station did not attempt to get new customers until the FCC (Federal Communications Commission) renewed its license for another three years last July. In the last three months, the subscription list jumped 10 per cent.

By summer's end, RKO General envisions an additional 3,000 to 4,000 subscribers.

This year won't see any pay-tv expansion, but when the Hartford experiment gets a little further along, and the FCC authorizes an expansion, he said, pay-tv will go to New Haven, New York, Philadelphia, Washington, and San Francisco.

Future plans include color and a broader programming base. Bulk of present programming here is film, current and vintage. The Zenith system used in pay-tv can transmit and receive color, but the decoders now attached to sets have to be changed. When color is included, present customers will all get new color decorders, "hopefully, without charge."

"We don't compete with television as much as we compete with theatres," Pinto said, adding, "we see subscription television as a supplement to regular television, not a substitute for it."

Commercials, he said, will probably remain out of pay-tv, even if present FCC rulings change.

Technicolor Ups Briggs

BEVERLY HILLS, CALIF.—Huntly P. Briggs, formerly of Technicolor's commercial and educational division, has been named to handle advertising and public relations for Technicolor Corporation, it was announced by Paul W. Fassnacht, vice-president and general manager of Technicolor's motion picture division.



French film director Pierre Grimblat; distributor Artie Shaw; and Nicholas Schermerhorn, vice-president and general manager of theatre operations, Walter-Reade-Sterling Theatres, are seen at the Fine Arts Theatre, New York, where Grimblat's "How Not To Rob A Department Store," an Artixo release, had its American premiere.

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★ Foreword by Vice President Hubert Humphrey.



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September Test Of "Film Preview" To Whet Public's Movie Appetite

CHICAGO—Proposal of an innovationary "Film Preview Festival" plan to be tested this September for Hollywood's 1966-67 new season product was outlined to the four Chicago motion picture critics by Henry G. Plitt in his first press conference here since taking over the presidency of the Balaban and Katz circuit.

Plitt said the plan was the outgrowth of recent discussions held with David Lipton, vice-president of Universal Pictures.

The idea is to open the doors of all theatres in selected towns for several days in September to afford moviegoers at no charge the opportunity to "sample" the new season product to come. It is expected to generate the same excitement that exhibition leaders experienced at the TOA convention last October when they viewed over five hours of new product footage.

"All of us in attendance at the TOA screenings," explained Plitt, "were tremendously impressed with what we saw of product to come. We came away filled with pride in the industry, and charged with enthusiasm and an eagerness to see the completed new releases."

"If preview footage had this effect on exhibitors, obviously it would excite moviegoers even more," Plitt contended. "And we intend to prove it this September."

Plitt said he planned to select several downstate areas for the test. All theatres in the picked areas would be asked to participate by presenting free-admission, around-the-clock "Film Preview Festivals" for several days. The festivals would be staged with spectacular showmanship to excite the local populace in the preview celebrations.

As Hollywood co-chairman of the plan, Lipton has assured Plitt he would enlist the cooperation of the major studios in providing the footage for the "Film Preview Festival" programs.

"All of us are aware of the promotion fanfare television gives its new season," Plitt declared. "Frankly, most of us will admit our industry has been lax in permitting this annual practice to go unchallenged. If 'sampling' the new shows works for tv, and it does, it most certainly will work for us. Only we will do our 'sampling' on a bigger and much more exciting scale."

By way of demonstrating the plan, Plitt screened footage from new films at his press meeting with Clifford Terry, Chicago Tribune; Ann Marsters, Chicago's American; Eleanor Keen, Chicago Sun-Times; and Sam Lesner, Chicago Daily News.

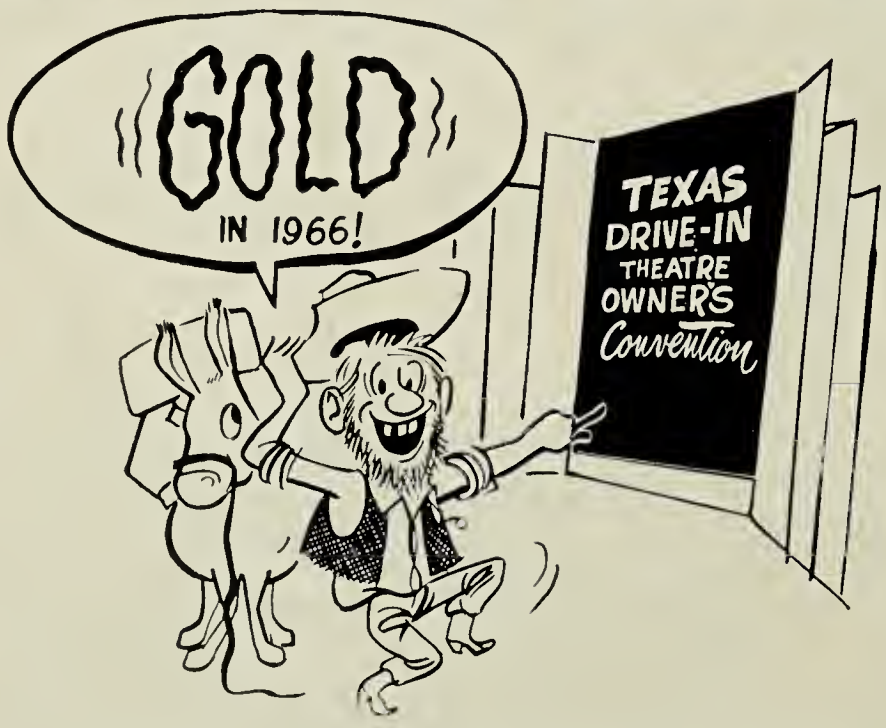
They met first in the B&K screening room where the group viewed 35mm footage from Universal consisting of scenes from "Madame X," "Moment to Moment," "Blindfold," "A Man Can Get Killed," "The Rare Breed," and "Arabesque."

Adjourning to a nearby restaurant for luncheon, Plitt then presented via 16mm projection Columbia Pictures' 20-minutes of footage from Dean Martin's upcoming Matt Helm thriller, "The Silencers." He then confirmed the world premiere date of Feb. 18 for this picture at the Chicago, announcing that Martin himself would be on hand for the premiere festivities.

All of the film critics were in accord with Plitt that the "Film Preview Festival" plan should be pursued. The tests this September, he said, would be the basis for the development of industry-wide previews in 1967.

'66 Gold Strike!

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MGM Profit Increases In Fine First Quarter

NEW YORK—Metro-Goldwyn-Mayer, Inc., announced that operations for the first quarter, which ended Nov. 25, 1965, resulted in a profit of $2,084,000, or 83 cents per share on the 2,506,629 shares outstanding. This compares with a profit of $1,566,000, or 60 cents per share on the 2,611,829 shares outstanding at the same period in the previous year. "The improvement stems from gains in all our major operations," MGM president Robert H. O'Brien reported in his letter to stockholders. A quarterly dividend at the rate of 40 cents per share accompanied the report to stockholders.

"Feature film operations," continued O'Brien, "ran ahead this quarter, reflecting strong current releases during the quarter and increased revenues from the licensing of films to tv." Among MGM's more successful first quarter releases were "The Cincinnati Kid," "Harum Scarum," "The Hill," "Once A Thief," and "The Loved One." In addition, the carry-over strength of the company's major summer pictures, "The Sandpiper," "The Yellow Rolls-Royce," and "Operation Crossbow" contributed significantly.

The company's most important release during the second quarter is "Doctor Zhivago," which had its world premiere Dec. 22 in New York and a second gala premiere the following night in Los Angeles. "The first two weeks of the engagements in these two cities," said O'Brien, "exceeded the gross of our most successful previous roadshow attractions . . . 30 per cent more than the opening two weeks of 'Ben Hur' and 50 per cent more than those of 'How The West Was Won'."

"A Patch of Blue," which was also released in December and will be played on a selective basis, has established itself as being one of the most distinctive and appealing pictures of the year. Additional important second quarter films include "Where The Spies Are," "7 Women," "Made In Paris," "The Money Trap," and a reissue of the Alfred Hitchcock thriller, "North By Northwest," Expanded versions in color of two of the most popular "Man From U.N.C.L.E." programs, "Spy With My Face" and "To Trap A Spy," will be released in U. S. theatres.

TV program operations showed improved profits in the first quarter as compared to 1964, and sales and profits from the record division were the highest of any first quarter in the history of the company.

O'Brien told stockholders that the company has progressed in the development of plans for a new studio at the Conejo Valley, California, site which it has under option.

Diversified SW Reports Profit Boost In Quarter

By HENRY L. SHOLLY

WILMINGTON, DEL.—Stanley Warner Corporation, which currently operates 189 motion picture theatres, will open prior to the end of the current fiscal year five additional theatres now under construction, all located in shopping centers, Si H. Fabian, president, told stockholders at the annual meeting in the Corporation Trust Company's offices here.

Following the meeting, Henry Burger, who recently succeeded Harry Goldberg as director of advertising and publicity, identified the new houses as North Olmstead, Ohio, near Cleveland, and near Danbury, Conn., Houston, Tex., Pittsburgh, Pa., and Cincinnati, Ohio.

Fabian said that on March 1, 1953, Stanley Warner commenced operations with a circuit of 353 theatres, of which 145 are left today. Meanwhile, SW has acquired 18 drive-ins and 26 conventional theatres.

Consolidated profit of Stanley Warner Corp. for the quarter ended Nov. 27, 1965, first quarter of the company's fiscal year, was up 51 per cent over the corresponding quarter of the prior year, Fabian told the stockholders.

"Based on our operations to date," he said, "the profit for our second quarter will also show a favorable increase over the profit for the corresponding quarter last year. I am confident the profit for all 1966 will be substantially ahead of the profit for 1965."

Share owners present at the meeting applauded a statement by James Stackhouse, Cape May Courthouse, N. J., congratulating the management on the operating results and on the increase in the dividend payment.

In formal action, the stockholders approved a "qualified stock option plan" and related charter amendment by 1,784,362 shares in favor to 61,108 opposed. Price, Waterhouse & Co. were reelected independent public accountants by 1,843,599 to 2,848.

W. Stewart McDonald, vice-president and treasurer, David Fogelson, general attorney and secretary, and Dr. Charles F. McKhann, only director on the board outside of management, were reelected for two year terms, each receiving 1,846,466 votes. Nearly 90 per cent of the 2,051,324 shares eligible to vote were represented at the meeting.

Present at the meeting were Fabian, Fogelson, McDonald, McKhann, Nathaniel Lapkin, first vice-president, and Samuel Rosen, executive vice-president, comprising the six-member board of directors, as well as Henry Burger; Frank J. Damis, vice-president in charge of the Philadelphia and Washington territory theatres; Jack Brodsky, his assistant; and Lewis S. Black, city manager, Wilmington SW theatres.

Fabian in his statement to the stockholders said the net profit for the quarter ended Nov. 27, 1965, was $1,864,600, equivalent to 91 cents per share on the outstanding common stock, compared with $1,233,400 or 60 cents per share in the previous November quarter.

"We are continuing," Fabian said, "our program of updating our theatre circuit by adding new theatres located primarily in or adjacent to key shopping centers in major population areas and disposing of marginal and losing theatre properties."

During the November quarter there was a loss from disposing of theatres in the amount of $201,500 of which $97,000 was charged to current earnings and $104,500 to earned surplus.

Duke Of Edinburgh's U.S. Visit Draws Attention To Variety Tents

LONDON—"For Every Step Of The Way, A Child Will Benefit" has been suggested as slogan for HRH The Duke of Edinburgh's Variety Clubs International sponsored tour of North America from March 9 to 23, and international chief barker Jim Carreras is flying to America to supervise personally final arrangements with the Chicago, Los Angeles, Houston, Miami, and New York committees.

This tour was accepted by HRH VCI gold card life member, as a direct invitation from the international chief barker to enable him to see a typical cross section of VCI work in America and Canada, including some of the finest children's hospitals in the world, principally in Miami and Chicago. He will also see one of the finest boys' clubs in Houston and a new heart research wing at the University of of California in Los Angeles. In New York, he will lay the foundation stone for the new children's heart research wing at The Flowers 5th Avenue Hospital, and in Toronto, he will see a training establishment for handicapped young men. In each of these cities, HRH will attend fund raising banquets, the proceeds of which will be used to extend the fabulous work of VCI throughout the world. In addition to seeing the work of VCI, HRH will meet those leaders of industry and commerce who are actively engaged in strengthening trade ties between America and Britain. The British American Chambers of Commerce are also arranging for HRH to meet a cross section of American businessmen in all walks of life. These aspects will be handled by Lord Watkinson, chairman of the British Committee for Exports to the USA, who will join the tour in Los Angeles.

On arrival in New York, HRH will be joined by Earl Mountbatten of Burma who is much interested in international youth welfare. The whole tour is being financed by VCI and the British Committee for Exports to the USA, and it is hoped that sufficient funds will be accumulated to further the great work which VCI is doing for underprivileged children world wide.

N.Y. Sales Chief Tops Continental's First Drive

NEW YORK—Donald Schwartz, metropolitan New York sales manager, was named as winner of the first grand prize in Continental's sales drive, it was announced by Norman Weitman, general sales manager. Sol Sachs, district manager, Dallas territory, was named winner of the second prize.

Weitman reported that the quota set for Continental's first major sales drive was 5000 playdates for the final quarter of 1965. "All but one of our sales districts exceeded quota, and the grand total was far in excess of the goal we set," Weitman said.

Each district manager received a prize for reaching quota and, in addition, the grand prizes were a $1000 United States Savings Bond for Schwartz and a $500 Savings Bond for Sachs.

Schwartz joined Continental in 1960 as a student salesman and has made steady progress within the company since. He was named New York sales manager last year. Sol Sachs has been in charge of the Dallas territory for Continental for four years following many years as a sales executive in that territory for RKO. Other Continental district managers who were awarded prizes in the drive were Jud Parker, Boston; Robert Folliard, Washington; Robert Allen, Chicago; Murray Baker, Cincinnati; and Iz Weiner, San Francisco.



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Principals in the new National Association of Theatre Owners are seen at the recent first meeting of the organization at the Warwick Hotel, New York. Seated, left to right, are Sumner M. Redstone, Marshall H. Fine, Sherrill C. Corwin, and Jack Armstrong; and standing left to right, Milton H. London, Joseph G. Alterman, Roy Cooper, Ben Marcus, Philip F. Harling, Richard Orear, Carl L. Patrick, and John G. Broumas.

NATO Sets Goals (*Continued from page* 6)

various Washington legislative and judicial departments now studying phases of the industry's operations "to again pledge the cooperation of united exhibition."

Redstone remarked, "Now we have the organization, the manpower, the talent, and most of all, the awareness of the critical need to bring order and stability to the industry. It is to NATO that the industry will now look for leadership. But unless the cooperative spirit and bold action that helped initiate this organization can now direct itself to the job of bettering the position of the exhibitor, there will be no bright future. This board represents the collective will and purpose of the nation's theatre owners, and with the loyal support of its members and the dedicated leadership of its officers, it can accomplish any goal. On each of us rests a heavy responsibility to every motion picture exhibitor, to the entire industry, and to the American public. I have but two challenges to offer to the leaders. Set your goals high, and don't compromise them. To the members, demand the highest level of performance from your organization, and take an active part in accomplishing these demands."

Final Nominees Revealed In IFIDA Awards Ballot

NEW YORK—Balloting for finalists for the International Film Awards presented by the Independent Film Importers and Distributors of America has been completed, it was announced by David Emanuel, chairman of the IFIDA awards dinner.

Nominees for the Joseph Burstyn Award, presented to the best foreign language picture of 1965, are "Juliet of the Spirits," distributed by Rizzoli Film Distributors, Inc.; "Kwaidan," a Walter Reade-Sterling presentation; and "Sallah," Palisades International Corp.

Nominees for the best foreign film in the English language are "Darling," Embassy Pictures Corp.; "The Knack," Lopert Pictures Corp.; and "To Die In Madrid," Altura Films International.

For best director, the nominees are Federico Fellini for "Juliet of the Spirits"; Roman Polanski for "Repulsion," Royal Films International; and John Schlesinger for "Darling."

In contention for the best actor award are Dirk Bogarde, "Darling"; Marcello Mastroianni for "The 10th Victim" and "Casanova '70," Embassy Pictures releases; and Haym Topol for "Sallah."

The final nominees for best actress include Julie Christie, "Darling"; Catherine Deneuve for "Repulsion"; and Rita Tushingham for "The Knack" and "The Leather Boys," the latter released by Allied Artists.

Award winners will be announced at the IFIDA International Film Awards Dinner to be held in the Imperial Ballroom of the Hotel Americana in New York, Friday evening, Jan. 21. Under IFIDA rules, preliminary balloting is employed to narrow the field of award contenders in each of these categories to the top three finalists. Balloting is under the direction of S. Leidesdorf & Co., accountants.

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PHYSICAL THEATRE • EXTRA PROFITS



COVER PHOTO • Striking installation of 2,000 Griggs push-back type seats at Century Theatres' new Paramus, Garden State Plaza Center, Paramus, N. J. uses both in-line and staggered chair arrangements.

Volume 21 **Number 1**
January 19, 1966

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.



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Editorial

Drive-In Notes

AMERICA IS "on wheels"—a fact that is creating mixed feelings on the part of U.S. officialdom and the American public alike. With well over 90 million motor vehicles registered, wc are easily the world's most mobile people. Our national network of highways and superhighways is unsurpassed in sheer size and ability to move a staggering amount of traffic each year.

Many persons regard this automotive population explosion as a king-sized headache. Its usual symptoms are severe congestion, the release of toxie waste matter into the atmosphere, and unpredictable behavior which, in some instances, can be fatal. Accordingly, the automobile is rapidly earning the informal designation of 'Publie Enemy Number One.'

While individual members of the community may lavish great care upon their private chariot's veneer, bring it in for cheek-ups and tune-ups, dose it with additives and formulas, they usually show a willingness to denounce both the surplus of cars on the road and other drivers when in publie assembly.

It is not surprising then that angry citizens (all of whom probably own at least one car) will often rally at public zoning hearings to turn down thumbs on a proposed drive-in theatre. Fears that traffie will become congested and other anxieties connected with the automanic age are bitterly lodged.

While drive-ins owe their initial aeceptance to the growing love affair of America with the automobile, we fear that, like the car, age has eradicated much of the early glamor. To hold the interest of its fickle paramour, Detroit has pursued the ancient art of changing fashions with astounding suceess. Technieally, it has added some measure of sophistication to the internal combustion gasoline engine, the automatic transmission (**which dates back to prototype drive-ins before the war**), hydraulie braking systems, and suspension parts, but the net product is, when dissected, quite familiar.

Drive-ins, like Detroit, have been reluctant to adopt radical changes in techmieal areas. 70mm, like automotive disc brakes, is much admired, widely discussed, and most frequently passed over.

Instead, gradual evolution in mechanical design has brought such advantages as transistor amplifiers, higher levels of screen light, better reflective surfaces for screens, and so on. Of course, drive-in construction is far from the highs experienced in the immediate post war years. New drive-in theatres incorporating recent design and equipment advantages are expensive packages, often costing as mueh as or more than a medium-sized four-wall theatre.

In many ways, drive-ins have everything going in their favor. The U.S. teen population, thanks to the bumper-crop of "war babies," is at an all-time high. Young families, excellent prospects for the D-I operator, are likewise gaining. We have the cars and highways and indications are that the product situation will show improvement.

While U.S. theatres appear to have benefited from recent community relations programs, drive-ins may find it necessary to develop special programs to win over succeeding generations of patrons. We hope to look at some of the problems involved in a forthcoming "working" issue devoted to the Drive-In.

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Al deProspero, editor



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Seating Requirements In Review;

Why Quality Seating?

Seating Practices In The Modern Theatre Call For Careful Selection Of Chairs

Optimum viewing and sound characteristics of the motion picture auditorium depend, in some measure, upon selecting the right type of theatre chair for a given situation. The same care that should mark selection of such vital pieces of equipment as the screen, lenses, projection lamps and projector should go into selection, placement and adjustment of seating.

Aside from the basic consideration of patron comfort, a good seating installation should insure correct sight lines and allow for adequate row spacing. In addition, the type of seat selected can significantly affect such diverse things as acoustical properties of the auditorium and maintenance schedules.

Thought as to what type of seating is desired should therefore begin in the early stages of planning if every seat in the house is going to be a "good" one. The theatre architect, given the seating capacity desired, can proceed to establish such important considerations as minimum viewing distance to the screen, side viewing angles, pitch of the auditorium floor and overall dimensions of the auditorium interior.

The importance of choosing the right chair can be seen when you consider that a heavily upholstered chair, in addition to contributing to patron comfort, will have a much different sound absorption coefficient when empty than one covered with non-pourous material. Overall acoustical balance, which is affected by the size of the chamber and its dimensional characteristics; wall, floor and ceiling surfaces; speaker output and location; the number of people seated; outside noise levels and other considerations, can only be achieved by taking into account all the variables at work and searching out the best possible combination of sound equipment and surface treatments.

We have often visited theatres and found "waste" seating, either too close to the screen or located at excessive side viewing angles for wide screen presentation. This indicates that all too often the purposes for which the theatre was designed proved incompatible with later "conversion" attempts—or, in the case of more recent theatres, the designer did not fully understand the requirements of the various projection processes.

Once an auditorium floor is poured and seating anchored in place, any second guessing becomes a costly proposition.

Current practice favors ample row spacing, with a minimum desirable back-to-back spacing of 32 inches. Many theatres allow up to 40 or more inches, back to back spacing, to facilitate easy patron movement. This consideration is important if exceptionally long rows are used, as in the continental type seating plan, which allows for off-center side aisles only. Staggering the theatre chairs from row to row, varying chair width and specifying a correct slope in the auditorium floor will improve sight lines and should be employed in the larger single level auditorium to avoid severe pitch of the floor.

Theatremen will also want to investigate the wide range of choices in both construction material and upholstery of modern theatre chairs. A variety of frames, end standards, pans,

(*Continued on page* PE-7)

PHYSICAL THEATRE

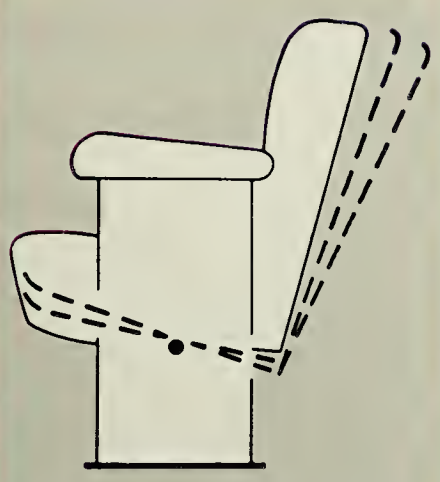
Vol. 21, No. 1 Jan. 19, 1966

25th anniversary

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TC-706



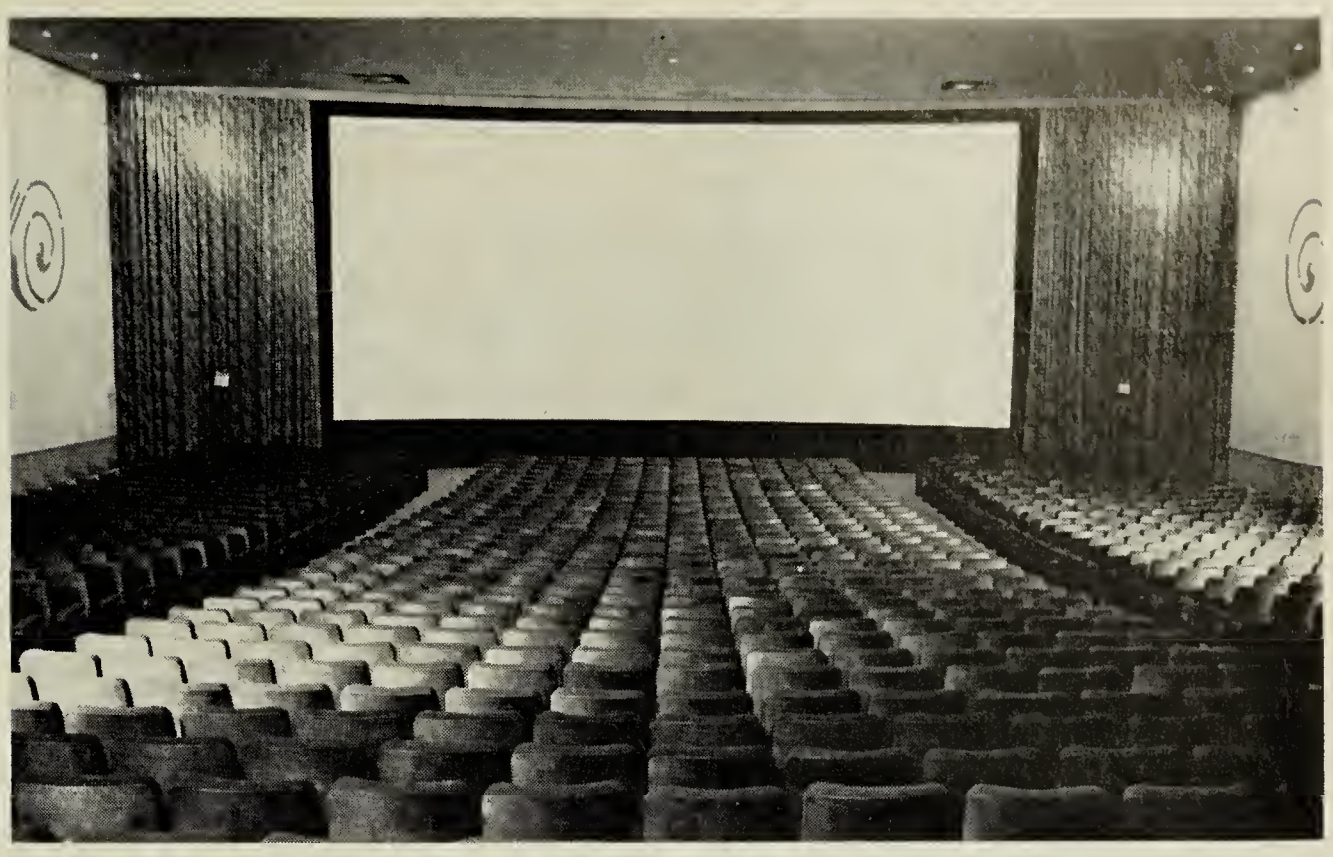
The reclining "rocking chair" action of exclusive Heywood-Wakefield spring base mechanism

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EST. 1826


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SEATING

Continued •



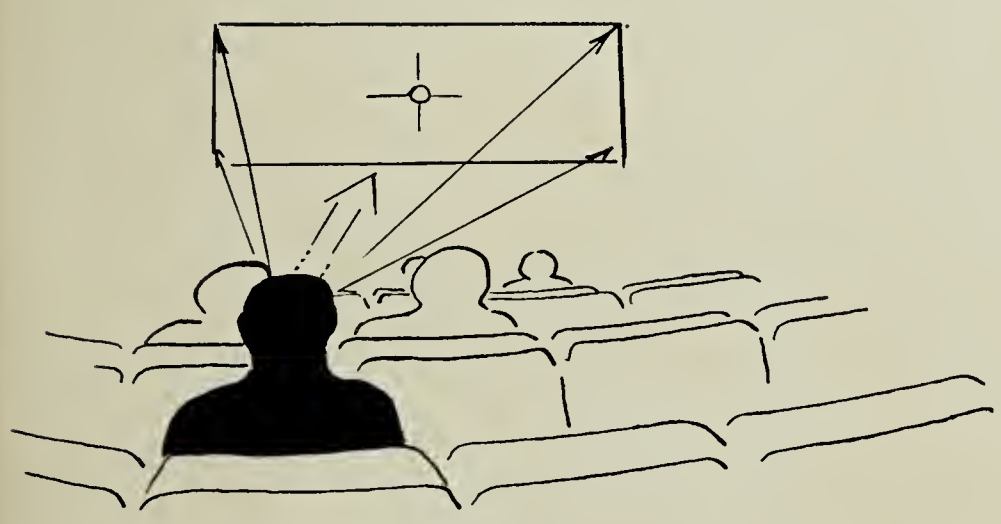
New Princeton Cinema, completed under Ballantyne "All-In-One" plan, uses in-line arrangement of comfortable, Heywood-Wakefield Co. chairs. Pitched floor gives unobstructed view of large screen.

and backs are offered by seating manufacturers specializing in public seating.

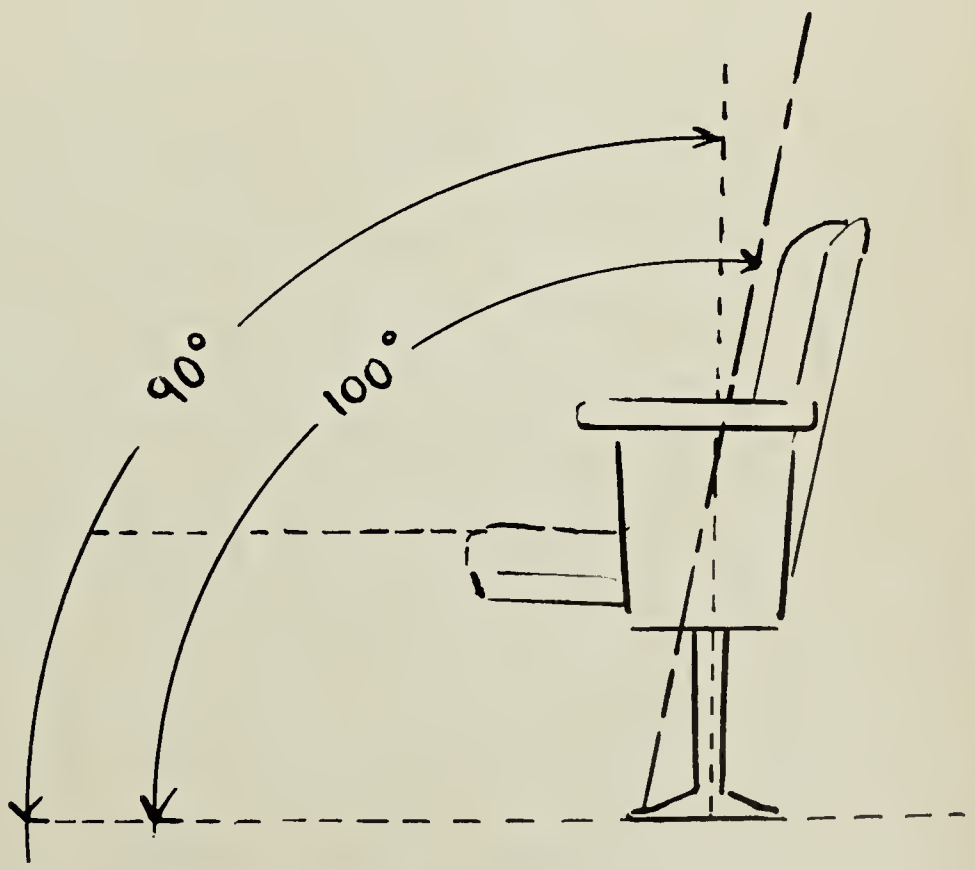
Generally speaking, quality theatre chairs offer many advantages, the most important of which are sturdy standards and cushion riser mechanisms, quality upholstery fabrics that will stand up to everyday use without losing their beauty of appearance, and the solid comfort that inferior seating lacks. Quality materials and workmanship invariably show up in the overall life-expectancy of this type of equipment, making larger initial expenditures a better long term "buy." Anyone who has been spoiled by the quality seating in a higher priced automobile, for example, finds spending long periods behind the wheel of an "economy" car something of an ordeal. In terms of patron comfort, making a sizeable investment in a new theatre and equipping it with compromise theatre chairs makes as little sense as buying a Rolls-Royce and outfitting it with truck seats.

Quality seating, scientifically designed to minimize patron fatigue and discomfort, should, accordingly, be regarded as an essential investment. Modern materials, including the versatile urethane foams, have reduced the stiffness in heavy-duty cushions, as one-piece molded cushions of this material, popularly adopted in seating, bedding, and other applications where continuous compression and recovery are encountered, can take an unbelieveable amount of punishment.

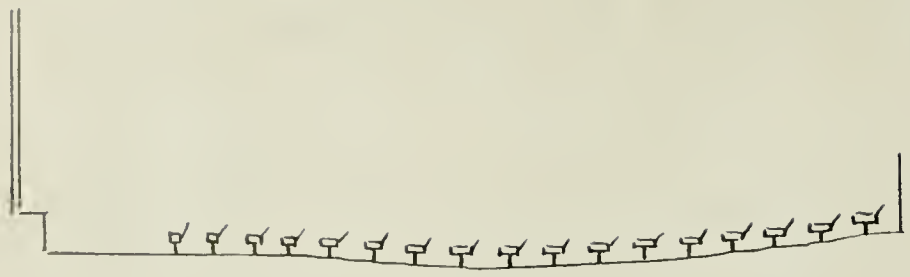
One piece, molded backs, or kick plates of colored plastic



Staggering permits patron to see width of screen between heads of patrons directly in front of him. Auditorium slope assures vision will not be obscured by heads of viewers in subsequent rows. Each chair in the auditorium must be considered separately, as side angle views of screen pose particular problems.



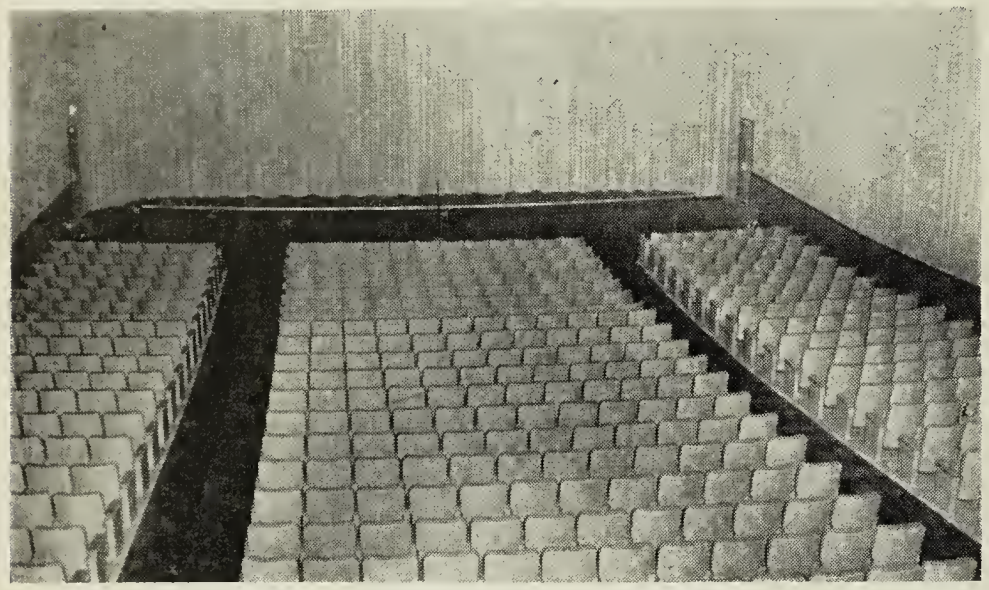
Angle of chair back, relative to axis of seat surface, or seat standard if it forms a ninety degree angle with seat surface, should approximate 100 degrees, providing gentle slope. Self rising seats aid in safe patron movement and speed clean-up, while moveable backs enable patrons adjust seat for maximum comfort.



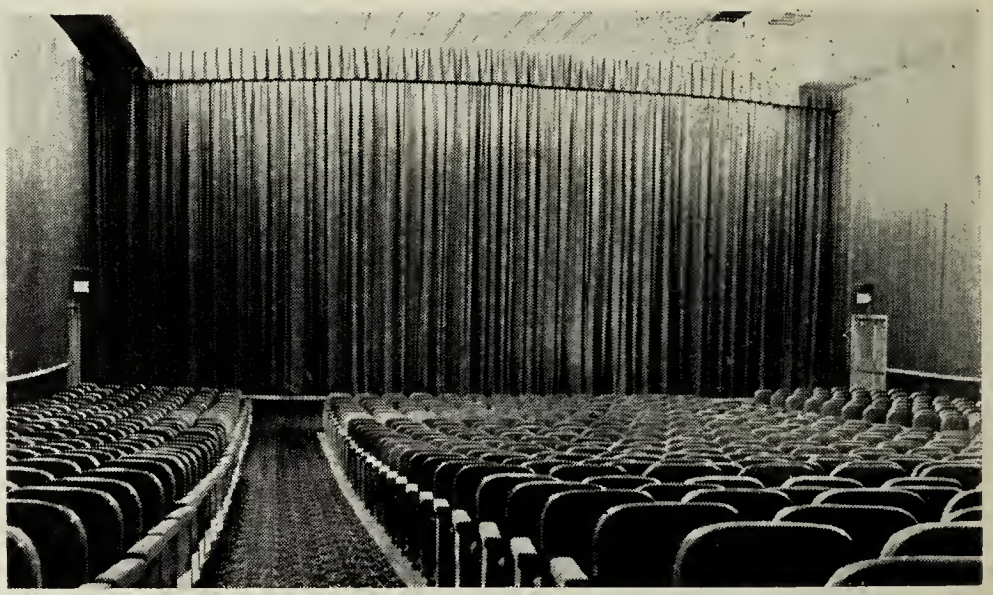
IDEAL SLOPE gradation permits correct vertical viewing angles of screen relative to angle of chair backs in most of the auditorium's seats. Excessive slope to clear sight lines over the heads of viewers directly in front of any given seat can cause poor viewing angles at upper levels. Alternative is to stagger seating and reduce slope at rear of theatre.



Seating at NGC's Fox Parkside, San Francisco, shows sloping orchestra with wide aisles and extra row spacing. Gold upholstered chairs are deluxe American Bodiform models.



First seven rows of Ballantyne-equipped Lakeside, Metairie, La., are Heywood-Wakefield standard chairs, with next 23 rows, deluxe Heywood rocking chairs. Chairs and Mohawk carpet carry out blue-green color scheme.



Seen are some of the 868 Massey Seating chairs installed by Ballantyne Co. in new Merritt, Merritt Island, Fla., near Cape Kennedy. Specially woven tapestry, upholstered arm rests add luxurious note to the auditorium.

are another illustration of employing newer materials to advantage. Ease of maintenance, durability, and pleasing appearance make the full-back treatment a recommended extra.

Options in fabric choice and color are wider than ever, allowing creative combinations of backs, upholstery and standards. Highly decorative aisle standards, introduced by the major seating suppliers to the theatre during the past year or two, let the theatre owner, or his architect or decorator, choose from such varied materials as ceramic inlays, hardwood inserts, upholstered panels and others.

Seating requirements can be reviewed by the theatreman with his architect, who may, in turn wish to take advantage of the expert advice available from either dealers or the seating manufacturers. This extra care in selection and installation of chairs will add immeasurably to both auditorium appearance and patron comfort, not to mention far fewer headaches for the maintenance staff.

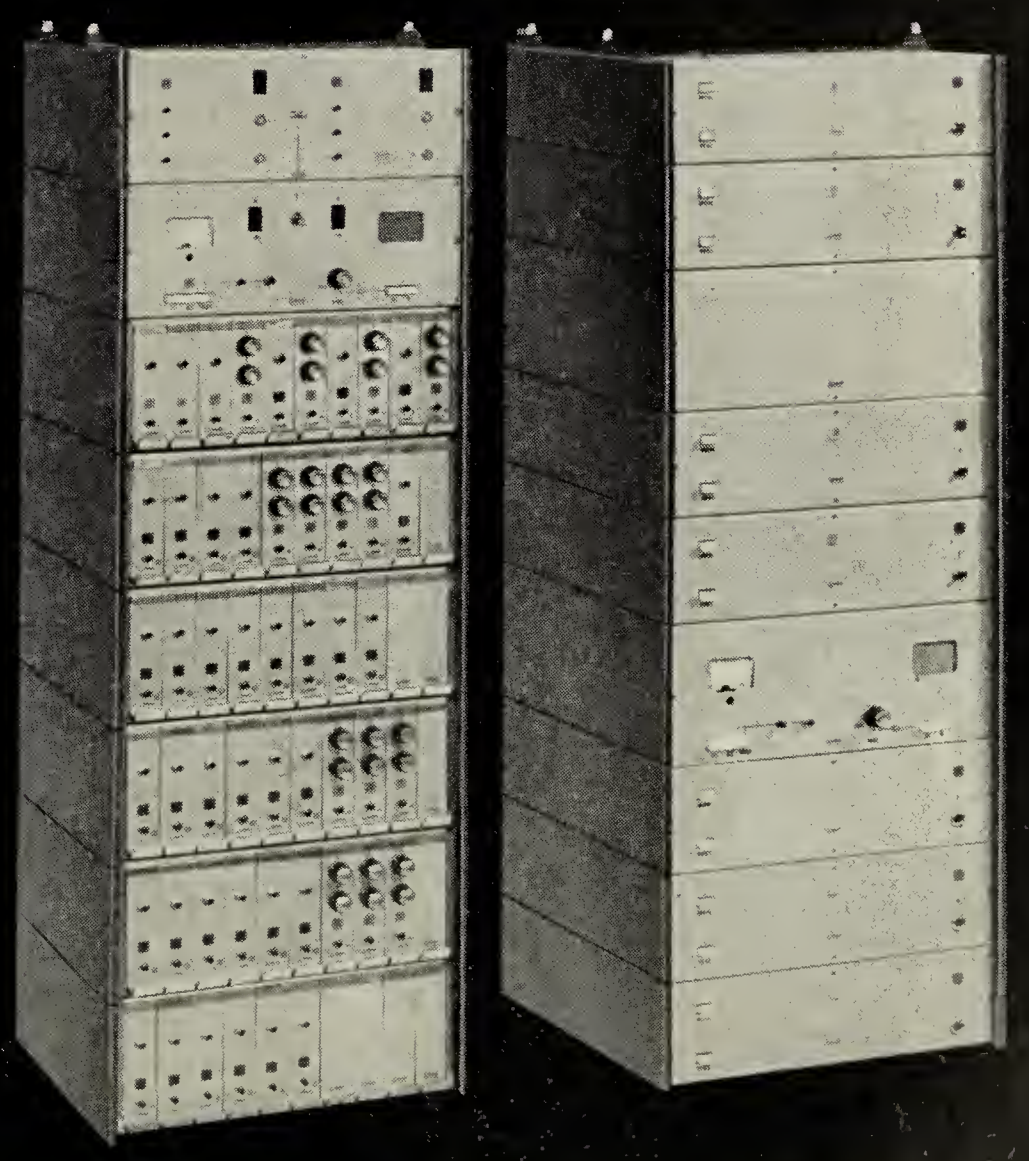


1,908 foam-padded, spring back rocking chair type seats by American Seating Co. complement new Stanley Warner Route 4 Theatre, Paramus, N.J. Chairs are spaced for adequate leg room and easy aisle access without disturbing other seated patrons. Note floor to ceiling drape treatment.

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Simplex Introduces 35/70mm Projector

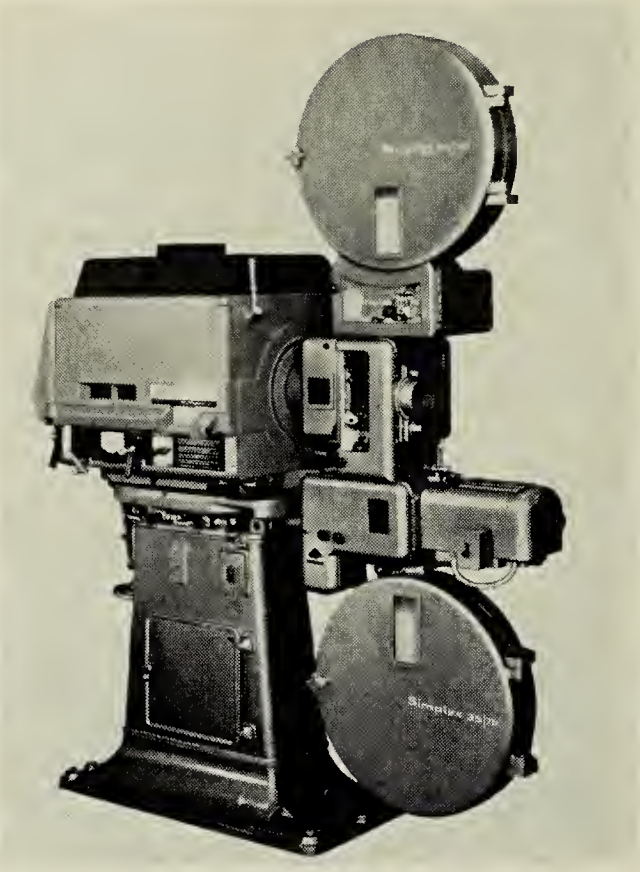
■ A new professional motion picture projector that can show both 35mm and 70mm has been developed by National Theatre Supply Company and is available for immediate delivery and installation from any of the company's branch offices.

Called the Simplex 35-70, the projector is engineered with the same precision and ruggedness that goes into the famed Simplex 35mm projectors, currently in use in more theatres than all other makes combined. The new Simplex 35-70 features simplicity and reliability of operation and, of course, has the advantage of being familiar to the great majority of professional projectionists who have been working with Simplex mechanisms for many years.

Although specifically designed for 70mm projection, the Simplex 35-70 nevertheless offers the unique feature of having many component parts interchangeable with the standard Simplex XL 35mm mechanism. In emergencies, these components are readily available at nearby N. T. S. local branches.

American-made throughout, the new mechanism also features a unitized type of construction design which permits complete sections of the projector to be quickly and individually replaced—thus providing the exibitor with extra boxoffice insurance.

In addition, theatres presently having Simplex 35mm equipment will be able to realize substantial installation savings because the new mechanism can be placed on existing Simplex pedestals, and, also, because extra rewiring costs can be eliminated.



New Simplex 35/70mm

With the new Simplex 35-70, changeovers from 35mm to 70mm projection, or vice-versa, are practically instantaneous because the only element that has to be replaced is the film trap. Film pad rollers for the new unit are adjustable to both 70mm and 35mm without removing and combination 35-70mm sprockets assure accurate film alignment for either size.

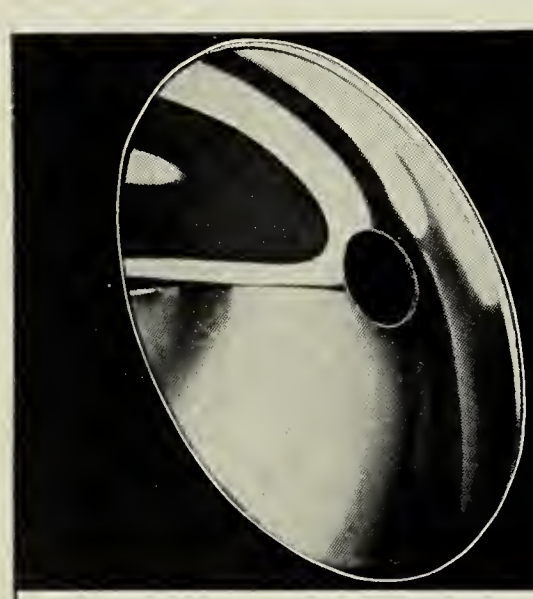
With the Simplex pedestal base, the optical center is compatible with all American lamp houses and requires no special adapters.

Commenting on the new projector, J. W. Servies, executive vice-president of National Theatre Supply, stated, "We feel that 70mm projection is a long way from reaching its saturation point in the U. S. and other parts of the world.

"70mm films have compiled outstanding boxoffice records and we feel confident that they will continue to grow in the years ahead. "We believe that forward-looking exhibitors about to build or modernize their theatres should carefully evaluate the advantages of selecting our new 35-70 projectors. These mechanisms will permit a theatre to show any film regardless of size.

"Our company has been built on its knowledge of and service to the motion picture industry. This 35-70 mechanism is a model worthy of the Simplex name and built to Simplex standards.

"Naturally, it will be sold and serviced by experienced National Theatre Supply representatives at all our branches from coast to coast. A number of Simplex 35-70 mechanisms have already been purchased and several installations are being made. We believe this enthusiastic acceptance confirms our confidence in the fact that these units provide exhibitors with the best combination of fine engineering and proven performance of components, as well as excellent value."



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Pepsi Sets Seminars

NEW YORK—Ten vending seminars will be held by the Pepsi-Cola Company in January, February and March, according to vice-president Henry McGovern.

Topics to be discussed will include: vendor and cooler placements, display stands, financing, leasing, trucks and efficiency of route operations, communications (radio and television) and mobile market (middle market vending in service stations).

In addition, a number of manufacturers are scheduled to display the latest in vending equipment.

The two-day seminars were scheduled for the Statler-Hilton Hotel, Boston, Jan. 12-13; Queen Charlotte Hotel, Charlotte, Jan. 17-18; The Shoreham Hotel, Washington, D. C., Jan. 20-21; Holiday Inn, Atlanta, Ga., Jan. 31-Feb. 1; Holiday Inn Central, Dallas, Feb. 3-4; Drake Hotel, San Francisco, Feb. 11-12; Prom Sheraton Hotel, Kansas City, Feb. 21-22; Cherry Creek Inn, Denver, Feb. 24-25; Knickerbocker Hotel, Chicago, Feb. 28-March 1; Sheraton Gibson Hotel, Cincinnati, March 8-9.

Fox Opens El Paso House

EL PASO—The new 850 seat Fox, located in the Bassett Shopping Center, and completed at a cost of $425,000, was formally opened by the National General Corporation. This is part of the nationwide expansion program of the circuit and is the company's first Texas theatre.

Pacific Sets Tacoma House

LOS ANGELES—Construction is expected to begin soon on Washington's "theatre of tomorrow," to be located at Tacoma Mall Shopping City, according to a joint announcement here by officials of Forman and United Theatres and the Tacoma Mall Corp.

The million dollar entertainment center will be built by Forman and United Theatres. It will be capable of showing films in all motion picture projection systems, including Cinerama, Todd-AO and 70 mm., stated William R. Forman, president.

Forman also heads Cinerama, Inc. and Pacific Drive-In Theatres Corp., one of the world's largest movie circuits.

According to Forman and United Theatres, the edifice will introduce many new concepts in decor, seating comfort and conveniences for theatre patrons.

M. E. Boys, vice-president, Tacoma Mall Corp. announced the theatre will be a free-standing building, located on the northeast corner of the 85-acre Tacoma Mall Shopping Center. The building will complement the 78 stores in the Tacoma Mall, Boys said.

Forman and United Theatres spokesmen indicated a foremost theatre designer of world-wide reputation already is at work on the completely different and unique design for the 1,000 seat theatre.

Theatres in Washington, Oregon, California, Arizona, Hawaii and many European countires also are operated by companies with which Forman and United are affiliated. The theatre should be in operation by late 1966, Forman and United representatives said.

Tacoma Mall Corp. officials exepect the entertainment center to further establish the Tacoma Mall as one of the most complete and modern regional shopping centers in the Northwest.

Conn. Arts Center?

HARTFORD—Ben Segal, managing director of the 2,000-seat Oakdale Musical Theatre, summer tent at Wallingford, 25 miles to the south of Hartford, and Robert Burnham, Suburban Development Corporation of Hartford, will join forces to build a $12 million cultural complex on a 32-acre Wallingford tract.

Plans include a 1,000-seat motion picture theatre but what interests will operate this facility is yet to be determined.

A 2,500-seat legitimate playhouse, executive apartment building, swimming pool, motel, shopping center, and other elements are included in the center, which has a 1967 opening target date.

Only motion picture theatre in Wallingford—between Hartford and New Haven—at present is the Wilkinson, operated by George H. Wilkinson Jr., long-time president of the MPTOC (Motion Picture Theatre Owners of Connecticut).

R.C. Ups Hargreave

COLUMBUS, GA.—In their regular monthly meeting in Columbus, Ga. the directors of Royal Crown Cola Co. elected A. G. Hargreave to the position of vice-president-sales. The announcement was made by Royal Crown Cola Co. President W. E. Uzzell, who said Hargreave would assume leadership of the company's field and staff sales operations in his new position as an officer of the company.

NAC Names Officers; Cites Member Gains

CHICAGO—Jack O'Brien, of New England Theatres Service Corp., Boston, president, National Association of Concessionaires, announced the appointment of Leonard Pollack, New York City, as a member of the NAC board representing the concessionaire segment.

At the same time, O'Brien announced the appointment of Al Lapidus, Los Angeles, as regional vice-president of NAC for Region No. 8 embracing the states of California, Nevada, Utah, Arizona and Colorado.

Pollack heads the concession department for the Loew theatre chain. Lapidus is president of L & L Concession Supply Company. Throughout their association with NAC, both have been actively engaged in the organization's program.

In announcing these appointments, O'Brien stated that both gentlemen are eminently qualified to discharge the duties of the respective positions to which they have been named.

The appointments were made to fill existing vacancies on the official body of NAC.

Membership Gains

The membership roster of the National Association of Concessionaires has increased in recent weeks by the addition of nine new members, it was reported by Augie J. Schmitt, NAC membership chairman.

Joining the concessionaire segment were: Mortie Marks, Jefferson Amusement Co., P. O. Box 3191, Gaylynn Office Bldg., Beaumont, Texas; Barry T. Dawson, Wolfberg Theatres, 1631 Glenarm Place, Denver, Colorado; Mark Phillips, Carlton Concessions, Inc., 134 Mystic Avenue, Medford, Mass.; Ben T. Cohen, Holiday Amusement Co., 1710 Central Parkway, Cincinnati, Ohio.

Additions to the supplier segment are: George D. Buffett, B & H Company, Inc., 7003 Lomas, NE, Albuquerque, New Mexico; Beatrice Shoemaker, Golden West Popcorn Co., Bldg. 635 Airport, Oakland, California.

New jobber-distributor segment members include: Louis H. Fink, Concession Equipment & Supply Co., Inc., 426 S. Meridian Street, Indianapolis, Indiana; John Groves, John Groves Company, 566 Corey Avenue, Braddock, Pa.

Forest Wanberg, Sr., Wanberg Popcorn Co., P. O. Box 325, Tarkio, Missouri, joined the popcorn processor segment.

U.C. Names Tech V.P.

NEW YORK—Curry E. Ford has been appointed vice-president—technology of the Carbon Products Division of Union Carbide Corporation, it was announced here by James R. Johnstone, division president. Ford succeeds Walter A. Steiner, who is retiring after 41 years of service.

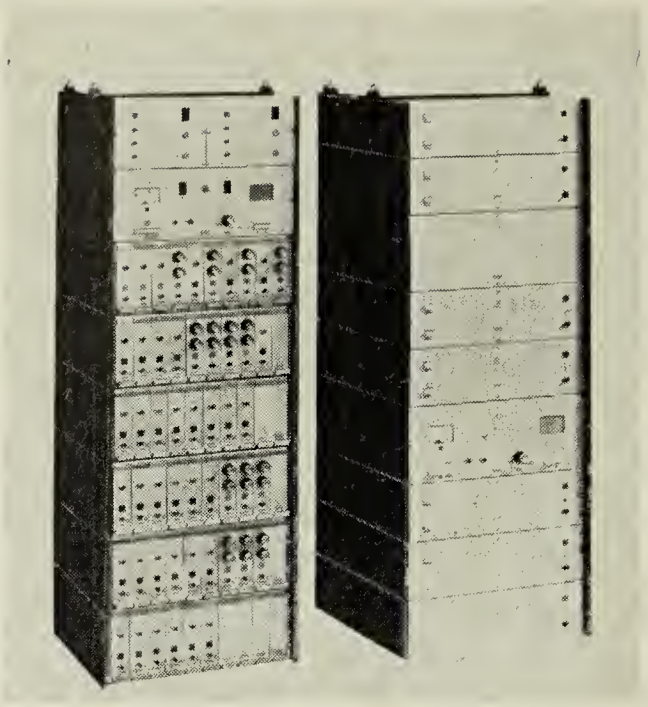
Ford joined Union Carbide in 1937 as a salesman in the Cleveland office of what is now the Carbon Products Division. During his career with the division, he has been assistant manager of carbon product specialties, manager of chemical carbon sales, marketing manager—new products, director—marketing, director—development, and, since 1964, general manager—technology.



Norelco Transistor Sound System

■ Niels Tuxen, head of the motion picture equipment department of North American Philips Company, Inc. announced the introduction of a new compact Norelco all transistor theatre sound system with outstanding sound quality, plug-in units for quick, easy replacement and a built-in testing device.

"The new system," Tuxen said, "can be matched with any projectors or loudspeakers and operates with single channel optical 35mm, 4 channel magnetic 35mm, or 6 channel magnetic 70mm recordings. It is also suitable for reproducing 3 non-sync sound sources: record players, microphones and tape recorders.



Compact pre-amplifier cabinet for the new Norelco system. Photo shows dual power supply in top magazine. The dimensions of the pre-amplifier cabinet are 38½" high, 15" wide and 15¾" deep.

Output amplifier cabinet can be matched to any loudspeaker set up. Note the spare power amplifier mounted in the cabinet. The output amplifier cabinet measures 40" high, 15" wide and 15¾ deep.

"The system is designed to meet the need of today's theatre for high quality sound reproduction, especially with the increasing popularity of 70mm projection. We've actually field tested it in theatres for over two years and feel it's the best on the market."

In the design of this new all transistor theatre sound system the latest engineering techniques have been employed to produce a compact piece of equipment that takes up much less room than any comparable system on the market. To save floor space in crowded booths, the units are wall mounted.

Sound reproduction is said to be outstanding. Each sound track and non-sync sound source has its own pre-amplifier with adjustable gain and each channel has its own equalizing unit. All channels can be adjusted independently to adapt to the acoustics of individual theatres. The supply voltages are regulated to make the sound quality independent of line-voltage fluctuations. The hum and noise level is exceptionally low. The electronic switching system avoids clicks.

Because reliability is so vital to theatres, Norelco engineers have used components that last longer and need less maintenance. These include silent light-dependent resistors instead of vacuum tubes with filaments that burn out. Also, printed circuits instead of ordinary wiring were used to eliminate short circuits.

An important feature of the new system is the use of individual plug-in units. With these, it is easy to quickly replace units. Furthermore, the system has a spare power amplifier and spare power supply built-in and ready for instant use in emergencies. Another maintenance bonus is a built-in testing system.

Another advantage is ease of operation. Each sound source has its own push-button control. A pre-selector switch near each projector makes it possible to choose the desired sound mode prior to changeover. With Norelco 70/35mm projectors, this switching can be done automatically.

The new Norelco sound system is also one of the most versatile ever designed. It has three optical pre-amplifiers so that in a normal installation there is always a spare unit available. This also permits a third 35mm projector with optical sound to be connected to the system without modification. The system can be readily expanded for three machine operation. When remote controls are needed, any number may be connected in with standard two-wire cable.

In addition to the new all transistor sound system, North American Philips manufactures a complete line of theatre projectors and related equipment. Complete information and technical data are available from authorized Norelco theatre supply dealers or directly from the company, whose headquarters are at 100 East 42nd St., N. Y.

ABC-Gladieux Names VP

TOLEDO, O.—Herbert H. Gill was appointed to the newly created position of executive vice-president of the ABC-Gladieux Corporation, the Toledo-based food service division of ABC Consolidated Corporation. In making the announcement, president Virgil A. Gladieux stated that Gill would assume responsibility for all operating divisions and two staff departments of the company.

Reporting to Gill will be the directors of the following company divisions: toll roads, hospitals, industrial, airports, schools, catering, service restaurants, parks and concessions; plus the industrial relations and quality control departments.

ASHCRAFT

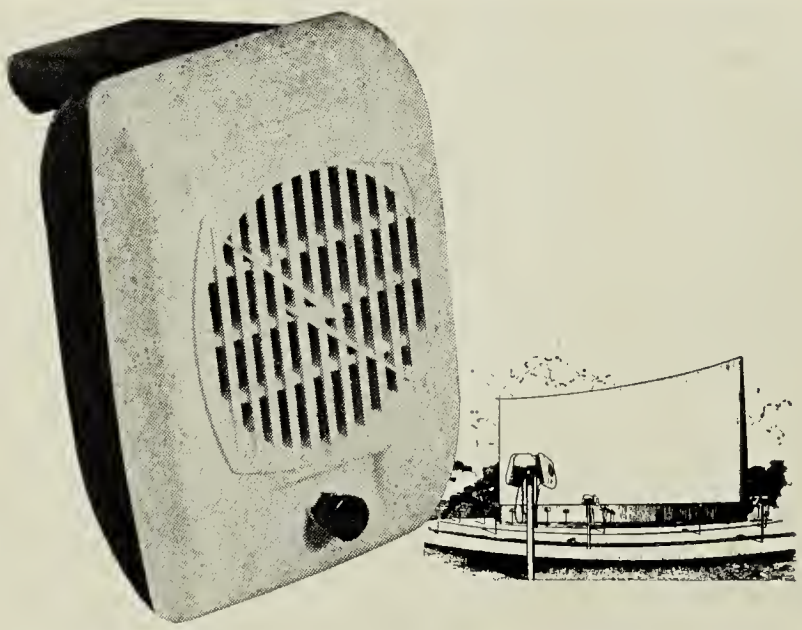
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Dub'l Cones just can't be made cheap . . . only well and long lived . . . And plenty of drive-in operators understand how long life helps profits. A Dub'l Cone will last five to eight years and cost $5.60 to $6.80. That's only about 80c per year per speaker — a whole lot less than single cone speakers, which cost $4.00 that may last one or two years and cost $2.00 per year.

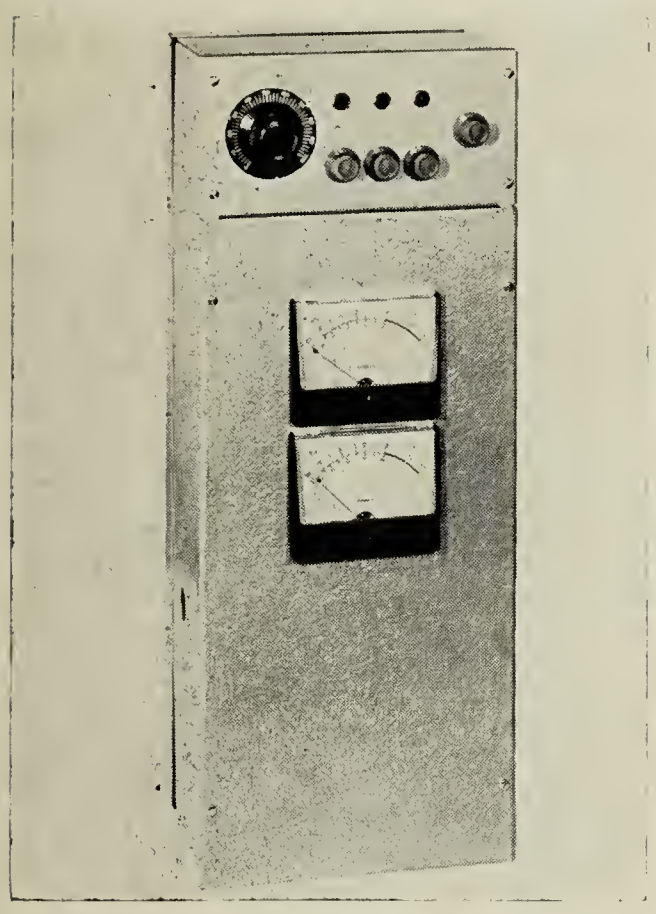
BALLANTYNE HAS MADE more than 2,000,000 speakers. The DUB'L CONE reflects long experience to cope with every kind of problem from careless dropping to enterprising teenagers. Shock proofing, die-cast aluminum case and practical design pay off. And the sound is far better than any other speaker. The Dub'l Cone principle adds depth, clarity and presence.

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- Magnet welded to frame, for permanent alignment.
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A DIVISION OF ABC CONSOLIDATED CORPORATION
1712 JACKSON STREET OMAHA, NEBRASKA 68102

D-I Sound System Uses Car Radios

■ Ballantyne Instruments and Electronics, Inc., has announced a new dimensional sound system called the DS-7. Production is under way, and the first systems will be installed in the next 30 to 45 days. The DS-7 is an all new



DS-7 Transmitter

transistorized broadcasting transmitter which can be received on any automobile radio.

The 12-volt system in a car and the superior reproduction quality of the car radio, allow patrons to both listen to sound from their drive-in speaker and to tune in their car radio to get a binaural effect in track reproduction. Unlike other systems on the market, the new DS-7 is not an induction (or loop) type transmitter, but is an actual broadcast of the program from small transistorized transmitters installed about the drive-in, and is small enough to fit in existing junction boxes.

The certification on each installation will conform to FCC regulations, and this certification will be issued with each system. Negotiations are being conducted for installation of the equipment by both leading service companies.

Ballantyne officials said that this is another step in the improvement of drive-in sound. Present plans are to make the use of the car optional with the patron. The system will give advantage to drive-ins, making it easy to expand in capacity, or to cover cars in a hold out area.

Another advantage is that broadcasts can be received in the concession stand with normal radio receivers, and then put through speaker systems, capable of reproducing the quality of sound in an indoor theatre. The system is very compact since it is transistorized. The transmitter will easily fit on unoccupied front wall space, like the master transistorized equipment of Ballantyne's 6-4-1 sound. It is adaptable for use with any existing sound system.

Full information, prices and other particulars can be secured from Ballantyne Instruments and Electronics, Inc., a division of ABC Consolidated Corp., 1712 Jackson St., Omaha, Neb.

Stewart & Everett Add Five Indoor Theatres

CHARLOTTE, N. C.—Stewart & Everett Theatres has announced plans for the construction of a new theatre, the Village, in the Freedom Village Shopping Center here which will have 800 seats and represent an investment of $300,000.

Work will get under way this month with the new house expected to be in operation about June 1, 1966.

The building, to be constructed as a joint venture by Stewart & Everett and Dwight L. Phillips, owner of the shopping center, will be 1,764 ft. long and 714 ft. wide. The auditorium will have a smoking loge, five aisles and seat rows 34 inches apart in order that patrons can leave seats without disturbing others.

Charles B. Trexler, president, Stewart & Everett Theatres, which operates theatres throughout North and South Carolina, including the Capri at Charlotte, said the new house is being built in anticipation of the future growth of Charlotte and its outlying sections. He pointed out that it will be only a few minutes drive from Mount Holly and Belmont, N. C., which it is expected to serve in addition to this city.

The theatre will have an all-weather entrance, with drivers being able to discharge and pick up passengers in a covered drive. Exits from the theatre will lead to Freedom Drive, large parking lots, and the shopping center itself.

Trexler said the house will show "the finest first-run pictures."

The theatre will be the fourth built in Charlotte within recent years and the 13th indoor theatre in the city. It is one of five new theatres for Stewart & Everett; one under construction at Morehead City, N. C., one at Southern Pines, N. C., and two others in planning stages to be announced formally in 1966, Trexler said.

Lamp Lubricant

The Edw. H. Wolk Co., has developed a new type of lubricant for high intensity carbon arc lamps where many parts operate in an area of intense heat.

"Wolk—Lube" has the following outstanding features:

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(2) RESIDUE PROPERTIES—Will burn cleanly off a heated metal surface leaving no carbon or ash behind. This is an excellent property because intense heat will cause other lubricants to burn and eventually bind the sliding mechanism.

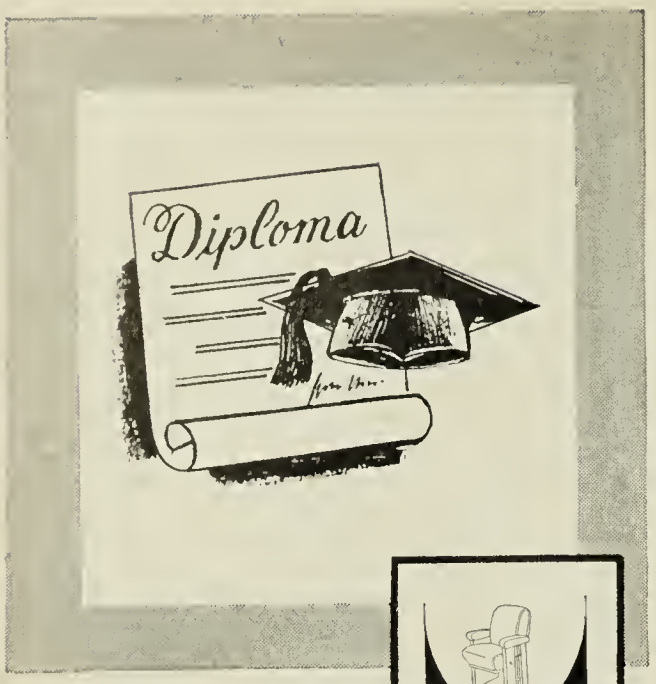
(3) TOXICITY—Presents no health hazards and no special handling is required.

(4) CLEANLINESS—Is clear as water and will not stain hands or machinery.

(5) LUBRICITY—An excellent lubricant possessing high film strength.

Available in 4 oz. dispenser cans with oilers, from any local theatre supply.





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N.C. First Run Underway

ASHEVILLE, N.C.—Construction began here on the Parkway Terrace, first indoor motion picture house to be built in Asheville since the early 1920s.

The plush 800-seat house is also the first such theatre to be constructed anywhere in western North Carolina since the early 1940s.

Located at the Tunnel Road Shopping Center, it is patterned after the Park Terrace, which opened at Charlotte, N.C., in 1964 and was designed by the same Asheville architectural firm.

Planned as western North Carolina's most luxurious theatre, with rocking chair seats spaced 40 inches between rows, the house will have a spacious lobby with modern foam-covered furnishings. Walls of the adjoining auditorium will be covered with acoustically treated fabric designed to harmonize with the theatre decor. Projection equipment will be the most modern available, according to manager Frank LaBar.

The house will have the largest indoor theatre screen in western North Carolina, to provide distortion free images, and picture reproduction will be more lifelike because of a direct line of throw between projector and screen.

A full range stereophonic sound system also is planned with surround speakers designed to give lifelike reality. Also planned is the latest in air conditioning systems, providing 25 per cent more output than basic theatre requirements. Temperature will be automatically regulated.

Serving the new theatre will be the shopping center's huge parking lot, in addition to a special parking area directly adjacent to the new building.

LaBar, manager of the new theatre, has managed the Imperial, Asheville, for many years. He said the new house will show the finest first run films available.

Glenco Interiors Flexible

PHILADELPHIA—One advantage claimed for Glenco Guardian refrigerators, from Glenco Refrigeration Corp., located here, is versatile, interchangeable interiors that can be tailored to suit the particular needs of an operation or changed as those requirements change.

The ALA-15-S model, for example, might be set up with three shelves and then changed to eighteen tray slides. The ALA-15-S has a net cubic capacity of 14.23 cu. ft. Standard features include a gasket that is removable in seconds for cleaning, 100 per cent foamed-in-place polyurethane insulated door, automatic condensate evaporator to eliminate need for drains and 6" high adjustable legs.

Glenco Guardians are available in capacities of 14.23 to 79.6 cu. ft., in depths of 32" or 24". All are 70" high, less legs.

Refrigerators, storage freezers (dual-temperature; self-contained, remote and top mounted) for single or dual service are available. All models are maintained in stock for immediate delivery.

Lane To Technicolor

William R. Lane has been named advertising and sales promotion manager of the commercial and educational division of Technicolor Corp., it was announced here.

WANT FURTHER INFORMATION ON

PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

- ☐ **ASHCRAFT MFG. CO., INC., C. S.,** Super Core-Lite 35/70 Projection Lamps
- ☐ **BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.,** Theatre Planning; Theatre Precision Equipment
- ☐ **CARBONS, INC.,** Lorraine Arc Carbons
- ☐ **EASTMAN KODAK CO.,** Eastman Films
- ☐ **HEYWOOD-WAKEFIELD CO.,** Airflo "Rocking Chairs"
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **NATIONAL THEATRE SUPPLY CO.,** Theatre Equipment and Supplies
- ☐ **NORTH AMERICAN PHILIPS CO., INC.,** Norelco All Transistor Sound System
- ☐ **RCA SERVICE CO.,** Theatre Sound Service
- ☐ **STRONG ELECTRIC CORP., THE,** "Tufcold" Dichroic Reflectors, "X-16" Xenan Arc Lamps
- ☐ **VENDO CO., THE,** "525" Candy Merchandiser
- ☐ **XETRON DIV., CARBONS, INC.,** Xetron Lamp houses, Power Supplies

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ISSUE OF JANUARY 19, 1966

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REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29 year old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO
Vol. 74, No. 24
January 19, 1966

ALLIED ARTISTS

The Leather Boys

DRAMA
105M.

Allied Artists
(English-made)

ESTIMATE: Fine drama of English teen-agers.

CAST: Rita Tushingham, Colin Campbell, Dudley Sutton, Gladys Henson, Avice Landon, Lockwood West, Betty Marsden, Martin Matthews, Johnny Briggs, James Chase, Geoffrey Dunn, Dandy Nicholls, Elizabeth Varnam, Jill Meredith, Brian Phelan, Oliver MacGreevy, Sylvia Kaye, Sandra Caron, Tracey Rogers, Carmel McSharry, Joyce Henson. Produced by Sidney J. Furie; directed by Raymond Stross; presented by R Lee Platt Associates.

STORY: Teen-ager Rita Tushingham marries Colin Campbell although she is not ready for such a serious step. Mainly concerned with comics, movies, hair-dressers, and glamorous fantasies, she proves a poor housekeeper and cook. He husband turns to his motorcycle as an escape as if to another woman. In turning to it, he also turns to his friend, Dudley Sutton, another motorcyclist in the "leather jacket" group This relationship develops unnaturally. They go to the seaside together, share a room and bed, and talk of going off to America together. Left alone, Tushingham proves unfaithful. When Campbell goes into a pub and finds himself surrounded by homosexuals, all of whom are evidently acquainted with Sutton, he realizes that his friend is one of them. Campbell walks off alone, having lost both his wife and his friend.

X-RAY: This remarkably natural picturization of a novel by Eliot George, with screenplay by Gillian Freeman, boasts excellent performances by not only its leads but by the entire cast. The English location shots are also fine. As a study of teen-age marital woes, it rings potently true. The film's potential over here is good, and there is no reason to suppose that its English origin will be held against it. Although a trifle long, the interest is held all the way, and there is plenty of action for most fans. Rita Tushingham is magnificent as the girl-wife.

AD LINES: "They Were Too Young For Such A Serious Step As Marriage"; "A Potent Drama Of England's Leather Boys—And One Who Tries Marriage Too Soon."

DO SAVE . . . pink REVIEWS

They provide a permanent evaluation of all features as caught by our skilled reviewers Pages are cumulative numbered.

NOTICE

The REVIEWS Section has been expanded this week in order to bring reviews to readers as soon as possible. There is no Exploitation Section this week.

AMERICAN INT.

The Big T.N.T. Show

MUSICAL
93M.

ESTIMATE: Good bet for teens.

CAST: Roger Miller, Ray Charles and Band, Joan Baez, The Byrds, The Lovin' Spoonful, Ike and Tina Turner, Modern Folk Quartet, Donovan, Petula Clark, The Ronettes, Bo Diddley, David McCallum. Produced by Phil Spector; directed by Larry Peerce; executive producers, James H. Nicholson, Samuel Z. Arkoff, and Henry G. Saperstein.

CONTENT: As hundreds of youngsters and a few oldsters stamp, swoon, and cheer, the cameras take in Roger Miller singing "England Swings," "Engine Engine No. 9," "King of the Road," and "Dang Me." Ray Charles and his band play "What'd I Say," "Georgia On My Mind," and "Let The Good Times Roll." Joan Baez sings "You've Lost That Lovin' Feeling," "Five Hundred Miles," and "There But For Fortune." Donovan sings "Universal Soldier," "Summer Day Reflection Song," "Blues," and "My Sweet Joy." The Byrds sing "Turn, Turn, Turn," "Mr. Tambourine Man," and "Bells." Petula Clark sings "Downtown," "My Love," and "You're The One." The Lovin' Spoonfuls sing "You Didn't Have To Be So Nice" and "Do You Believe In Magic." The Ronettes sing "Be My Baby" and "Shout." Ike and Tina Turner sing "Shake," "A Fool In Love," "It's Gonna Work Out Fine," "Please, Please, Please," "Goodbye, So Long," and "To Tell The Truth." Bo Diddley sings "Hey Bo Diddley," and David McCallum, a special guest star, conducts the orchestra in "Satisfaction" and "One, Two, Three."

X-RAY: Younger audiences will probably enjoy some of the "names" in their musical world performing some of the numbers they are best known for, as well as seeing new teen idol David McCallum take a bit of time off from his "Man From UNCLE" television show to lead the band for a couple of numbers and to introduce a few of the acts. It's a variety show, pure and simple, slanted towards a special audience, and exhibitors should use record departments and music shops for tie-ins, as well as local radio stations. A bit of extra effort could mean a bit extra at the boxoffice. Direction and production are suitable for the subject matter.

AD LINES: "The Big 'In' Show On The Big, Big Screen"; "It's The Biggest Bash Ever."

Secret Agent Fireball

MELODRAMA
89M.

American International
(Wide-scope)
(Color)
(Filmed abroad) (Dubbed in English)

ESTIMATE: Fast moving spy meller for duallers.

CAST: Richard Harrison, Dominique Boschero, Wandisa Guida, Alcide Borik, Alan Collins, Jim Clay, Carrol Brown, Franklyn Fred, Clement Harari, Jean Ozenne. Produced by Mino Loy and Luciano Martino; directed by Martin Donan.

STORY: Two Russian scientists escape to the west taking microfilms of military secrets. One is killed in Paris by a Russian counter-espionage agent. C.I.A. agent Richard Harrison is assigned to rescue the other agent. He isn't able to prevent the second scientist's death in Hamburg and learns the microfilms were given to Franklyn Fred, who lives in Lebanon. Alan Collins, Russian agent, kills Fred while trying to get the microfilms. Fred's niece, Dominique Boschero, flees, and Harrison finds her and wins her confidence. However, the Russians capture Boschero and Harrison. To save Harrison's life, Boschero tells them the microfilms were in the heel of a shoe her uncle was wearing at the time of his death. The Russians exhume his body and get the films. Collins proves to be an agent for a third power and takes the microfilms from the true Soviet agent. Harrison escapes, kills Collins, but is again captured by the Russians, who once again take the films. The Russians are glad that the third power party is out of the picture, and their chief shakes Harrison's hand. Harrison takes this opportunity to pick the pocket of the Russian and reclaims the microfilm.

X-RAY: This at times confusing spy entry is one long chase. Richard Harrison is a good-looking American agent, and the women are voluptous and attractive. The exterior shots of European cities and Lebanon are interesting. The pace never slackens, and the film should do okay as part of the program, especially in action spots.

AD LINES: "This Man Has No Name—Not Even A Number, But In His Inside Pocket Rests The Fate Of The World"; "Gorgeous Gals, Guns and Guts and Lethal Gadgets!"

Spy In Your Eye

MELODRAMA
85M.

American International
(Pathecolor)
(Italian-made) (Dubbed in English)

ESTIMATE: More spy meller for the duallers.

CAST: Brett Halsey, Pier Angeli, Dana Andrews, Gaston Moschin, others. Produced by Fulvio Lucisano and Lucio Marcuzzo; directed by Vittorio Sala.

STORY: A scientific formula is concealed on the person of Pier Angeli by her father. The Russian secret service learns about it and kidnaps Angeli, taking her to East Berlin. American agent Brett Halsey is assigned to the case. However, the Russians have a great advantage in that they have managed to secrete a miniature television camera in the glass eye of American colonel Dana Andrews, and he is unknowingly of constant help to them. Halsey kidnaps Angeli and takes her to Italy. Andrews unwittingly transmits to the Russians and eables them to find Angeli. She is again taken away. A radio technician solves the mystery of Andrews' innocent transmission, and once he learns about being duped, he used the eye as a weapon to trap the Russians. Halsey arrives and tries to free Angeli, but Russian agent Gaston Moschin carries both away in a plane. Halsey fights with Moschin in the plane, and he and Angeli parachute out, landing in Pisa where they watch the Russian plane burst into flames. The formula has been tattooed on Angeli's scalp.

X-RAY: This spy meller which boasts several names known in the U. S. seems a trifle wild, but it is action packed. The exterior shots of various European cities are interesting. It is one long chase, with the histrionics taking a back seat to the fast pace. It should do in the action spots as part of the program, particularly in light of the popularity of this type of fare.

AD LINES: "His Eye Really Spied For The Russians!" "An Action Packed Spy Thriller."

BUENA VISTA

The Ugly Dachshund

COMEDY
93M.

Buena Vista
(Technicolor)

ESTIMATE: Fine family fun from Disney.

CAST: Dean Jones, Suzanne Pleshette, Charlie Ruggles, Kelley Thorsden, Parley Baer, Robert Kino, Mako, Charles Lane. Presented by Walt Disney; co-produced by Winston Hibler; directed by Norman Tokar.

STORY: Free lance artist Dean Jones rushes wife Suzanne Pleshette to veterinarian Charlie Ruggles, picking up a pile of traffic tickets on the way. Pleshette's pet dachshund gives birth to three female pups, much to the dismay of Jones, who wants a male dog and isn't crazy about dachshunds to begin with. Ruggles saves the life of a Great Dane pup by putting it in with the dachshunds, whose mother has a plentiful milk supply. Jones sneaks the little stranger into the litter and brings him home. Pleshette isn't fooled for long as the Dane's rapid growth gives him away quickly. The dachshunds are forever getting into trouble and fleeing the scene, leaving the Dane to be blamed for destruction of the living room and Jone's studio. The Dane thinks he, too, is a dachshund and tries to slink around like the tiny dogs do. This, of course, leads him into more trouble. When he makes a shambles of a garden party, Pleshette vows he must go. Perturbed by the apparent favoritism shown the dachshunds by his wife, Jones enlists the aid of Ruggles to train the Dane for an upcoming dog show, in which Pleshette's pet dachshund will also compete. The Dane, thinking he's a dachshund, does terribly until he spots a female Dane and realizes his proud heritage. He walks off with a Blue Ribbon while Pleshette's Pet takes a second prize in her division. Pleshette confesses she is proud of Jones and his dog, and they vow to raise their pets for pure enjoyment and not for show.

X-RAY: This wholesome little tale for the family trade features the well known Disney magic with animals, and general family audiences should enjoy it. The dogs naturally steal every scene despite winning performers from the human actors. The scenes in which the dogs destroy their surroundings are beautifully "choreographed" and obviously required patient hours of filming. Color is good, and while the offering my be a bit too sweet for sophisticates, family audiences will eat it up. It is being released to many situations in conjunction with Disney's new "Winnie The Pooh" featurette.

AD LINES: "Meet The Great Dane Who Thought He Was A Dachshund."

COLUMBIA

The Brigand Of Kandahar

MELODRAMA
81M.

Columbia
(English-made)
(Eastman Color by Pathe)

ESTIMATE: Okay programmer.

CAST: Ronald Lewis, Oliver Reed, Duncan Lamont, Yvonne Romain, Catherine Woodville, Glyn Houston, Sean Lynch, Walter Brown. Produced by Anthony Nelson Keys; directed by John Gilling.

STORY: in 1850 at Fort Kandahar on the northwest frontier of India, half breed officer Ronald Lewis returns from a mission on which the captain husband of Catherine Woodville is captured by rebelling tribesmen. The other officers, headed by colonel Duncan Lamont, resent his not remaining to try to help, as well as his falling in love with a white woman and the wife of a fellow officer. They court martial Lewis for cowardice. He is aided in an escape from jail and joins the rebels under Oliver Reed and his sister, Yvonne Romain. They plan to attack the various forts one by one. Romain tries to interest Lewis in her, but he is resistant at first. There is friction between brother and sister, and when Lamont permits the fort's civilians to depart, Romain orders them killed despite Lewis' promise of safe conduct. The only survivor is Woodville, who causes a showdown fight between Reed and Lewis, with the later winning. Romain declares him leader and pledges everyone will follow him. Woodville escapes with the aid of newspaper correspondent Glyn Houston, and they ride to warn the fort. Lamont sets a trap, and in the battle that follows, Lewis and Romain are killed. Most of the rebels are captured or annihilated.

X-RAY: Action, suspense, color, adequate performances, a yarn that is moderately interesting, and fair direction and production are to be found in this import that shapes up as an okay entry for the program. The original story and screenplay are by John Gilling.

AD LINES: "High Adventure In The India Of Yesteryear"; "A Thrill-Packed Fight For Survival On The Plains Of India."

The Magic World Of Topo Gigio

CARTOON
75M.

Columbia
(Color)
(Filmed in Italy) (English language)

ESTIMATE: For the small fry.

CREDITS: Creation and animation by Mario Perego. Directed by Luca De Rico; a Richard David-Jolly Film Production.

STORY: Puppet mouse Topo Gigio wants to fly to the moon and takes along his wife and a worm. They land in an amusement park where an evil magician tries to hypnotize Topo into working for him but fails. He and the others become separated but are reunited after several other adventures, winning out over evil.

X-RAY: Much of the popularity of this import-release will come from the fact that television's Ed Sullivan has been using the Topo Gigio sequences on his nationwide show. The combined puppet and live action sequences offer entertainment for the very young, who should generally like what they see. The technical work has merit, and the use of color proves the value.

AD LINES: "Ed Sullivan's Famous Mouse In A New, Thrilling Adventure Film"; "Television's Topo Gigio In A Full Length Adventure Thriller."

That Man In Istanbul

COMEDY MELODRAMA
117M.

Columbia
(Technicolor-Techniscope)
(Filmed abroad)

ESTIMATE: Lightning-fast spoof on secret agents will delight audiences.

CAST: Horst Bucholz, Sylva Koscina, Mario Adorf, Perrette Pradier, Klaus Kinsky, Alvaro deLuna, Gustavo Re, Christine Mercier, Gerard Tichy, Agustin Gonzale, Rocha. Produced and directed by Anthony Isasi; executive producer, Nat Wachsberger; screenplay by George Simonelli and Wachsberger.

STORY: Horst Bucholz, night club owner and man about Istanbul, is a playboy without a care until FBI agent Sylva Koscina, posing as an unemployed stripper, drags him into a hunt for a kidnapped atom scientist. Learning that he can earn a million dollar reward, Bucholz and his friends jump into the intrigue with both feet. Alternately the pursuer and the pursued, Bucholz eludes danger from every side, taking time out in the process to romance every pretty girl who comes along. His hairbreadth escapes lead him to his quarry. He takes the law into his own hands and winds up wanted by the forces of law as well as enemy spies. Undaunted, Bucholz saves Koscina and the atom scientist and claims his monetary and romantic rewards.

X-RAY: No synopsis could do justice to this madcap romp of spies and counter-spies. The action is furious and funny, and the situations are delightful. Bucholz is a perfect leading man, racing through the complicated plot with boundless energy and his tongue firmly implanted in his cheek. The girls are beautiful, and the scenery of Istanbul locations is breathtaking in fine color. Direction and production are first-rate, and the rather long running time passes as though it were 17 minutes instead of 117 minutes. Audiences everywhere will have a wonderful time. Sophisticates will love the clever spoof, and general audiences will revel in the action and romance. It's top-notch fun from beginning to end. While there are no potent boxoffice names to draw moviegoers, word of mouth is sure to be excellent. Give it all the help you can, and boxoffice results could be surprising. Regardless of how it does, it's worth its weight in pure film fun.

AD LINES: "The Wildest Secret Agent Of Them All . . . Up To His Neck In Gore And Gals"; "His Million Dollar Manhunt Is Your Fun Film Of A Lifetime."

CONTINENTAL

Flame And The Fire

DOCUMENTARY
80M.

Continental
(Eastman Color)
(Foreign made)

ESTIMATE: Study of the modern world's Stone Age people.

CREDITS: Directed and narrated by Pierre Dominique Gaisseau; produced by Vernon P. Becker and Mitchell R. Leiser.

CONTESTS: This shows scenes of tribes in the jungles and outlands of Brazil, Australia, Africa, and New Guinea, including the Ku-Ku-Ku-Ku, cannibals of New Guinea; the Sua, Lip-Disc men of Brazil's Matte Grosso the Wailbri of Australia, etc.

X-RAY: This anthropological study of Stone Age people in the space age is interesting and educational, but its entertainment value is questionable. While undeniably authentic, is has much natural nudity, both male and female. While inoffensive it still remains questionable for showing to other than adult students. The photography is uneven due most likely to conditions under which it was made and to an effort to get the cameras too close in order to capture facial characteristics. Some of the customs shown such as tattoo mutilations, etc., will likely be offensive to the squeamish. For advanced students, it is a fine effort by explorers, and some of the real, native music is recorded and enhances the work.

AD LINES: "Stone Age People In Today's World"; "Primitive Lives In Our Complex Age."

MGM

The Money Trap

DRAMA
92M.

MGM
(Panavision)

ESTIMATE: Fine cast boosts taut drama of crooked cops.

CAST: Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten, Ricardo Montalban, Tom Reese, James Mitchum, Argentina Brunetti, Fred Essler, Eugene Iglesias, Teri Lynn Sandoval. Produced by Max E. Youngstein and David Karr; directed by Burt Kennedy; screenplay by Walter Bernstein, based on the novel by Lionel White.

STORY: Homicide detective Glenn Ford and wife Elke Sommer live far beyond their means thanks to the dividends from some stock left to her by her father. When it fails to pay an annual dividend, Ford's money problems become oppressive. He investigates an attempted robbery in the home of wealthy physician Joseph Cotten, who says he shot a small time dope pusher in the act of rifling his safe. Before he dies, the hoodlum tells Ford that a million dollars was in the safe when he opened it although Cotten claimed it was never used. Ford plots to rob Cotten himself and seeks out the dead hoodlum's wife, Rita Hayworth, who turns out to be his childhood sweetheart. She tells Ford that Cotten is involved with a dope syndicate. Ford's detective partner, Ricardo Montalban, learns what is going on, and Ford is forced to cut him in on the robbery. Cotten suspects something and has Hayworth questioned and killed. Ford and Montalban blow the safe and steal the money and a large supply of heroin. They are surprised by Cotten and one of his men. They escape with the loot, but Montalban is seriously injured. Ford takes him home where a frightened Sommers tries to nurse him. Ford calls Cotten and agrees to give back the heroin if he treats Montalban. However, a crazed Montalban tries to run off with the money and dies. Sick of the whole affair, Ford tries to keep his bargain with Cotten. A gunfight ensues. Cotten and his henchman are killed and a seriously wounded Ford returns to Sommer to await the ambulance and the police car that mean the end of his soft life.

X-RAY: A fine cast with considerable "name" power adds luster to this taut drama of a crooked cop. Tension builds well, and no punches are pulled. The situation is definitely an unpleasant one, and audience sympathy is not likely to be with any of the characters. This could mitigate against the reception of the film. However, it plays with considerable action to please general audiences, and the frank dialogue and sexual situations can also be exploited. The film makes a valid comment on a society obsessed by material things. It will hold interest and the cast can certainly be used in the selling. Ford and Hayworth will be remembered fondly for their pairing in "Gilda" and other hits, and Sommer is a real eyeful as well.

TIP ON BIDDING: Fair program rates.

AD LINES: "A Compelling Suspense Drama Of Five People Who Wanted Too Much"; "A Desire To Live Too Well And Love Too Well Brought Death To Their Door."

PARAMOUNT

Apache Uprising

Western
90M.

Paramount
(Technicolor)
(Techniscope)

ESTIMATE: Western bolstered by cast of old friends.

CAST: Rory Calhoun, Corinne Calvet, John Russell, Lon Chaney, Gene Evans, Richard Arlen, Robert H. Harris, Arthur Hunnicutt, DeForest Kelley, George Chandler, Johnny Mack Brown, Jean Parker, Abel Fernandez, Don Barry, Robert Carricart, Paul Daniel. Produced by A. C. Lyles; directed by R. G. Springsteen.

STORY: In post-Civil War Arizona Territory, Rory Calhoun, rugged mustanger and trail boss, is saved from Apaches by veteran scout and friend Arthur Hunnicut. They head for Apache Wells after joining the patrol of Cavalry Captain Richard Allen, who is unconvinced that the area is crawling with Apaches. The town is unaware of its approaching menace and has trouble of its own. Corinne Calvet is about to be run out of town by Jean Parker and a posse. She is accused of killing her wealthy husband and causing the suicide of his former fiancee. Renegade John Russell and gunslingers Gene Evans and DeForest Kelley plan to rob the stage. The cavalry patrol arrives, but their warnings to the townspeople are ridiculed by Russell, Evans, and Kelley. Calhoun takes an interest in Calvet, but is forced to pistol-whip cowardly sheriff Johnny Mack Brown, who tries to use his badge of office to gain Calvet's favors. At the insistance of district manager of the line, the stage thunders out with Calhoun riding shot-gun for veteran driver Lon Chaney. At a way station, they are joined by friendly Mexican Robert Carricart, who fears the Indians. During a rainstorm, the crooks try to pull their hold-up. A double-cross is attempted by Russell. A battle takes place with Hunnicut killed. Calhoun and Calvet escape. The Apaches have been following the fight, but agree to a temporary truce. Russell is captured by Calhoun and turned over to the Apaches, after which Calhoun and Calvet board the stage which rolls on to safety.

X-RAY: This western is filled with familiar situations and predictable action. The cast, however, is a decided asset, featuring many faces that will be fondly remembered by every adult who enjoyed westerns as a kid. The old-timers walk off with acting honors, and the film should fit nicely in the programming slot wherever western action is welcome. Calhoun is a stalwart hero, and Calvet adds a little glamor to the proceedings. Screenplay is by Harry Sanford and Max Lamb.

AD LINES: "An Action Packed Drama Of The Old West"; "Killer Outlaws . . . Avenging Apaches . . . And The Gunslinger Who Fought Them All."

Judith

DRAMA
109M.

Paramount
(Panavision)
(Technicolor)
(Filmed in Israel)

ESTIMATE: Interesting view of early days of Israel and some of its people.

CAST: Sophia Loren, Peter Finch, Jack Hawkins, Hans Verner, Zaharira Charifai, Shraga Friedman, Joseph Gross, Zipora Peled. Produced by Kurt Unger; directed by Daniel Mann.

STORY: In 1948, during the last days of the British Mandate in Palestine, leaders of the country and the Haganah, the underground army, began to prepare to take over when the British leave. They hope to be able to stand off the onslaught of their Arabian neighbors with smuggled guns, ammunition, and personnel from other countries, who are entering the country illegally. Helping the enemy armies is Nazi tank expert Hans Verner, but the Israelis don't know his exact location or precisely what he looks like. They learn of the existence of his ex-wife, Sophia Loren, a Jewess who was confined to a prison camp with her son from whom she was separated. She survives and has one aim in life—to kill Verner. Israelis led by Peter Finch smuggle her into the country, and while she remains in the kibbutz, she refuses to take part in the life of the local community or show an interest in the new country being built around her. Finch and the others learn that Verner's file is in the hands of the British, and Loren persuades sympathetic officer Jack Hawkins to give her the file which the Haganah then takes from her. It indicates that Verner is in Damascus, and she, Finch, and several others go there to try to smuggle him out. She lures him to a deserted street and enraged at the

confrontation, shoots him. They smuggle the badly wounded man out and try to interrogate him, but he refuses to reveal any information. As the British pull out, the Arab attack starts at the kibbutz where Verner is being held. He offers to talk to Loren if she will see him removed, and he also reveals that their son is still alive. He is killed by bombs before he can reveal more. Loren is hysterical, but Finch calms her with the promise that they will find her son.

X-RAY: This episode that might have been drawn from modern history contains adventure, suspense, tension, action, and the flavor of having been filmed in the actual area. The community life in Israel is shown intermingled with the lives and actions of the characters in the story, and this too, is a point in the entry's favor. So are the good performances by the cast, the apt direction, and the capable production values. The use of color is another advantage, adding to the overall favorable effect. Viewers should generally like what they see with the battle-filled climax particularly exciting and effective. The screenplay is by John Michael Hayes and Lawrence Durrell.

AD LINES: "High Adventure Surrounds The Search For A War Criminal And The Birth Of A Nation"; "Action . . . Adventure . . . Suspense . . . Thrills Follow 'Judith' Wherever She Goes."

Kid Rodelo

WESTERN
91M.

Paramount
(Filmed abroad)

ESTIMATE: Outdoor action drama okay for program.

CAST: Don Murray, Janet Leigh, Broderick Crawford, Richard Carlson, Jose Nieto, Julio Pena, Miguel Del Castillo, Jose Villa Sante, Alfonso San Felix. Executive producer, Ellis Sard; produced by Jack O. Lamont and James J. Storrow, Jr.; directed by Richard Carlson.

STORY: Don Murray and Broderick Crawford were on the trail together when Crawford killed a former partner for which he received a life prison term. Murray received a year term although there was some doubt that he should even get this. When Murray is released, he heads for a nearby town where $50,000 is gold is supposed to be buried. Crawford and fellow-prisoner Jose Nieto escape from prison shortly afterwards to try to catch up with Murray before he can get the gold. Indian hunters set out on their trail to try to bring them in dead or alive for the customary reward. They are headed by Jose Villa Sante. Waiting for Murray is Richard Carlson, Julio Pena, and Carlson's girl friend, Janet Leigh, who convince him the meeting is accidental and give him a lift. In the near ghost town, Leigh keeps Murray occupied while Carlson and Pena search for the gold. They find a casket, and Pena shoots Carlson when he refuses to cut him in for a larger share. The case contains rocks. Crawford, Nieto, and another prisoner arrive. Nieto makes a deal with them, cutting out Murray, but when Crawford locates the gold, Murray cuts himself in at gunpoint and offers to find a way to the Gulf. The Indians trail them after poisoning the water hole and eliminating their own supply. One prisoner becomes a casualty of the heat and the fight for water. Through trickery, Pena and Leigh separate from Murray and Crawford and eventually reach the Gulf. They have to find boats. There is a show down between Crawford and Pena, and the latter is killed. Murray catches up and they battle the pursuing Indians until Crawford tries to shoot Murray and is himself killed by Sante, who is shot by Murray. Leigh and Murray head for civilization with the gold, and the Indians take Crawford's body and disappear.

X-RAY: Here is a generally unpleasant "pursue-and-kill" type of entry that should do okay as part of the show with the "names" of Don Murray, Janet Leigh, Broderick Crawford, and Richard Carlson to help out as well as some action, suspense etc. Performances are suitable, and direction and production are average. The screenplay is by Jack Natteford, based on a story by Louis L'Amour.

AD LINES: "Gold And The Desert Can Drive Desperate Men And A Beautiful Woman To Near Madness"; "It Was Kill Or Be Killed In This Off-beat Adventure Saga."

UNIVERSAL

Agent For H.A.R.M.

MELODRAMA
84M.

Universal
(Color)

ESTIMATE: Fair programmer.

CAST: Mark Richman, Wendell Corey, Carl Esmond, Barbara Bouchet, Martin Kosleck, Rafael Campos, Alizia Gur, Donna Michelle, Robert Quarry, Robert Donner, Steve Stevens, Marc Snegoff. Produced by Joseph F. Robertson; directed by Geri Oswald.

STORY: Scientist Carl Esmond escapes from behind the Iron Curtain and goes to the U. S., working on a bacteria that turns humans into fungus. The Reds already have the secret, but he has been hoping to perfect an antidote. Security chief Wendell Corey assigns agent Mark Richman to investigate the murder of Esmond's assistant and to protect him. Richman finds Esmond's niece, Barbara Bouchet, on hand to offer some consolation at their lonely beach house. Meanwhile, Red scientist Martin Kosleck, turns up with henchmen to get the formula for the antidote and to spray the farm fields of the country with the bacteria. Despite Richman's super efforts, Kosleck takes Esmond prisoner, but Richman upsets Kosleck's schedule, killing him. Esmond is also killed. Work on his formula will be continued after Bouchet is arrested as a phony niece but a real Red agent.

X-RAY: This has some of the tricky gimmicks found in the spy films of today, but not much else in the way of story, acceptable dialogue, etc. Performances are adequate, and direction and production are fair. It can go as part of the program with a few bits of action, some suspense, and color. Blair Robertson wrote the screenplay.

AD LINES: "Beware The Spreading Killer-Fungus"; "Counterspies In Action."

The Ghost And Mr. Chicken

COMEDY
90M.

Universal
(Technicolor)

ESTIMATE: Cute programmer for family trade.

CAST: Don Knotts, Joan Staley, Liam Redmond, Dick Sargent, Skip Homeier, Reta Shaw, Lurene Tuttle, Philip Ober, Harry Hickox, George Chandler. Produced by Edward Montagne; directed by Alan Rafkin.

STORY: Don Knotts is a typesetter on the local paper, who has ambitions to become a reporter despite the skepticism of editor Dick Sargent and reporter Skip Homeier. Knotts thinks he has a scoop when the town drunk seems to have been murdered, but the corpse turns up alive. Handyman Liam Redmond sympathizes with Knotts and helps him compose a filler story about an ancient mansion that is to be sold to be torn down by present owner Philip Ober. Knotts notes that it is the anniversary of a double murder 20 years ago. The story elicits quite a bit of reaction, and Sargent assigns Knotts to do a follow-up story and spend the night there. Knotts agrees, hoping to impress Joan Staley, who is also being courted by Homeier. He encounters all kinds of mysterious happenings which are used in a story, and Ober decides to sue for libel. Knotts' story is laughed at, but with the help of Redmond and Staley, his story is proved, and Ober is accussed of the double murder. Knotts gets his reporter job as well as Staley.

X-RAY: Lots of slapstick, grimacing, fun, eerie atmosphere, a shy romance, etc. are to be found in this entry which should do okay in the supporting role on the program. The performances are passable, and direction and production are okay. The release is more for family audiences than for those with any degree of sophistication. The screenplay is by James Fritzell and Everett Greenbaum.

AD LINES: "A Haunted House Makes A Great Setting For Murder"; "Spend The Night In A Haunted House For Some Unusual Fun."

Wild Wild Winter

COMEDY MUSICAL
80M.

Universal
(Technicolor)

ESTIMATE: Mild, mild entry for lower half.

CAST: Gary Clarke, Chris Noel, Don Edmonds, Suzie Kaye, Les Brown, Jr., Vicky Albright, Steve Franken, Jay and the Americans, Beau Brummels, Dick and Dee Dee, The Astronauts, Jackie and Gayle Produced by Bart Patton; directed by Lennie Weinrib.

STORY: Gary Clarke arrives at a resort-type college to learn skiing among other things, and he decides to try to thaw the cold secretary to the dean and captain of the girl's ski team, Chris Noel. This romance has its ups and downs with musical numbers thrown in now and again by the listed rock-and-roll groups. Boy gets girl eventually.

X-RAY: Perhaps teen audiences will get some sort of charge out of the on-screen proceedings since a few of their groups are featured in this not very original story that is both familiar and moderately interesting. Performances are fair, and direction and production are passable. It can be used as filler for the program. David Malcolm gets credit for the screenplay.

AD LINES: "Skiing Provides Plenty Of Fun And Romance"; "A Rock-n-Roll Fun Thriller In Technicolor."

WARNERS

Othello

DRAMA
170M. plus intermission

Warners
(Technicolor)
(Panavision)
(English-made)

ESTIMATE: High rating version of Shakespeare classic.

CAST: (In order of appearance) Robert Lang, Frank Finlay, Anthony Nicholls, Laurence Olivier, Roy Holder, Derek Jacobi, David Hargreaves, Malcolm Terris, Michael Turner, Kenneth Macintosh, Harry Lomax, Terence Knapp, Keith Marsh, Tom Kempinski, Nicholas Edmett, Maggie Smith, Edward Hardwicke, William Hobbs, Trevor Martin, Christopher Timothy, Joyce Redman, Sheila Reid. Produced by Anthony Havelock-Allen and John Brabourne; directed by Stuart Burge.

STORY: Frank Finlay, as Iago, Venetian army officer and ensign to Moorish general Othello, played by Laurence Olivier, resents the black officer over him and the appointment of Cassio, played by Derek Jacobi, as Othello's lieutenant. Finlay and Roderigo, played by Robert Lang, try to arouse old senator Brabantio, played by Anthony Nicholls, with the news that Olivier has abducted his daughter, Desdemona, played by Maggie Smith, but she is appeased by the news that they are married and that she did so willingly and with love. Olivier is ordered to defend Cyprus against the Turks and entrusts Smith to Finley and his wife, Emilia, played by Joyce Redman. Finley assures Lang, who is secretly in love with Smith, that she will not love Olivier for long. He works to establish suspicion in Olivier's mind about Jacobi's intent regarding Smith. He creates an incident between Jacobi and others that causes Olivier to dismiss him. Finlay advises unknowing Jacobi to seek Smith's assistance in regaining Olivier's favor, and she agrees. This serves to further inflame Olivier, who begins to think of them as lovers. Finlay even arranges for Jacobi to get hold of a gift kerchief Olivier gave her. Olivier is eventually convinced that she has been unfaithful to him. He refuses to listen to her, plotting with Finlay to kill her. He stifles her with a pillow. Redman summons help, and when she hears the plot, she accuses Finlay of plotting the whole affair. He kills her, after which Olivier stabs Finlay and then kills himself with a concealed dagger. The wounded Finlay is dragged away while Jacobi is left in command.

X-RAY: Brilliant and superior might best describe this high rating filmization of the Shakespeare classic, and appreciative audiences will be quite impressed with what they see on the large screen in color. Performances are great, with Olivier masterful as Othello. He's given a close run for honors by Frank Finlay, the villain of the piece, who wins the plaudits of audiences from the very start. The balance of the cast is also noteworthy. Outstanding direction and very effective production values are also to be found in this entry that should find much favor with selective audiences, students in high schools as well as in colleges, and appreciators of theatre and drama. Special attention to the selling could mean higher results at the box-office. The use of color, simple costumes and uncluttered sets are of invaluable assistance. All in all, it's quite a dramatic experience.

TIP ON BIDDING: Depends on situation.

AD LINES: "A Great Shakespeare Masterpiece Makes An Outstanding Film"; "An Outstanding Dramatic Experience Not To Be Forgotten."

FOREIGN

How Not To Rob A Department Store

COMEDY
95M.

Artixo
(English titles)
(French-Made)

ESTIMATE: Moderately amusing import.

CAST: Jean-Claude Brialy, Marie Leforet, Sophie Daumier, Jean-Pierre Marielle, Michel Serrault, Daniel Ceccaldi, Albert Remy, Pierre Clementi, Roland Blanche, Renaud Verlay, Madeleine Barbulee, Robert Manuel, Rene Denin. Directed by Pierre Grimblat.

STORY: Young racketeer Jean-Claude Brialy needs money to repay a gambling debt. He visits his old neighborhood, where buddy Albert Remy has planned a big hold-up. They need brains to coordinate it and beg Brialy to join them as leader. They plan to rob a department store of its Christmas receipts. They get away with a fortune, and Jean-Pierre Marielle, a slow wit dressed as Santa Claus, eventually puts it in a bag containing toys. He passes by a shop where juvenile delinquents are trying to rob the elderly shopkeeper and his wife. The cries of robbery so unnerve Marielle that he drops his bag of loot, and the juveniles grab it and get away. They are overwhelmed with their fortune and start spending some of it. Braily gets friends working on locating the youngsters, and they are found at a bar whose owner spots the money but can't get at it. Brialy and mob chase the kids and recover the money but find that it was soaked in glue, and the bills are stuck together. They go about soaking them in a villa in the country at the suggestion of Marie Leforet, who likes Braily. The police appear after a runaway bull, and the gang attempts to hide the money and get away. The police do catch on after a while and apprehend them as Leforet and Brialy agree to a wedding.

X-RAY: There's a wealth of slapstick to be found here as well as some cute bits of comedy, fair performances, a lightweight plot, adequate direction, and okay production. Some of the story line and actions are forced, and the length is a bit excessive. Some of the art spots can probably use it for general amusement of their clientele seeking something gay and nonsensical. The screenplay is by Clarence Weff and Pierre Grimblat, based on a novel by Weff.

AD LINES: "Ever Think About Robbing A Department Store: Don't Do It This Way"; "A Fun-Filled Tale of Inept Gangsters In Action."

Male Companion

COMEDY
92M.

International Classics
(French-made)
(Color by DeLuxe)
(English titles)

ESTIMATE: Delightful, sophisticated comedy for adults

CAST: Jean-Pierre Cassel, Catherine Deneuve, Jean-Pierre Mariells, Irina Demick, Annie Giardot, Sandra Milo, Marcel Dalio, Jean-Claude Brialy, Andre Luguet, Valerie Larange, Paolo Stoppa, Adolfo Celi. Produced by Julien Derode; directed by Philippe de Broca; screenplay by Henri Lanoe, from the book by Andre Couteaux.

STORY: Jean-Pierre Cassel, leisure loving grandson of wealthy Frenchman Andre Luguet, is given to bad dreams in which he even imagines himself at work in a factory. While fishing with his grandfather, who agrees that work is an unnecessary strain for a young gentleman, he dozes and for the first time in his life, finds himself without means when his grandfather dies and leaves nothing. In Paris with his one possession, a folding telescope, he befriends Jean-Pierre Marielle and, in an effort to soothe his friend's relationship with Irina Demick, moves into her apartment. Though suspicious, Marielle strings along until Demick frightens off Cassel with visions of marital bliss. In a contraband tuxedo, he crashes a curious party at which he is the only guest and is whisked off to the country by a zany prince Jean-Claude Brialy to become chief engineer of the prince's model railroads. During a rail strike, he seduces the maid, Valerie Lagrange, and finds, once the strike is ended, some sabotage serves to get him to Rome. His career as an artist's model ends abruptly when a pretty art student sends him off into a reverie which produces an amusing anatomical change. Never caught short, he is taken in by Sandra Milo, whose baker husband has his hands full with dough. Then there is the matter of Adofo Celi's five daughters and Annie Girardot, a winsome widow. He finally finds his mark as author of a blank book and spokesman for doing nothing. As things would have it, he meets Catherine Deneuve, and nothing short of the honest life will win her. The horrible dream ends as he is stamping forgings in a factory, but his grandfather is there to reassure him that all is well.

X-RAY: From titles to titillating situation comedy, this entry, while it may be restricted to art situations, is a tour de force for Cassel. The episodes, while zany and in the picaresque manner, are not without their subtler points, intimating that the hero is perhaps a bit saner than those who support him on his free-loading tour. With no credit but a charming manner, he manages to win both hard hearted businessmen and willing women with the same ease. Why, after all, must he commit himself to factory whistles and noisy machines, when dedicating himself to the pursuit of fancy and pleasure can be a merry way of life? The magic word is love. Only when the arrow strikes our Don Juan is he possessed with the infectious business of stable relationships and the work-a-day world. "Work hard today at the factory," his wife tells him in the grim closing moments. Of course, it's all a dream. It is sophisticated entertainment and should delight adult audiences

AD LINES: "From the Private Confessions Of An Uninhibited Bachelor"; "The Woman By Woman Scorecard Of A Man Of Action."

Mozambique

MELODRAMA
98M.

Seven Arts
(Foreign-made)
(Technicolor)

ESTIMATE: Action program meller.

CAST: Steve Cochran, Hildegarde Neff, Paul Hubschmid, Vivi Bach, Martin Benson, Dietmar Schoenherr, Gert Van Den Bergh. Produced by Oliver A. Unger; directed by Robert Lynn.

STORY: Unemployed pilot Steve Cochran gets a job to pilot a private plane in Mozambique. En route, he meets singer Vivi Bach on a plane. Shortly after his arrival, Cochran learns that the man he was to work for is dead and that there is a dispute on between two of his henchmen, Martin Benson and Dietmar Schoenherr, and his widow, Hildegarde Neff, to control his fortune. Cochran also learns that these people are engaged in narcotics smuggling and that Bach's singing job is only a cover for her entertaining private guests in the cabaret in which she is appearing. When Bach is kidnapped by Arab Gert Van Den Bergh, Cochran springs into action. After he untangles himself from the intrigue among Neff, Benson, and Schoenherr over a missing brief-case which is the key to the dead man's fortune, he rescues Bach and chases the schemers to Victoria Falls, where Schoenherr falls from the bridge. Neff is arrested and confesses to her part in the plot, including the murder of Benson. Cochran and Bach, by now in love, are free to marry.

X-RAY: This meller, with an evident German cast including charming German accented beauties, is action all the way. There is little to distinguish it except some location shots, including Victoria Falls. The color helps, and the presence of Steve Cochran in the cast may help its U.S. release. Screenplay is by Peter Yeldham from a story by Peter Welbeck. There are several songs.

AD LINES: "Action and Romance In A Far Land"; "Murder, Narcotics, and Pretty Women In A Whirlwind Of Action In Distant Places."

Pussycat Alley

DRAMA
99M.

Goldstone Film Ent.
(English-made)

ESTIMATE: Exploitable drama of modern young women in London.

CAST: Sylvia Syms, June Ritchie, Edward Judd, William Hartnell, Sarah Lawson, Francis de Wolff, Davy Kaye, Linda Marlowe, Jack Gwillum, Kevin Beennan, Alan White. Produced by Wolf Rilla; written and directed by Roy Simpson; a Cyclops Production.

STORY: Sylvia Syms and June Ritchie, night club hostesses, share a London flat. While of different personalities and temperament, the two have become interdependent. Ritchie has become involved with Edward Judd, young businessman, who has never moved out from the shadow of his father's domination, and who is estranged from his socialite wife. Syms unsuccessfully tries to advise Ritchie against any permanent arrangement with a man. Judd takes Ritchie to meet his father, Francis de Wolff, in order to get her a more respectable job. When de Wolff realizes how serious Judd is involved with her, he deliberately insults him by offering Ritchie the position of "hostess" to the firm's clients. Insulted by the offer, Judd defies his father for the first time. Meanwhile, Syms has a session with her incompetent father, William Hartnell, whom she tries to shock by telling him of her life as a hostess. This fails as he says he cannot condemn her as he has failed as a parent. When Syms learns that Ritchie plans to leave with Judd, she tells her she is pregnant and desperately needs her support and affection. Ritchie decides not to go, and the two girls elude Judd when he arrives at their flat. At the club where they work, Judd manages to repersuade Ritchie to go with him, but she dismisses his protestations of love as insincere and flagrantly invites him to make love to her to prove it. Syms later finds Ritchie in the bath with her wrists slashed. Her suicide attempt is bungled, and Syms berates her for her stupidity. They both realize that their only chance of future happiness lies with each other.

X-RAY: This inconclusive drama of the lives of two very modern young women living and working together in London holds the interest and is finely enacted. A standout performance is given by William Hartnell as an inept male parent. June Ritchie's antics as a childishly capricous extrovert seem on the kooky side, while Sylvia Syms as her older, more cynical friend is more restrained. Edward Judd is okay as the infatuated business man. The English locale is fascinating, and the film has exploitation possibilities and a saleable title, although the ending is rather abrupt and may motivate against it. Production and direction are first rate.

AD LINES: "In London's Sin-Filled Strip, There Is One Place Where Every Man Goes"; "What Happens In This Picture Cannot Ever Be Imagined—Not In Nine Lives."

The Ravagers

MELODRAMA
79M.

Hemisphere Pictures
(Filmed in the Phillipines)

ESTIMATE: Okay programmer.

CAST: John Saxon, Fernando Poe, Jr., Bronwyn Fitzsimons, Mike Parsons, Kristina Scott, Robert Arevalo, Vic Diaz, Vic Silayan, Joe Dagumboy. Executive producer, Kane Lynn; directed by Eddie Romero.

STORY: In The Phillipines in 1945 as the tide of war turns against the Japanese, a force under Vic Silayan takes over a mission to store gold bullion for shipment to Japan. A force of guerrillas commanded by captain John Saxon are out to prevent the movement of the gold and also to annihilate the Japs. Nuns have been hiding American Bronwyn Fitzsimons and manage to keep her safe from the Japs. A small group is sent to infiltrate the mission headed by Fernando Poe, Jr. and he and Fitzsimons are attracted to each other. When the fighting breaks out, the Japanese are routed and destroyed and the gold is saved. Fitzsimons and Poe survive and the future looks bright for them.

X-RAY: There is some suspense to be found here, as well as a large amount of action and gunplay. The acting is average, the direction fair and production values are good. The entry can serve on the program in a supporting spot with the familiar name of John Saxon helping. The screenplay is by Cesar J. Amigo and E. F. Romero.

AD LINES: "High Tension Adventure Follow 'The Ravagers' "; "They Fought A Bloody Battle For Women and Gold."

Ten Little Indians

MELODRAMA
92M.

Seven Arts
(Filmed abroad)

ESTIMATE: Good murder mystery.

CAST: Hugh O'Brian, Shirley Eaton, Fabian, Leo Genn, Stanley Holloway, Marianne Hoppe, Wilfrid Hyde-White, Daliah Lavi, Dennis Price, Mario Adorf. Produced by Oliver A. Unger; directed by George Pollock.

STORY: In Austria, 10 people of different backgrounds find themselves as weekend guests in a mysterious castle in the height of winter. It is reachable only by a private cable car. These are elderly judge Wilfrid Hyde-White, young Hugh O'Brian, private detective Stanley Holloway, retired army general Leo Genn, actress Daliah Lavi, young American pop singer Fabian, alcoholic doctor Dennis Price, secretary Shirley Eaton, housekeeper Marianne Hoppe, and her husband, caretaker Mario Adorf. It turns out that they have not met their host, and employees Hoppe, Adorf, and Eaton were hired through an agency. After the first dinner, they hear a tape recording welcoming them and accusing each of them of some sort of murder for which they will pay over the weekend. Fabian sings a song, "Ten Little Indians," and dies of poison like the first Indian in the song. Hoppe tries to flee by cable car, but it has been tampered with. She falls to her death. They separate to search the premises, during which Genn is killed. They reach the conclusion that their mysterious host-killer must be one of those present. Adorf tries to scale the mountain, but his rope is cut. He plunges to his death. Lavi is next as the tension mounts. Hyde-White's body is discovered by Price and left in his bed. O'Brian and Eaton are attracted to each other, but even there suspicion exists. Price disappears, and his body is discovered by Holloway the next morning. Holloway is killed as well. Only O'Brian and Eaton are left. As she enters the castle, she finds Hyde-White alive, and he confesses that he is guilty. He likes to see people killed, especially those guilty of murder. Since each was guilty of a crime, he felt no compunction about dealing out his brand of justice. He confesses taking poison and dies after seeing O'Brian come in to ruin his plot. O'Brian, it turns out, was pinch hitting for a friend invited for the weekend and wasn't guilty of anything. Neither was Eaton. The two survivors can now enjoy being together until help arrives the next day. It seems Hyde-White didn't really die but made an agreement with Price for the latter to find him "dead" to insure their mutual survival.

X-RAY: Lots of suspense is engendered here as 10 isolated weekend guests face a killer. Performances are fine, and these, plus some smart direction and apt production values, permit the capturing of viewer interest and holding it on high throughout. A cute gimmick is utilized in the film, a who-dun-it break, which causes the film to pause for two minutes to allow the audience to speculate about the identity of the killer, after which the unreeling of the plot resumes. The screenplay is by Peter Yeldham and Peter Welbeck, based on the novel, "And Then There Were None," by Agatha Christie.

AD LINES: "The Thriller With The Built In Pause For Murderer Identification"; "A Murder Mystery That Will Keep Audiences Guessing To The Startling Conclusion."



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ALPHABETICAL GUIDE TO 150 Feature Reviews

This Index covers features reviewed thus far during the 1965-66 season In addition to features of the 1964-65 season, reviewed after the Issue of Aug. 18,1965.—Ed.

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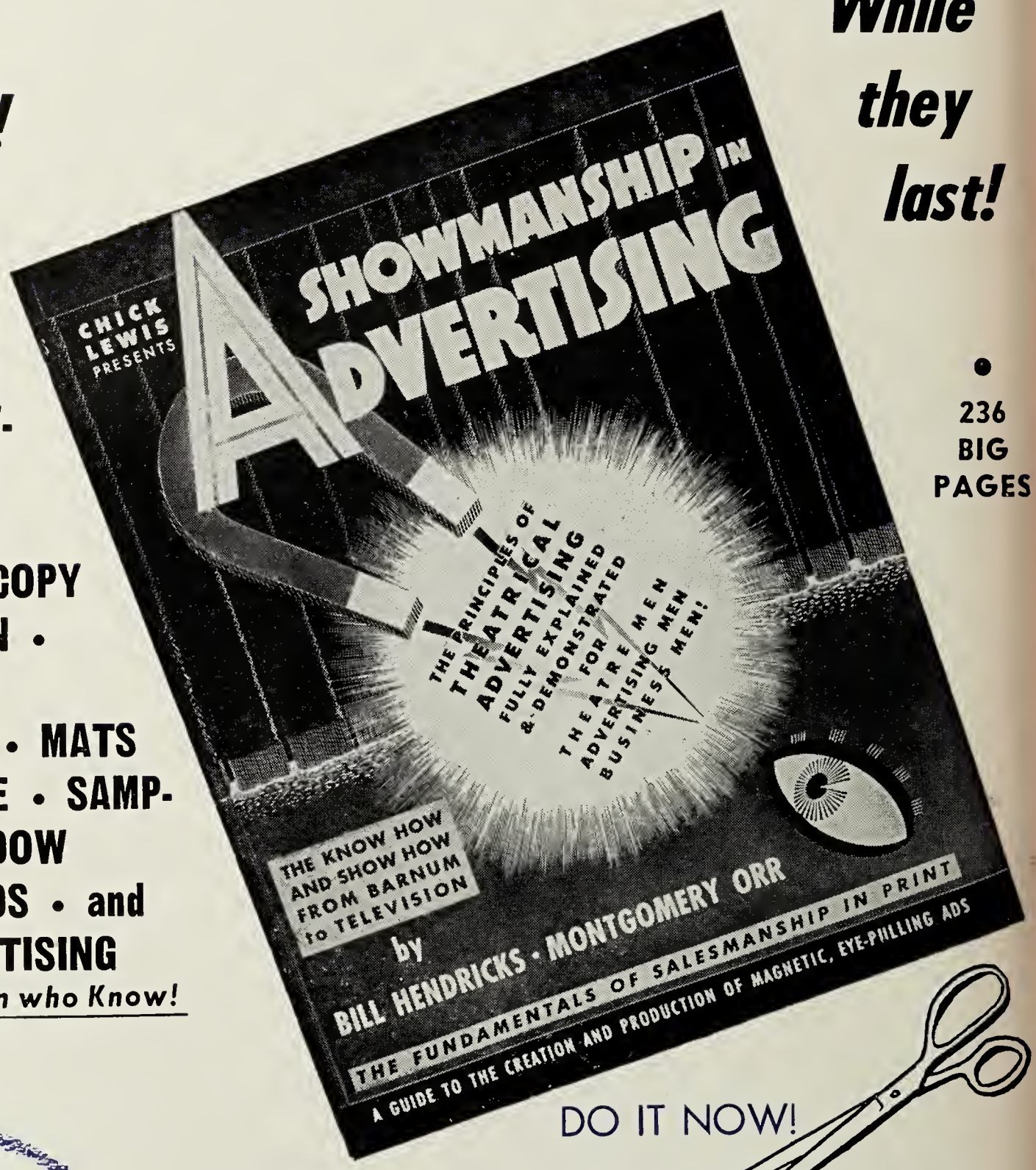
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MOTION PICTURE

EXHIBITOR

JANUARY 26, 1966 Volume 74 Number 25

IN TWO SECTIONS • THIS IS SECTION ONE



Para., Zugsmith In Angry Exchange

(See page 6)

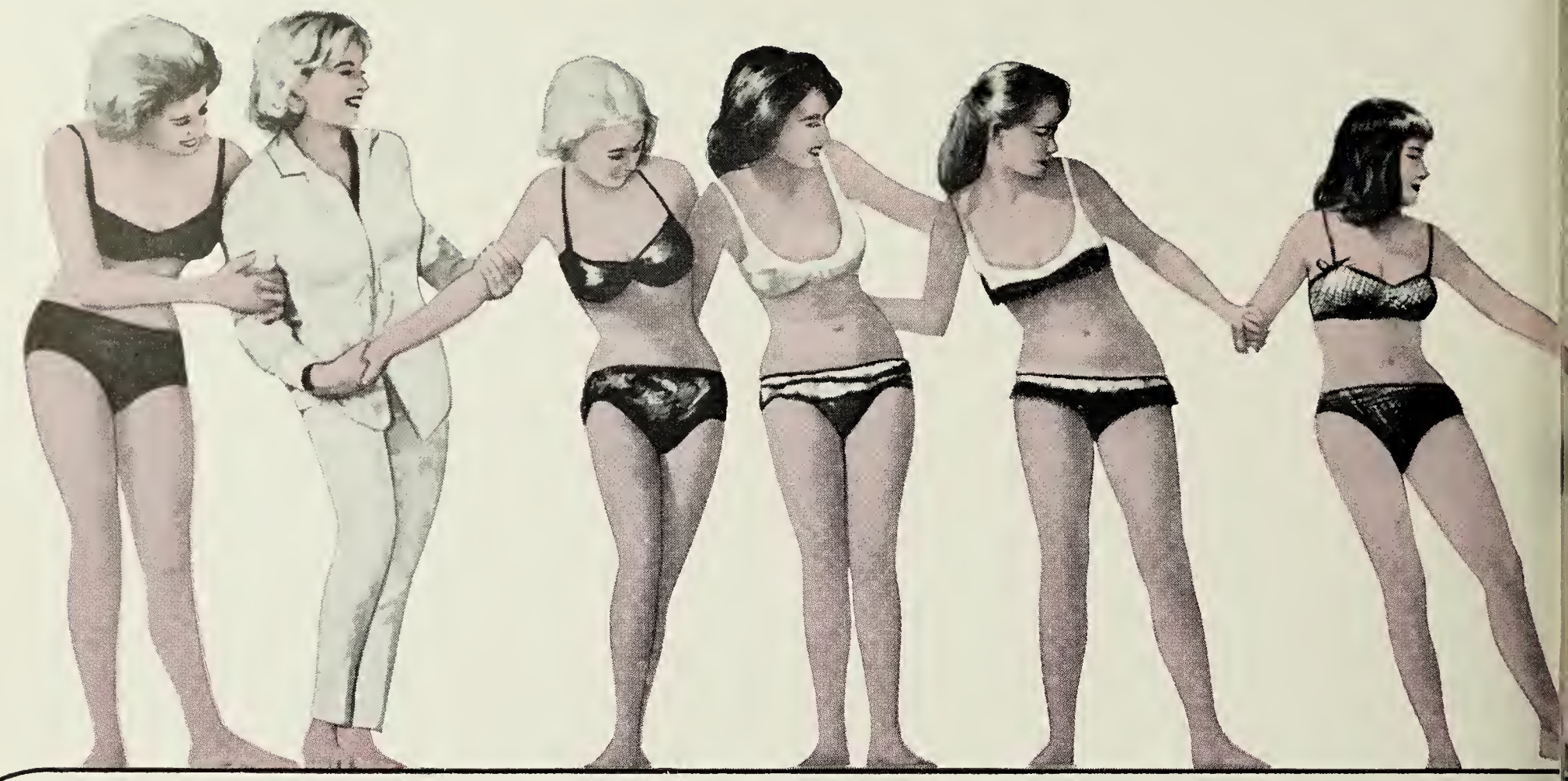
Preminger Denied "Anatomy" TV Ban

(See page 8)

Columbia Pictures last week appointed Mo Rothman vice-president in charge of world distribution. He had been executive vice-president of the company's foreign subsidiary. See story on page 11.

FEAR—AND OTHER THOUGHTS . . . *see editorial—page 4*

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CLEVELAND, OHIO—Multiple
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Volume 74 • No. 25 January 26, 1966 Our 48th Year

FEAR—AND OTHER THOUGHTS

We are proud of our close contacts with our subscribers and the fact that many of our editorials draw letters of approval from theatremen across the land. We wish it were possible to reprint all of them, but available space and economic reality make this a luxury we simply can't afford. Frequently, we will devote our editorial page to a letter which we feel strikes to the heart of industry problems.

However, from many other letters, we have culled comments that are too worthwhile to ignore. We'd like to share them with you, our readers. Here then is what exhibitors are saying:

"FEAR is an emotion that seems to be very prevalent among the advertisers in our business. I have checked other industries and found very few that have so many different trade papers. Some of the largest industries can point to only one trade paper, while we are expected to support as many as 10. It seems to me that distributor fear of a dismal review or a personal attack keeps some of these sheets alive, and that's a pretty silly way to do business."

"It seems as though some distributors are shooting at lifeboats. The more theatres that are forced to close, the fewer sales possibilities they enjoy. Don't they see that?"

"You're right! The Justice Department appears to be waiting for more and more theatres to close before they find a good reason to take the necessary action to clean up the ills and unfairness that plague our business."

"Our faith in the so-called Department of Justice has also been shattered. It seems that the shuttering of theatres should eventually make these conditions a matter of public interest. Still, the Department acts like a feudal lord in the Middle Ages, standing aloof from the petty problems of its subjects."

"Our industry is being worn away, and the rate of attrition is alarming. With film prices of 60, 70, or 90 per cent, the complacency of exhibitors is hard to take. I just don't understand it. We pay dues, but all we seem to get are more conventions."

"Everyone admits he knows that some exhibitors underreport as the only method by which they can stay in business. They are faced by unconscionable and ridiculous film terms forced on them by a critical product shortage. We exhibitors seldom see a film salesman although we do get a phone call occasionally. Nice of them, isn't it?"

"With the unfair percentage terms demanded today, making an honest dollar is as rare as a pitcher hitting a home run with the bases loaded."

"Bidding has caused our industry to become a jungle. I wonder how many distributors could profitably operate a theatre with today's deals."

"Some of our distributors live with a cash register in the place where their heart used to be."

"Stop and think! It's been proven that increased concentration of newspapers in the hands of fewer and fewer people benefits no one. In 1900 there were 2,600 newspapers. Today, there are less than 1,500, and population has multiplied several times over. Consider the craftsmen who have lost job opportunities, and more important, consider the effect on the public when information distribution is in the hands of so few. It has been said that a city with one morning newspaper and one evening newspaper is like a man with only one eye. Under monopoly conditions, that eye is glass. Advertisers have no recourse as prices go up, and motion picture advertisers pay a particularly stiff penalty. The newspaper arbitrarily passes judgment on ads, turning down some that have been approved by the industry's own advertising code administrators."

These are some of the more provocative comments culled from our mailbag. Our correspondence shows us that exhibitors realize that not all distributors can be classed as villains. However, the system seems to breed its own injustices, and unfair practices seem to spread until they are common to many companies. Theatres that should not be classed as marginal are forced to the economic wall. Television takes an ever increasing importance in the over-all industry picture, and the trend is not comforting to theatres.

At any rate, these are some of the ideas evidenced by our readers. We believe that MOTION PICTURE EXHIBITOR is a magazine for people who think. The greatest compliment we can pay our anonymous authors is the admission that we wish we had said these words first.

TIME FOR A CHANGE

Almost four years ago, ACE Films came into being, financed with exhibitor dollars and bolstered by exhibitor hopes that they could play a direct role in alleviating the crippling product shortage. The company was an outgrowth of the short-lived American Congress of Exhibitors and has been headed since its inception by Sidney M. Markley.

The accomplishments of ACE Films have been few and far from spectacular. The company has had a financial hand in contributing less than one film per year to the domestic market since its formation. The hopes of theatremen who contributed to its creation have been changed by years of inactivity to grumblings and even legal actions.

Now there is a well founded rumor that efforts will be made to reactivate ACE Films under a new administration. Certainly its dismal track record is reason enough for wholesale changes. If it is to contribute anything significant to the product supply, such changes are long overdue.

Another troubling fact is that a cloak of silence has hung over ACE Films since its formation, with information being withheld from the press and even from the exhibitors who brought the company into being. It is time some light and fresh air were introduced to the ACE situation.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Nancy and Martin Zide announced the arrival of a son, **Warren Peter Zide,** weighing five pounds, five ounces and born at Sinai Hospital. Marty Zide is general manager of American International Pictures of the Mid-East, headed by his father, **Jack Zide.** They handle many independent films and maintain offices in Detroit, Cleveland, Indianapolis, and Cincinnati. The arrival was heralded by a novel birth announcement.

Diamond Rings

Mr. and Mrs. Emery M. Austin, Freeport, Long Island, announce the engagement of their daughter, **Jean Annette Austin,** to **Douglas John Winterfeldt,** son of **Mr. and Mrs. Albert Winterfeldt,** of Merrick. Austin is assistant director of advertising, publicity, and exploitation for MGM.

Obituaries

Thomas E. Colwell, 58, projectionist, Beverly Theatre, Bridgeport, Conn., died suddenly.

Ernest A. Dodds, 75, Mayor of Lake Placid, N. Y., for several terms, and manager of Palace Theatre there for many years, died after a brief illness. His widow and a son are among the survivors.

Vincent J. Donehoe, 50, film, stage, and television director, died in a New York City hospital after an illness of several months. His parents, Albany residents, survive.

Mrs. Roberta A. Hanna, 56, Mt. Washington, Pa., prominent in the Pittsburgh industry for many years, died at her home after a long illness. She was active in the Ladies' Variety Club, of which she was a past president. Her husband, **Louis E. Hanna,** is a veteran of Pittsburgh film distribution, theatre bookings, and exhibition. Surviving, in addition to her husband, are two sons, a sister, and two grandchildren.

Harry Hummel, 61, head cashier of Warner Brothers' New York exchange, who had been employed by Warner Brothers and its predecessor companies for more than 40 years, died in Long Island City.

Ned Kornblite, 86, a native of Philadelphia and an industry pioneer, died at his home in Binghamton, N. Y., where he operated one of the first Nickelodeons. In 1932, he merged his holdings with those of M. E. Comerford Enterprises. Survivors are his wife, a daughter, a son, and a sister.

Harmon Poe, 75, father of **Seymour Poe,** 20th Century-Fox executive vice-president, died in Florida.

Wormser Exits Reade Post

NEW YORK—Irving Wormser tendered his resignation as president of Continental Distributing, Inc., and vice-president of Walter Reade-Sterling, Inc. Wormser will continue on a consulting basis with Walter Reade-Sterling, Inc.

He was formerly vice-president of Distributors Corporation of America, and for many years was associated with Columbia.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., JAN. 24

Norman Jackter, Jordan Named Col. Sales Chiefs

NEW YORK—Columbia Pictures Corporation announced that Norman Jackter, currently western division manager headquartering in Los Angeles, will move to New York to become general sales manager in charge of domestic sales.

At the same time, the company announced that Marion Jordan, a vice-president of its foreign subsidiary, Columbia Pictures International, will move his headquarters from Paris to New York where he will assume the duties of foreign sales manager. Both Jackter and Jordan will report to Mo Rothman, newly-appointed vice-president in charge of world distribution for Columbia Pictures.

It was also announced that Bert Obrentz, currently assistant to Rothman in the international company, will relinquish those duties to join the parent company as executive assistant to Rothman in his new post.

Norman Jackter has been with Columbia since 1938, with the exception of four years service with the U. S. Army during World War II. He held various positions in the home office sales department and in the Charlotte and Washington exchanges, before being named Albany branch manager. He served as branch manager and then district manager in Los Angeles and was appointed western division manager in 1958.

Jordan joined Columbia in August, 1960, as continental manager with offices in Paris after serving for many years in a similar capacity with Universal Pictures. In September, 1960, he was named vice-president of Columbia Pictures International, a position he will continue to hold.

Obrentz entered the motion picture industry in 1946 with 20th Century-Fox. In 1947, he was assigned to South Africa, serving as assistant manager and later manager of the territory until 1952. He joined Columbia in 1955 and for the next five years served as assistant to Lacy Kastner, then operating head of Columbia Pictures International. After four years at Metro-Goldwyn-Mayer International as vice-president in charge of the Far East, Australia and Africa, Obrentz returned to Columbia Pictures International in March, 1964, as general assistant to Rothman.

Universal Sales Meet

NEW YORK—Universal Pictures Company will hold a week-long national sales meeting at the Hotel Roosevelt in New Orleans starting Monday, Feb. 7 and concluding Friday, Feb. 11, with Henry H. "Hi" Martin, vice-president and general sales manager, presiding.

Milton R. Rackmil, president of Universal, will be a participant in the meetings which will also include screenings of a series of the company's important forthcoming releases.

BROADWAY GROSSES

"Judith" Big At Music Hall

NEW YORK—Paramount's "Judith" had a big opening at the Radio City Music Hall as snow dampened most of the Broadway first runs. The break-down was as follows:

"JUDITH" (Paramount). Radio City Music Hall, with usual stage show, did $106,000 on Thursday through Sunday, with the first week going to $156,000.

"THE SPY WHO CAME IN FROM THE COLD" (Paramount). DeMille stated the fifth week was $28,000.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $47,000 for the 47th week.

"DR. ZHIVAGO" (MGM). Capitol claimed $50,000 for the fifth week.

"THE AGONY AND THE ECSTASY" (20th-Fox). Loew's State claimed $32,000 for the 16th week.

"VIVA MARIA" (UA). Astor announced $12,803 for the fifth week.

"THE SLENDER THREAD" (Paramount). Victoria did $11,500 on the fifth week.

"MY FAIR LADY" (Warners). Criterion had $41,466 for the 66th week.

"BATTLE OF THE BULGE" (Warners). Warner Cinerama stated the sixth week was $20,000.

"THUNDERBALL" (UA). Paramount did $39,500 for the fifth week.

E-K Cuts Film Prices

ROCHESTER, N. Y.—Eastman Kodak will reduce the price of its 35mm professional motion picture color print film, type 5385, from $36 per thousand feet to $32.50 per thousand and of its 35mm professional motion picture black-and-white positive film, type 5302, from $17 per thousand feet to $16 per thousand, effective Jan. 26.

The company is also changing its terms of sale for professional motion picture film to two percent 10 days end of month or net 30 days end of month.

Donald E. Hyndman, Kodak assistant vice-president and general manager of the motion picture and education markets division, said the division periodically reviews its price position to determine whether efficiencies in production and technology have occurred that might result in benefit to the trade.

Hyndman also said the company adjusted its terms of sales for professional motion picture film "because the conditions which originally brought about the need for a special cash discount no longer prevail and, also, we want to have these terms conform to our regular terms for other photographic products."

Para., Zugsmith In Angry Exchange

Producer Seeks Retraction Of Charges By Company That Rejection Of Sex Films Caused Stock Fight

NEW YORK—Albert Zugsmith, independent producer and chairman of Paramount Pictures Stockholders Committee, demanded an immediate retraction and apology to a letter he said he had received from Paramount general counsel Leonard Kaufman.

Zugsmith said, "I shall not allow you or anyone else to deny me my legal rights as a stockholder in Paramount Pictures Corporation nor shall I be intimidated by your threats. I shall hold you and Paramount Pictures Corporation fully responsible for all damages caused me by your letter and any other act on your part or by any other individual connected with Paramount Pictures Corporation in any manner, shape, or form which shall in any way damage me or my activities in the motion picture business or my stock holdings in our company."

In his letter, Kaufman charged that Zugsmith had entered into the intra-mural fight at Paramount over management for "personal propaganda purposes" and that Zugsmith was angry toward Paramount because this film corporation refused to distribute his pictures such as "Fanny Hill," "The Incredible Sex Revolution," and "Psychopathia Sexualis" (now "Bed Of Roses"), as well as other undeveloped properties; as well as the rejection of other overtures by you to introduce us to a prospective purchaser of our Sunset Boulevard Studio and to act in other transactions."

Kaufman continued, "If we should be subjected to another unjust attack, public or otherwise, which may injure the good name of our company or any of its executives, or mislead our stockholders, we will be obliged to take whatever steps we deem necessary in the interests of our company and shareholders.

"We do not know who your alleged stockholders committee represents besides yourself, and call your attention to the Paramount Stockholders and Customers Protective Committee headed by Sumner Redstone, Jack Armstrong, Myron Blank, Harry Brandt, Simon Fabian, Lawrence Tisch, Mitchell Wolfson, and others."

Films For Vietnam Forces

WASHINGTON—The Army and Air Force Motion Picture Service announced that a regional office has been opened in Saigon, Republic of Vietnam. David A. Bochkor is the manager of the office. He was formerly assistant manager of the New York regional office. In Saigon, he will work under the Army and Air Force Motion Picture Service —Pacific with headquarters in Tokyo.

Six 16mm prints of current film releases are now being shipped to the Republic of Vietnam. Additionally, there are 35mm theatres showing first-run films at the air bases in Tan Son Nhut and Danang. The new regional office will improve the administration of the motion picture program for the military personnel in the Republic of Vietnam.

Supreme Court Rehearing Denied In Viking Case

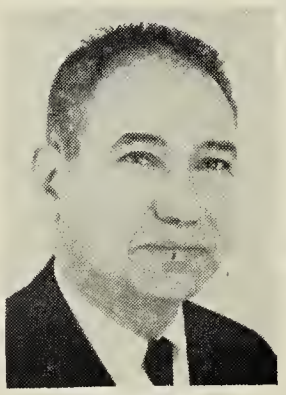
WASHINGTON, D.C. — The Supreme Court refused to disturb lower court decisions in the Viking, Philadelphia, case against the major distributors, Stanley Warner Theatres, Goldman Theatres, and the Fox, Philadelphia, over the distribution pattern in Philadelphia.

The High Court refused a rehearing in the case in which the chains argued that their agreement merely permitted them to split the product of the distributors without bidding up prices, but did not freeze out anybody else who might care to bid.

The Appeals Court decided against the independent Viking and this decision is now upheld, with reconsideration denied. The Supreme Court had earlier upheld the lower court by a four to four vote, and the Viking had sought a rehearing.

Horne, Dudelson Named To AIP Policy Board

NEW YORK—James H. Nicholson, president of American International Pictures, and Samuel Z. Arkoff, executive vice-president, announced that they have renewed David D. Horne's contract as vice-president of American International Pictures Export Corporation, and have appointed him to the Policy Board for American International.



HORNE



DUDELSON

Prior to this announcement, this board consisted of Nicholson, Arkoff, David J. Melamed, vice-president in charge of finance, and Leon Blender, vice-president in charge of sales and distribution.

The A.I.P. executive also announced the appointment of Stanley E. Dudelson, vice-president of American International Television, to the Policy Board.

The purpose of the board is to review and explore the expansion of A.I.P. into other entertainment fields.

N.Y. Classification Fight

ALBANY—James L. Herlihy, in his fourth year representing Motion Picture Association before the New York State Legislature, began to organize opposition against the Murphy-Hughes classification bill.

Herlihy appeared confident the measure would be defeated if industry forces stood firm and if exhibitors contacted their local legislators.

Success Of "Mary Poppins" Sends Disney Income Up

BURBANK, CALIF.—Net income of Walt Disney Productions and its domestic subsidiaries for the fiscal year ended Oct. 2, 1965 (52 weeks), was $11,378,778, representing $6.08 per share on the 1,870,097 shared outstanding, president and chairman of the board Roy O. Disney said in his annual report to the stockholders. This compares with the previous year's (53 weeks) net profit of $7,057,435, equal to $3.96 per share on the 1,784,410 shares then outstanding.

Gross income for the year was $109,947,068, an increase of $23,295,960 over the $86,651,108 reported for 1964. This increase in revenue resulted primarily from the overwhelming public acceptance of "Mary Poppins."

During the year, the company paid cash dividends totaling 40 cents per share, plus 3 per cent in stock.

Disney further stated that the purchase of certain assets, organization, and corporate name of WED, Inc., was consummated on Feb. 20, 1965.

In addition, the company has acquired approximately 27,000 acres of land in central Florida. Disney pointed out that many legal and other problems, which are currently in the process of study, need to be resolved prior to the company commencing actual development of the property.

In late December, the company was awarded a three-year temporary permit by the U. S. Forest Service to conduct intensive studies from which a definitive plan for the development of Mineral King in the Sequoia National Forest, California, will be made. The actual development of Mineral King is dependent upon an all-weather road being constructed by the appropriate governmental authority. A snow survey to determine proper development of skiing facilities is underway.

Disney further pointed out that while last year was the most successful year in the company history, the current year should prove to be another good year for the company.

Three To Glen Alden

NEW YORK—The Glen Alden Corporation announced the election of three new members to its board of directors; Patrick J. Clifford, Maurice Goodman, and Luther H. Hodges. Clifford will also serve as member of the Glen Alden executive committee.

Clifford, who is scheduled to take over as president and chief administrative officer of the Security National Bank of Long Island, is currently director and executive vice-president of the Franklin National Bank and a director of the McCrory Corporation. Goodman is chairman of the board and director of the Golden Cycle Corporation of Colorado Springs, Colo., and is a director since 1951 of the SOSS Manufacturing Company of Detroit. Since 1962 he has been director of the Hayes International Corporation of Birmingham, Ala. Hodges was U.S. Secretary of Commerce from 1961 to 1965, and Governor of North Carolina.

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Poe Tells "Sound of Music" Story; Could Be Top Grosser Of All Time

NEW YORK—Robert Wise's "The Sound of Music" is the top box office picture of 1965, and on the basis of present trends may be the number one grossing picture in history, it was reported by Seymour Poe, executive vice-president of 20th Century-Fox. Poe's statement is based on the receipts of the first 45 weeks of release since the March 2 world premiere at the Rivoli, New York.

Poe reported that by Dec. 31, 1965, the Todd-AO-DeLuxe Color attraction had already amassed world-wide box office receipts of approximately $50,000,000 after taxes. This astonishing figure was achieved in only 131 U.S. and 261 foreign reserved-seat engagements.

One of the major reasons for these remarkable figures is the staying power of the film. For example, Poe reported that "The Sound of Music" on Dec. 29 scored its highest Wednesday gross in engagements throughout the country, despite the fact that the film was already playing its 44th week in New York, 43rd in Los Angeles, and was well into its run in most other major markets.

In the U.S. in the two-week period ending Jan. 4, "The Sound of Music" tallied nearly $3,000,000. This compares to the best previous two-week period ending Sept. 8, when $2,500,000 was grossed.

Poe also detailed the individual success stories of playdates here and abroad which have contributed to the total triumph of "The Sound of Music."

Of the 131 theatres to play the film in the U.S., 65 never before had presented a reserved-seat attraction, while in 80 cities all-time attendance and gross records were shattered.

In its overseas engagements, the film has established various records either for box office receipts, attendance, or length of engagement in Brussels; Copenhagen; Tokyo; Malaysia; Perth and Sydney, Australia; Brazil; South Africa; New Zealand; the Philippine Republic; Singapore; Trinidad; and Puerto Rico, where it is the first film ever to exceed 100,000 admissions.

In the United Kingdom, according to results to date, the film is expected to exceed the 6,500,000 Pound mark, breaking records in virtually all of the 17 cities in which it is playing. "The Sound of Music," in only one-third of the playing time has already earned more than "South Pacific," which was the previous British record holder with a gross of 4,600,000 Pounds.

One of the unique aspects of "The Sound of Music" success story are the many engagements in which the attendance exceeded the total population for the area. Poe cited Salt Lake City, with a population of 199,300, where 309,000 people saw the film in 40 weeks; Albany, N.Y., population 156,000, with 176,536 admissions in 27 weeks; Charlotte, N.C., population 225,000, with 240,000 admissions in 32 weeks; Raleigh, population 100,-500, with 111,000 admissions in 20 weeks; and Orlando, Fla., population 88,135 with 105,181 admissions in 35 weeks. He stressed the fact that in each of these cities the film still is playing and the attendance figures are continuing to soar.

This unusual situation is the result of an unprecedented number of patrons who have returned again and again to see the film. Twentieth-Fox representatives and theatre managers throughout the world have reported to the homeoffice the incidents of many patrons who have been to "The Sound of Music" 10 or more times. Among these are a Nottingham, England, resident who has seen the motion picture 102 times; a Los Angeles woman, 58 times; a sailor in Puerto Rico, 77 times; a Cardiff, Wales, woman, 57 times. The latter was presented with a weekly pass by the theatre manager in appreciation for her patronage.

Also reported to the home office were a minister in Shreveport, La., who has taken teen-age groups to see the film on 12 different occasions, and a gentleman in Milwaukie, Ore., who, after 10 viewings, reproduced the script by hand with only one error. A group in Boston bought the entire house twice—for a spring performance and again in the fall.



Irving Dollinger, left, 1966 chief barker elect, looks on as Si Fabian, right, presents plaque to outgoing chief barker Jack H. Levin at the New York Variety Club Tent 35's installation dinner at the Americana Hotel recently.

Davis Named 7-Arts V-P

NEW YORK—Frank Davis has joined Seven Arts Productions, Ltd., as vice-president in charge of motion picture business affairs, it was announced by Ray Stark and Eliot Hyman, heads of Seven Arts. Davis succeeds Phil Feldman, who has become a producer for Seven Arts.

Davis, who recently completed a four-year association with George Stevens Productions as executive vice-president and executive producer of "The Greatest Story Ever Told," will make his headquarters at Seven Arts' office in Beverly Hills, Calif.

"Shadow" In Benefit Bow

NEW YORK—"Cast A Giant Shadow," starring Kirk Douglas and Senta Berger, will have a gala world premiere performance for the benefit of the Association for the Help of Retarded Children at Walter Reade-Sterling's DeMille on March 29. The black-tie opening will be followed by a supper-dance at the Trianon Ballroom of the New York Hilton Hotel.

Preminger Loses Bid For "Anatomy" TV Ban

NEW YORK—The suit of Otto Preminger and his Carlyle Productions against Columbia and Screen Gems seeking an injunction to prevent the showing of "Anatomy Of A Murder" on television with minor cuts or commercial breaks was dismissed by N. Y. Supreme Court Justice Arthur G. Klein.

Judge Klein ruled that "no proof has been adduced that this cutting and editing would be done in such a manner as to interfere with the picture's story line." He also noted that the case was being dismissed without prejudice and that should the picture ever be cut greatly, such as 161 to 100 minutes or less, these cuts "would not be minor and indeed could well be described as mutilation. Should such 'mutilation' occur in the future, plaintiffs may make application to this court for injunctive or other relief against such violations as they may be advised."

Preminger asserted that the case will be appealed to the Appellate division and that a separate suit for damages in connection with the case would also be pursued.

The case could have a strong effect in several ways on television distribution, which has recently been spotlighted via pending suits and because of the growing importance of films on tv.

Judge Klein pointed to previous decisions in stating that "the law is not so rigid, even in the absence of contract, as to leave a party without protection against publication of a garbled version of his work" and acknowledged the possibility that the film could conceivably in the future be emasculated by excessive cutting, in which case injunctive relief could be sought.

Walsh, Fassnacht Head Tech.

HOLLYWOOD—Patrick J. Frawley, Jr., resigned as chairman of the board of Technicolor to become chairman of a newly formed finance committee.

At the same time, it was announced that Melvin H. Jacobs has resigned as president and chief executive officer of Technicolor and of the Marshall-Burns division in Chicago.

Both will remain members of the Technicolor board.

Thomas J. Walsh, a member of the board since 1960 and chairman of the executive committee since February, 1965, has been elected board chairman and chief executive officer of Technicolor.

Paul W. Fassnacht, vice-president of international operations and general manager of the motion picture division, has been named president. He joined Technicolor in 1929, and is a member of the Academy of Motion Picture Arts and Sciences and the Society of Motion Picture and Television Engineers.

SW Stays In Hartford

HARTFORD—Stanley Warner is staying in downtown Hartford.

James M. Totman, New England zone manager for the SW circuit, ended months of local speculation by announcing an extension of the Strand lease. The 1400-seat first-run showcase, equipped for 70mm. attractions, is owned by the Talcott-Poindexter interests. Terms of the new lease were not spelled out.

SW and its predecessor organization, Warner Bros. Theatres, began operating the Strand in 1929. It was completely remodeled in the late 1940s.

Academy Ignores "Juliet"; IFIDA Raps "Oscar" Rules

NEW YORK—The Independent Film Importers and Distributors of America scored the rules defining eligible entries for the foreign-language Oscar award.

They are particularly chagrined that Federico Fellini's "Juliet Of The Spirits," named the best foreign-language film of 1965 by the New York Film Critics, cannot be considered for the Oscar to be awarded April 18 to what Hollywood considers the best foreign film of the year.

The reason "Juliet" is ineligible is that it was not picked by the official body of the Italian film industry to compete in the Oscar sweepstakes. They picked DeSica's "Marriage, Italian Style."

For foreign language films, the Academy of Motion Picture Arts and Sciences asks the government of each country to name a committee to pick one entry. From these films, an Academy committee selects five, which are then voted on by the entire membership for the Oscar.

The IFIDA has long tried to persuade the Academy to revise its rules. "Juliet" did not play the minimum one-week engagement in Los Angeles before the end of 1965 to qualify this year for the best picture, actor, actress, etc. As far as Hollywood is concerned, the film simply does not exist.

Col. Ups Van Haverbeke

NEW YORK—Peter Van Haverbeke has been promoted to the post of trade press contact and news writer in the Colbumbia publicity department, it has been announced by Robert S. Ferguson, Columbia's vice-president in charge of advertising and publicity.

Van Haverbeke, who will report to Columbia's national publicity manager, Bud Rosenthal, assumes his new assignment after one-and-a-half years in the publicity department of Columbia Pictures International. Previously, he had been publicity writer for Don Simmons & Associates, public relations firm. He holds a Master of Arts degree from the University of Connecticut.

Dallas Classification Fight Seeks Definition Of Prompt Court Review

Columbus Mayor Urges Boycott Of "Obscenity"

COLUMBUS, O.—Boycott of theatres showing "girlie" and nudist films and news stands selling pornographic materials and publications was called for by Mayor Maynard E. Sensenbrenner. He urged all citizens to aid in the boycott. He said he will meet with various community groups in an effort to line up support for the campaign.

"If enough people complain about this news stand material and fail to patronize theatres showing these films, the owners eventually will have to shut them down," observed the mayor.

Capt. Herman Beck of the vice squad said it is "next to impossible" to get a conviction on pornography charges, whether on news stands or theatre screens "because of Supreme Court rulings on obscenity."

"What is 'lewd' and what is 'obscene'?," he asked. "No one really seems to know for sure."

The mayor appointed three new members of the city film review board—Mrs. Rosemarie M. Derenburger, Al J. DeMers, and Mrs. Frank Binder. Reappointed were Mrs. Virginia Frakes and Mrs. Ann G. Highfield.

Lambs Honor Joe Levine

NEW YORK—Fellow Lambs will honor Joseph E. Levine, president, Embassy Pictures, at the annual historical 'Lambs Gambol in the Fold' April 2, it was announced here by Martin Begley, Shepherd.

The highest yearly award in The Lambs' 91 year history goes to Levine "for his outstanding achievements in the theatrical industry and for his untiring efforts in behalf of civic and community activities."

DALLAS—The Fifth Circuit Court of Appeals in New Orleans will hear a motion for an injunction to prevent the City of Dallas from temporarily enforcing its movie classification ordinance.

An early date on the motion's hearing had been agreed upon by attorneys for the city and the theatres protesting the ordinance.

Federal Judge Sarah T. Hughes on Dec. 21 granted a 30 day stay order, but she denied an injunction. Earlier, Judge Hughes upheld a revised version of the ordinance that seeks to prohibit youths under age 16 from viewing "adult only" classified films.

Grover Hartt, Jr., and Edwin Tobolowsky, attorneys for the theatres, in their application to the appeals court, maintain that no damage or injury would result to the city if a temporary injunction is granted pending a decision by the court.

It also was argued that the proposed classification system would cause the theatre owners "irreparable damage" in loss of income.

The theatres' attorneys maintain that the ordinance does not provide for prompt final judicial review, as they pointed out in previous presentations. The city has countered with a proposal that commits it to trial within five days after charges are filed against a violator.

The motion, however, contends that the City of Dallas does not have the authority to change the state statutes, Texas rules of civil procedure, or case laws relating to appellate courts.

The city attorney's office, for its part, will file an answer stating that there is no undue hardship being placed on the theatres and that the city believes the ordinance will be upheld.

N. Alex Bickley, city attorney, stated that the New Orleans court clerk said the case had been placed on the docket. Determination might not come, however, for several days.

A movie ordinance was adopted by the City Council originally, only to have Judge Hughes rule it unconstitutional and unenforceable. A second ordinance—the one being contested now—including speedy trial provisions was adopted last November.

Pacific Shifts Execs

LOS ANGELES—Frank Diaz, Pacific Drive-In Theatres southern California division manager, announced the following changes of personnel:

Doyle Shelledy, former Fresno city manager, has been promoted to city manager of San Bernardino and will headquarter at the Baseline Drive-In. The promotion and new position of Bruce Ogilvie, former city manager of San Bernardino will be announced later.

Continuing its policy of community relations, Pacific donated to the City of Anaheim a 350 foot strip of State College Blvd. land for street widening purposes. The expensive real estate is part of the Orange Drive-In land assemblage.

According to C. A. Gaspare, Pacific's director of real estate operations, the drive-in is also dedicating a 10 foot by 1,000 foot easement for storm drain purposes.



Members of the James Bond Fan Club of Boston were recently welcomed by female Scubers of Boston at the Music Hall, where the theatre established the largest mid-week opening day gross in the history of New England Theatres for United Artists' "Thunderball."

Weltner Stresses "Internationality" As Para. Foreign Executives Meet

PARIS—Starting 1966 with its entire line-up of releases for the year completed, Paramount Pictures has launched the most intensive sales and merchandising efforts in its history to insure the success of these attractions on a worldwide basis, president George Weltner said at the opening of a three-day meeting of the company's Continental, United Kingdom, and South African divisions at the new Hilton-Orly Hotel.

Pointing to the diversity and variety of Paramount's forthcoming releases, Weltner said that "the time has long since gone when a motion picture is made with but one nation or one people in mind. The screen of today knows no national or international boundaries. To be successful and profitable, a picture must win the acceptance of audiences in New York, Los Angeles, Tokyo, Hong Kong, Bangkok, Tel-Aviv, Rome, Paris, London, Montreal and all the places in between.

"This internationality of pictures," he continued, "extends not only to stories and themes but also to settings, casts and creative talent. Through extensive research, much of it achieved with the cooperation of our offices throughout the world, we have tried to select pictures with the widest appeal and diversity. Of course, there are certain types of pictures that can always be counted on to do business, but we have tried to anticipate trends and new audience tastes with many of our forthcoming pictures."

Weltner noted that "there is no longer a formula approach to movie-making. The public expects something different and exciting with every picture. This is what Paramount will deliver in 1966 and the years ahead."

Addressing the representatives of 20 countries attending the meetings, Weltner said that "in past years, I have urged on you the greatest selling efforts of your careers. Your response has always been an inspiration to me, and I know that you will summon forth all your talent and experience in the marketing and merchandising of each forthcoming attraction."

Paramount's meetings were divided into three parts, concentrating on production, sales policies, and merchandising. Joining Weltner in key roles in the meetings were James E. Perkins, president of Paramount International Films; Howard W. Koch, Paramount vice-president and studio and production head; Henri Michaud, general manager of the Continental division; Milton Goldstein, assistant to Perkins for special productions; Luigi Luraschi, production executive; Joseph Friedman, assistant advertising and publicity director for Paramount Pictures; and Guenter Schack, Paramount International advertising-publicity director.

Paramount will bring its 1966 product story to exhibitors throughout the world through the medium of a unique film presentation, "Paramount 1966," it was revealed as the company entered the second day of its meeting.

Highlights of 23 forthcoming releases are featured in "Paramount 1966," which is in color and black-and-white. In its premiere showing, the 90-minute film received a standing ovation from the representatives of 20 nations attending the screening in the ultra-modern Cinema Publicis.

Elaborate plans for the global showing of "Paramount 1966" to exhibitors, the press, and possibly even the general public are being formulated and will be announced shortly.

The meeting continued the "one-world" theme struck by president George Weltner in his opening address. Koch told delegates that "those of us at the studio are separated from you only by geography. Our thoughts are always with you, and no picture is made without first considering its potential in each of your countries.

Koch said that "at all times, our door is open to you and your ideas and suggestions. We welcome and, in fact, encourage hearing from you, particularly in the area of acting and creative talent that you may feel has potential for Paramount.

"During the past year," he noted, "production activity at Paramount was the highest in the past decade, and it promises to maintain that level. Perhaps the most remarkable thing about our production schedule is its diversity. There is no over-loading in any one type of subject or theme. We are striving to satisfy as many different audience tastes as we possibly can."

Paramount's "one-world" concept applies as much to merchandising and marketing as it does to production, Friedman said as the meeting entered its third and final day.

"Just as we hope that a picture will appeal to audiences on all continents, we hope that this picture can be pre-sold with a campaign that is equally valid on all continents. I want you to know that all of us in New York and Hollywood consider each and every one of you in the international terrritories equal partners in this endeavour. We expect each of you to make an important contribution to every campaign," Friedman said.

A major portion of the meeting was devoted to covering marketing and merchandising plans for more than 20 forthcoming Paramount releases.

A surprise guest at the meeting was Joseph E. Levine, president of Embassy Pictures, who took time out from business conferences in Rome to fiy in to address the meeting delegates. Discussing four major forthcoming Paramount-Embassy projects, "The Oscar," "Nevada Smith," "The Idol," and "The Adventurers," Levine described these films as "money-filled tomorrows" that must be made realities by an all-out effort by Paramount and Embassy people all over the world.

Another highlight of the meeting was the screening of about a half-hour of scenes from "Is Paris Burnnig?," the Paramount-Seven Arts presentation based on the best-selling novel. Shown in their entirety during the first two days of the meetings were "The Oscar" and Lewis Gilbert's "Alfie."



Edward Emanuel, former international chief barker of Variety Clubs, is seen with Celeste Holm, who received the "Show Business Heart Award"; Ralph W. Pries, first assistant international chief barker; and Dr. Hattie E. Alexander, who received Tent 13's "Great Heart Award" at the 31st anniversary dinner of Tent 13 at the Bellevue Stratford Hotel, Philadelphia, recently.

AIP Signs With Daiei

NEW YORK—David D. Horne, American International Pictures' vice-president in charge of foreign distribution, announced that AIP had signed a two-year franchise deal with Daiei Motion Pictures Co., Ltd. Daiei will distribute a minimum of four AIP pictures a year in Japan and the Ryuku Islands.

Russell Downing To Retire; Gould To Head Music Hall

NEW YORK—James F. Gould has been named president and managing director of Radio City Music Hall to succeed Russell V. Downing, president of the world's largest theatre since 1952, who is retiring. The election and retirement, effective Feb. 1, were announced here by G. S. Eyssell, president of Rockefeller Center, Inc., of which the Music Hall is a wholly-owned subsidiary.

Downing, who reached 65 last August, will continue with the theatre as a consultant and a member of its board of directors.

Gould, 57 years old, has been a member of the Music Hall staff since its opening in 1932. He was named treasurer in 1948, vice-president in 1957, and has been executive vice-president since 1964. He is a native of Plymouth, England, and was educated at the City of London College. He came to the United States in 1930, joined the Radio Keith Orpheum Corporation, and continued his studies to become a certified public accountant.

Gould makes his home in Manhasset, Long Island with his wife, the former Ethel MacLean. They have two married sons.

Downing joined the Music Hall as treasurer in 1933 after serving as an executive with the Tidewater Oil Sales Corporation, the Magazine Repeating Razor Corporation, Holmes Products, Inc., and the Prudence Company. He was elevated to vice-president in 1942, to executive vice-president in 1948, and to president and managing director in 1952.

He has been a member of the board of directors of the Music Hall since 1942 and of Rockefeller Center since 1952. He is also a director of Rugoff Theatres.

IFIDA Shorts Award To Mishkin's "Pompeii"

NEW YORK—William Mishkin has been selected by the Independent Film Importers and Distributors of America as the recipient of the first golden statuette for the outstanding short subject of 1965, "Pompeii." It was to be presented at their Awards Dinner at the Hotel Americana on Jan. 21.

The other five categories for which golden statuettes were to be awarded are for the best foreign language film, the best English language film, the best director, the best actor, and the best actress of 1965. Winners of these other categories were not announced until the night of the dinner.

The dais at the dinner was to be sprinkled with international stars, statesmen, and diplomats, it was announced by David Emanuel, chairman of the dinner-dance.

The guest list included Zero Mostel, Shirley Temple Black, Arlene Francis, Martin Gabel, Roddy McDowall, Michael Cacoyannis, Monique Van Vooren, Jill Haworth, Shari Lewis, Deborah Walley, Gila Golan, Ina Balin, Ella Logan, Van Johnson, Rita Gam, Dina Merrill, Heather Hewitt, Walter Wanger, Paula Wayne, Tony Bennett, Peter Falk, Arthur Kennedy, Otto Preminger, Anita Louise, and Jayne Mansfield.

From government and diplomacy, guests included Senator Jacob K. Javits; Attorney General Louis J. Lefkowitz; Roger L. Stevens, chairman of the National Arts Council and the John F. Kennedy Center for the Performing Arts; Frank Crowther, National Arts Council executive; Hon. C. Peter Hope, Minister to the U.N. from the United Kingdom; Hon. John Dube, Permanent Observer to the U.N. from Monaco; Sinan Korlee, Deputy Chief of Protocol of the U.N., Mrs. Gurie Lie Zeckendorf, daughter of Trygvie Lie, former Secretary General of the U.N.; Gricha Leventis, Director of Greek National Tourist Organization; Ambassador Alejandro Remon, Consul General of Panama; Hon. Shlomo Hillel, Minister Plenipotentiary of Israel; Consuls General John E. Leslie of Austria (Honorary); Michael Legendre of France and president of Society of Foreign Consuls; Marchese Vittorio Cordero Di Montezemolo, Minister Plenipotentiary, of Italy; Col. R. Soehardiman of Indonesia; and the Hon. Nina Rao Cameron, Director, U.N. and Consular Corps Committees.

IFIDA announced acceptance of an application for membership from Richard G. Yates Film Sales, Inc., New York importer-distributor of foreign films. Representing the new company on the IFIDA board will be Richard G. Yates as designee, with Michael deGuzman as alternate.

Col. Ups Margoluis

NEW YORK—Eugene Margoluis, Columbia short subjects sales manager, has been appointed to the home office executive sales staff. Margoluis suceeds Nat Goldblatt, recently named manager of the company's print department, and will handle the mideast and southeast territories.

Margoluis joined Columbia in April, 1963, as a member of the company's executive training program, where he studied all phases of Columbia's domestic and foreign operations. Upon completion of the training program, he was named short subjects sales manager.

Rothman Heads Col. Distribution; Jackter To General Excutive Post

NEW YORK—Columbia Pictures announced that Mo Rothman has been appointed vice-president in charge of world distribution.

Under his new assignment, Rothman will supervise all facets of distribution, both domestic and foreign. Rothman for the past five years has been executive vice-president of the company's foreign subsidiary.

The company also stated that Rube Jackter, who is vice-president in charge of domestic sales, will shortly relinquish this post and become a general administrative executive. In his new capacity, Jackter will join Abe Schneider, president; Leo Jaffe, executive vice-president; and Sol Schwartz, senior vice-president, in dealing with all phases of company policy.

The company indicated that the names of the new domestic and foreign sales managers will be announced shortly.

Rothman entered the motion picture industry as a student trainee with Universal International following service with the Royal Canadian Air Force in World War II. His first assignment was in that company's offices in India, following which he was appointed manager of the Malaysia territory. He left Universal to join Paramount Pictures, serving in managerial capacities in Chile and Venezuela. In 1950, he joined producer Edward Small as his world-wide representative, remaining with Small until 1952 when he left to become a member of the international sales department of United Artists. By 1955, he had risen from assistant in that department to sales manager for the Continent and Far East.

In 1957, Rothman was promoted to Continental manager, and three years later, he became vice-president of international operations for United Artists. He served with that company in New York for a brief period before becoming executive vice-president of Columbia's foreign subsidiary in 1960.

Jackter entered the motion picture industry in 1913 with Jesse L. Lasky Feature Play Co. Before joining Columbia Pictures in 1924, he served with Goldwyn Pictures Corp., Fox Film Corp., and Universal Pictures. In 1933, Jackter was named assistant general sales manager of Columbia, and in 1957, he was appointed general sales manager. In 1958, he was made a vice-president of the company.

COMPO Alerts Theatres To New Tax Danger

NEW YORK—In a letter issued to tax campaign committees in each of the 50 states, COMPO warned exhibitors to be on the alert to prevent the return of the federal admissions tax.

Charles E. McCarthy, executive vice-president of COMPO, pointed out that President Johnson, in his State of the Union address, had called for a restoration of a few excise taxes which were ended on Jan. 1 and also had indicated that if necessary, he would recommend restoration of additional excise taxes which had just been abolished.

McCarthy also pointed out that President Johnson had listed extended minimum wage coverage as one of his recommendations for the current session of Congress. "This means," the letter said, "that we must increase our efforts to win Congressional approval of our position." There have been indications in Washington that the bill reported out by the House Labor Committee at the last session, which was returned from the Rules Committee, will be considerably modified and a new version presented at this session."

Universal Saturates Press With "Beau Geste" Mailing

UNIVERSAL CITY, CALIF. — Universal Pictures has initiated an editorial saturation of the news media of the nation by mailing 23,443 "Beau Geste" souvenir booklets to daily and weekly newspapers and all major magazines in the U.S.

Believed to be the first time that every newspaper and magazine of general interest published has been covered in a single mailing, the "Beau Geste" booklet, consisting of 16 pages in a two-color printing, was conceived and written by Russell Birdwell, whose 184 page news release on "The Alamo" was reviewed by The New York Times and has since become a collector's item, selling at $15 per copy.

With a limited edition of 25,000, the booklet printed on sand-colored paper, is 7 x 3½ inches in size, and features the French Foreign Legion kepi, which is the film's trademark.

Using illustrations by William Robles instead of conventional photographs, the "Beau Geste" booklet is devoted to a history of the French Foreign Legion that touches upon the death of poet Alan Seeger in combat; the battle at Camaron, Mexico, in 1863; and the present-day outposts of the Legion.

Separate listings are made of the cast headed by Telly Savalas, Guy Stockwell, Doug McClure, Leslie Nielsen, and Robert Wolders, and of the production staff headed by producer Walter Seltzer and director-writer Douglas Heyes.

To compile the giant mailing list, weeks of preparation were necessary, particularly in the area of small town newspapers and magazines.

Exhib Sues For Spanish Pix

NEW YORK—A treble damage suit seeking $450,000 damages on charges of discrimination in first-run availability of Spanish-language films was filed in Federal Court by Casino Cinema in the Bronx against Columbia Pictures, Azteca Films, and seven exhibitors. The exhibitors, all operating in the Bronx, are 490 Theatre, Inc., Brown-Brook Corporation, South Boulevard Theatre, Inc., Solis Theatre Corporation, Interboro Circuit, Anho Corporation, and Cinema Circuit.

Plaintiff also seeks an injunction to enjoin the defendants from continuing alleged illegal combination and conspiracy and to restrain them from carrying out any agreements that might prevent Casino from negotiating with the distributor defendants on first and early run availability of Spanish-language product.

The NEW YORK Scene

By Mel Konecoff

1965 WAS SUCCESSFUL FOR UNIVERSAL PICTURES, REPORTED HENRY "HI" Martin, vice-president and general sales manager, at one of his luncheon get-togethers with the press, and he was very optimistic about 1966. Company customers are backing their optimism via the construction of new theatres and/or refurbishing existing ones, which makes them men of confidence as well.

A week's visit to the studio was a revealing experience and, if forced to, he could come out with a near-complete release schedule for 1967. It's the best position the company has been in in years, while the content is the most entertaining, in his opinion, since he's been with the company. There will be approximately 26 releases this year, the same as last year but much improved quality-wise, in his opinion. The emphasis will be away from out-and-out comedy and more towards suspense, action, drama, etc. The formula film of two or three years ago is also being abandoned in favor of up-to-date subjects.

New personalities will receive much play, as will the tried and true "names" such as Julie Andrews, Marlon Brando, Paul Newman, Shirley MacLaine, Michael Caine, Sophia Loren, Julie Christie, Oskar Werner, Claudia Cardinale, Rock Hudson, Dean Martin, etc. High returns at boxoffices these days are encouraging both exhibitors and distributor-producers. "Shenandoah," for instance, has proven one of the biggest hits of the year.

Practically all of this year's releases will be in color, and he admitted that the showing of the features eventually on color television has been an influencing factor but not the dominating one. Of the 26 releases, 50 per cent will be in wide-screen and two will be reissues. Pictures will get individual treatment and heavy concentration of promotional effort.

The studio is cooperating by making its people available, believing that it is beneficial to expose them to the press, public, and methods and routines attendant to release of films.

On the subject of orderly release, Martin explained that a film is generally ready for playoff a year after it goes into production, but at times there are delays.

On the whole, he is doing everything possible to maintain orderly release—to get out an important picture each month. Said he, we're in business 12 months a year as is the exhibitor, and we're trying our best. Blind bids may still be in order on some pictures, but exhibitors are not forced into this haphazardly, he explained. There is always an escape clause in the contract they sign. He couldn't see much harm in blind bidding under the right conditions, and he has yet to hear of anyone being hurt under the Universal system.

Martin expects to go into release detail for the year with his entire sales organization at an upcoming national sales convention Feb. 7-11 in New Orleans.

Lending support and morale were Bob Wilkinson, Norman Gluck, Jim Jordan, Phil Gerard, Herman Kass, Paul Kamey, Jerry Evans, Milt Livingston, etc.

SPECIAL NOTE: SI SEADLER, IN CHARGE OF MGM's SPECIAL PROJECTS, INTRO-duced one of these special projects named Carol Martin at lunch the other day, where he detailed some of the special items in store for the upcoming release of Joe Pasternak's 100th film, "Made In Paris." MPAA acting prexy Ralph Hetzel issued a proclamation taking note of this event, which Seadler explained can be reproduced for use by theatres in lobbies, etc.

Seadler also revealed that for the first time a New York premiere will take place entirely in a hotel with a charity dance to follow in the same ballroom after special projection equipment has done its duty. This eliminates travel, confusion, etc. The big event takes place Feb. 14 at the New York Hilton for the benefit of the Gallery of Modern Art. Chairman Huntington Hartford and 150 big-wigs attended a champagne kick-off party for the event.

Designer Helen Rose will tour with her costumes; Vogue Magazine features the costumes; leading stores will do the same; the teen-age market will be saturated; Trini Lopez sings the title song; etc., etc.

By the way, Miss Martin's title is "Miss Maid In Paris," and we could get into a lot of trouble playing around with that wordage.

CINERAMA, THE RUSSIAN WAY: TO THE ACCOMPANIMENT OF SLURPING black caviar and sipping champagne (boy, you haven't lived until you've had that combo at 10:30 in the morning), J. Jay Frankel reported that a feature entitled "Cinerama's Russian Adventure with Bing Crosby" will be brought to the Cinerama installations on a road show basis around Easter. It will be shown in cooperation with the U.S. Department of State under the cultural exchange program. According to Frankel, this will be the first Soviet film to receive real mass distribution here, overcoming long standing objections of the Russians, who never thought their films got enough attention here. He made the announcement on behalf of Cinerama president William R. Forman and special consultant Doug Netter.

Bing Crosby liked the footage when it was shown him, and he'll be the host, narrating as well as appearing in the film. The end result will probably be a 2½ hour show after editing down over 15 hours and 750,000 feet of film. It will probably cost a million dollars to produce the U.S. version. The Russian series of seven films from which the footage is being drawn cost 32 million dollars. The first road show dates are planned for Easter, and 40 key city road shows are being discussed for initial playoff. Those theatres still using the three projector Cinerama set-up (about 25 in the U.S. and 27 abroad) get first crack at the film. Frankel hoped the road shows would take two years to complete, and after three years, it will go into general release.

The film will contain highlights showing the Moscow Circus, Popov the Clown, the Bolshoi Ballet, the Moiseyev Dancers, a troika race, a wild boar hunt, a cross-country reindeer race, etc. The deal covers the world except for France, Italy, and eastern European countries. There is a good possibility that the U.S. version will be shown in Russia.

Filmways Sets Record For Quarter Earnings

NEW YORK—Net income after taxes of Filmways, Inc., for the three month period ended Nov. 30, 1965, amounted to $286,934 or 43 cents per share, which is more than twice the earnings for the corresponding three month period last year, it was announced by Lee Moselle, president of the television and motion picture production company. This represents almost half of the total earnings (90 cents per share) reported for the entire fiscal year ended Aug. 31, 1965, and exceeds the earnings for the first six months of that year.

Filmways currently has eight network television shows on the air, and important television properties currently in development and preparation.

On the motion picture front, under chairman of the board and production head Martin Ransohoff, Filmways had three major theatrical successes this past year. These, all MGM releases, are "The Sandpiper," starring Elizabeth Taylor and Richard Burton; "The Cincinnati Kid," starring Steve McQueen, Ann-Margret, and Edward G. Robinson; and "The Loved One," with a large all-star cast.

Completing production now is "13," an MGM release starring Deborah Kerr, David Niven, and introducing Sharon Tate. About to go into production is the first of a four-picture deal with Roman Polanski, "The Vampire Killers." In various stages of preproduction are "Ice Station Zebra," "The Courier," and "Don't Make Waves," all for MGM; "Castle Keep," a Columbia release; and "Devil Take All," a novel by Martin Caidin.

Bilgrey To Address Lodge

NEW YORK—Felix Bilgrey, noted motion picture industry attorney who has been a leading figure in the fight against prior censorship of motion pictures, will be the speaker at the membership luncheon of New York's Cinema Lodge of B'nai B'rith at the Hotel Astor on Jan. 27, it was announced by Norman Robbins, executive vice-president of the Lodge.

Vice-president Carl M. Levine is serving as program chairman of the luncheon, which will be open to prospective members and guests as well as Cinema's membership.



Mel Konecoff, New York editor, MOTION PICTURE EXHIBITOR, is seen with Carol Martin, "Miss Maid In Paris," at a recent trade press luncheon at Sardi's, New York, in behalf of MGM's "Made In Paris." He is receiving a gift of perfume for his wife.

Wolfson To Chair Dinner Honoring Jackie Gleason

MIAMI BEACH, FLA.—Col. Mitchell Wolfson, former mayor of the City of Miami Beach and chairman of the board of Wometco Enterprises, Inc., was named as general chairman of the national B'nai B'rith Youth Services Dinner, honoring Jackie Gleason.

The dinner will be held at the Fontainebleau Hotel, Miami Beach, Sunday evening, March 13. This is the first national B'nai B'rith dinner held in Florida. It is expected that stars of radio, television, and night clubs will attend.

Cited in 1965 as the "outstanding citizen" of Miami Beach, Col. Wolfson is lending all his energies to make the national B'nai B'rith Youth Services dinner the most successful of its kind in the United States, and to focus nationwide attention to the contributions to philanthropy made by Gleason.

The B'nai B'rith Foundation supports Hillel Houses on over 250 college campuses in the United States and other parts of the world. It also provides vocational guidance for those students about to enter college. At the high school level, there are over 1000 AZA and BBG groups, service organizations, that provide the needy with gifts and food.

Col. Wolfson is the winner of many honors for dedicated civic and philanthropic work. Col. Wolfson also made an enviable record in World War II and was decorated for outstanding service.

Wolfson's company owns WTVJ, the station from which Gleason broadcasts weekly from Miami Beach; Wolfson also operates a chain of movie theatres, radio and television stations throughout the United States, in addition to his other business ventures.

Proceeds for the $100 per couple dinner are for the support of national B'nai B'rith Youth Programs in the United States, as well as Florida.

On the exhibition front, Wometco announced plans to build a deluxe twin in the Dadeland Business Center, one of the fastest-growing areas of Dade County. Groundbreaking for the Dadeland is scheduled for March 1, with an early September opening planned. The twin will be adjacent to the Dadeland Shopping Center, which has branches of the leading department stores and other specialty shops. This will be Wometco's second twin, the first having opened last April in Winter Park. The new theatre will seat some 1400 with the two auditoria being equipped with all types of projection equipment, from conventional-type to Cinerama and D-150. Rocking chair seats, full stereophonic sound and no-draft air conditioning and heating will be features of both auditoria.

A. Herbert Mathes, who has built a number of theatres for Wometco, will be the architect.

Vt. Protects Scenery

MONTPELIER, VT.—Use of land along Vermont highways in the 10-mile zones designated as "scenic corridors" would be barred to drive-in theatres, bowling lanes, and other amusement enterprises under one of two measures to be submitted by Governor Philip Hoff during the current state legislative session.

The governor emphasized, however, that all existing area structures would not be affected by the proposed legislation.

Four New U.S. Cinerama Theatres Key Forman's Expansion Program

NEW YORK—Cinerama, in a continuing expansion of its theatre installations throughout the world, has completed arrangements for four new domestic theatres, it was announced by Howard G. Minsky, Cinerama executive vice-president.

Stanley Warner Corp., a steadily expanding exhibitor organization, has signed a deal to open three new Cinerama theatres in Cleveland, Cincinnati, and Pittsburgh. The fourth house will be located in Reno, Nevada, and will be built by Ray Syufy, San Francisco exhibitor.

The newly concluded deals now result in a total of 161 Cinerama theatres in 31 countries throughout the world, of which 77 are located in key situations in the United States.

"The dynamic leadership of Cinerama president William R. Forman in creating a steady flow of Cinerama motion picture product has made possible this dramatic growth of Cinerama theatres throughout the world," Minsky stated.

Forman has lined up a slate of Cinerama films to carry through the 1967 season, Minsky explained. Additional deals are now in progress calling for several major Cinerama productions.

"Battle Of The Bulge," a Warner Bros. film, is currently a big boxoffice grosser in key theatre situations throughout the world.

It will be followed in June by "Khartoum," made by Julian Blaustein for United Artists. Other new upcoming Cinerama product will be Stanley Kubrick's "2001" and John Frankenheimer's "Grand Prix," both from Metro-Goldwyn-Meyer.

Other coming product will include "William the Conqueror," a Philip Yordan production starring Robert Shaw, for Warners. Currently in release are George Stevens "Greatest Story Ever Told" and John Sturges' "Hallelujah Trail," both for United Artists.

Cinerama now has its wide screen process in Argentina, Australia, Austria, Brazil, Canada, Chile, Colombia, Denmark, England, Finland, France, Greece, India, Italy, Japan, Lebanon, Malaya, Mexico, Netherlands, New Zealand, Peru, Philippines, South Africa, Spain, Sweden, Switzerland, Thailand, United States, Uruguay, Venezuela, and West Germany.

Western Amusement Plans New Oregon Theatre

LOS ANGELES—Western Amusement company, Los Angeles based theatre operating company, has announced plans to build a new 1,000 seat deluxe motion picture conventional theatre in Eugene, Oregon, where the company operates the Mayflower, recently completely renovated, and the Heilig.

The company has been operating in Oregon for over 20 years, with its district office for both Western Amusement Company, Inc., and Jones Enterprises, Inc., in Eugene.

The new deluxe conventional, named Oakway Cinema, is to be located in the huge shopping center now under construction in Eugene. The house will be equipped with the finest loges and the latest screen and projection equipment available. A long term lease has been signed with the builders of the shopping center.

In addition, Western will complete a new drive-in in Barstow, Calif. for opening sometime the latter part of April, 1966. Land has also been purchased for a new drive-in in Victorville, Calif. Extensive remodeling has been completed on the Port, Corona Del Mar, Calif.

The new Oakway Cinema is the first of several shopping center deluxe hard tops to be considered by Western Amusement Company, who plans further locations in shopping pany, who plans further center. Theatres.



LONDON Observations

By Jock MacGregor

EVEN IN AN INDUSTRY WHICH IS NOT SHORT OF CHARACTERS, JAMES WARD is unusual. A long established Midlands industrialist with big interests in steel and construction, he dabbled in financing films as a side line and became the power behind Golden Era, the distributors which have prospered under Leslie Greenspan's salesmanship, mainly with continental spectaculars and major reissues. Show business got an ever increasing grip on him, and he decided to produce personnally—and use his own money.

Now he divides the week between his works at Wolverhampton, where he lives, and Film Row. He produced "Licensed to Kill," a tongue in cheek spy adventure in color, on a practical budget and forgot none of the basic principles he learned in business. After the trade show, we lunched together. I had never really known him before. The subject of an American release came up, and I suggested that Joe Levine should be approached. I felt that not only had he the imagination to recognise its potential and the flair to put it over in a really big way but also that the two would get on. Joe immediately took it and with great showmanship imagination put it out as "The 2nd Greatest Spy in the Whole Wide World." He also signed the star, Tom Adams, to personal contract and said that he would be interested in further Ward pictures.

A co-feature circuit deal was offered here, but Jim, the bluff businessman, felt he could do better by going it alone and putting it out with one of his continental "buys." The success of "Zorba the Greek" through the music making the hit parade prevented a West End opening, but initial provincial bookings proved highly encouraging. Rank and ABC came in with many dates including some of the best theatres, and Jim took advantage of an early opening at his home town Odeon to stage a slap-up premiere for his friends, business associates, and workers.

He got me to make the 130 mile journey with Tom Adams, director Lindsay Shonteff, Peter Greenspan, Golden Era publicist, and Tony Share, Rank Theatres promotions manager, and it was an eye opener. It was better than many in the West End, and I doubt if Wolverhampton has ever seen a night like it. At the station, Jim was waiting with new Aston Martin sports cars—just right for special agents—which had been loaned by a friend in the motor trade, Odeon manager Don Cash, and press.

Cash had obviously created enormous interest in the local-boss-turns-producer angle, and judging by the banners and displays, had been working overtime. Despite biting cold, crowds gathered outside the theatre to see Tom Adams and Jim's 450 guests in evening dress arrive. Tom was introduced on the stage and had a fine welcome. It is to the credit of the film that though a well stocked bar was set up in the circle foyer, it was hardly used until the end. Later, Jim hosted a buffet supper at a hotel. Judging by comments, many who I suspect secretly doubted the wisdom of his adventure in movies, were obviously impressed and decided that he was not so daft after all. They would not mind having a go with him themselves. He is a great host. Three a.m. came and the party was over, but Jim and his family whisked the hard core off to their lovely home for a night cap.

Jim is currently completing "Run With The Wind," a modern, lusty romantic drama about beat folk singers, which Shonteff has directed with Shawn Phillips, Sean Coffrey, and Francisca Annis. He is not talking distribution until it is finished and is so excited about Shawn that he has put him under personal contract. Next he will do a second "Vine" adventure with locations in Spain, New York, and aboard an Atlantic liner. His budgets are to become progressively larger, but I suspect will always be realistic. I have a feeling the steelworks will be seeing less of Jim Ward.

BACK IN TOWN, I CAUGHT "THE SPY WHO CAME IN FROM THE COLD" PREmiere at the Plaza, and it was good to see Russell Hadley welcoming Jim Perkins back to his old stamping ground. He was breaking the journey with other Paramounteers to Paris for an international convention. Sitting next to me was a pedigree movie pest who kept up a barrage of obvious remarks: "a lovely picture"-"a beautiful picture." Most distracting. It will be shown here only on a set performance basis but at regular prices.

ANDREW FILSON, DIRECTOR OF THE FEDERATION OF BRITISH FILM MAKERS, leaves on Feb. 4 for his first trip to America to study conditions first hand. He will visit New York, Washington, Hollywood, and San Francisco. . . . "Cannily optimistic" is Sidney L. Bernstein's summing up in presenting the Granada Group's annual figures. Net profit before tax shows a decrease on the previous year of $4,545,932 after charging Exchequer Levy on tv advertising of $12,905,749 (last year $1,395,590), but the dividend of 35 cents on the 70 cent share has been maintained. Trading to date this year is described as "encouraging." . . . Glad to hear that Monty Morton, who celebrated his retirement by having an operation, is making fine progress. . . . A furry kangaroo hide postcard from down under told me that C. J. and Lucille Latta had reached Australia on their round-the-world trip. . . . Visiting to see how Universal's production plans are shaping here was David Lipton, whom I spotted in the White Elephant with Dave Golding. . . . Pat Williamson and the Columbia team were in force at the Ritz launching of Bill Graff's first personal production, "A Man for All Seasons," which Fred Zinnemann will direct with Paul Schofield repeating his London and Broadway performance. It was good to see that Bill is doing well after his operation. Mention of Columbia reminds me that chief accountant Ron Schalck has been promoted to assistant secretary and that former Columbia and now BLC sales executive, Ernie Raymond, must spend more time in Wardour Street than any other, keeping personal contact with circuit and independent bookers. . . . Director Lee Thompson held court in the UA offices after shooting all day at the studios to pre-sell "Return from the Ashes," but found himself being talked into also giving an interim report on "13," an MGM release. Since illness has caused Deborah Kerr to take over from Kim Novak, a new conception of the picture has become necessary, and little of the original material can be used.

USIA's Stevens Stresses Young Film Makers' Role

NEW YORK—In a speech before the American Women in Radio and Television, the director of the U. S. Information Agency's Motion Picture and Television Service described USIA's worldwide activity of transmitting "ideas on a beam of light" and cited the central role of imaginative and progressive film talent.

George Stevens, Jr., announced USIA's plans to sponsor a series of films by young American film makers as part of a continuing effort to discover fresh talent to produce films and television shows for showing overseas in 117 countries.

Noting the success of two previous programs of Young America films, Stevens said, "We hope that this year's young American film makers, like others before them, will prove qualified for continued assignment in the USIA motion picture and television program."

From the ranks of beginning film makers USIA will select three individuals to write and direct documentaries budgeted at $7,000.

One of last year's Young America producers, Carroll Ballard, is currently filming a major documentary which was assigned to him based on the success of his first effort for the Agency, "Beyond This Winter's Wheat."

Other Young America participants have subsequently joined the staff of the USIA Motion Picture and Television Service to serve in film making positions overseas.

ABC Seeks Super Showmen

LONDON—Associated British Cinemas have inaugurated a Guild of Super Showmen, assistant managing director Bill Cartlidge announces. Election will be accorded to managers who have qualified for the five ABC Showmanship Certificates and completed the Grand Star Shield with its 10 stars, one for every year of showmanship recognition. Members will receive framed illuminated certificates, a special tie, and a gold tie clip.

Guild membership will be a life honor. Members will, in succeeding years, be eligible to win further awards provided a target figure of point is achieved. Details of these will be announced later. Membership will indicate outstanding ability over many years in exploitation, advertising, and public relations, and will be a distinction valued and respected throughout the industry.



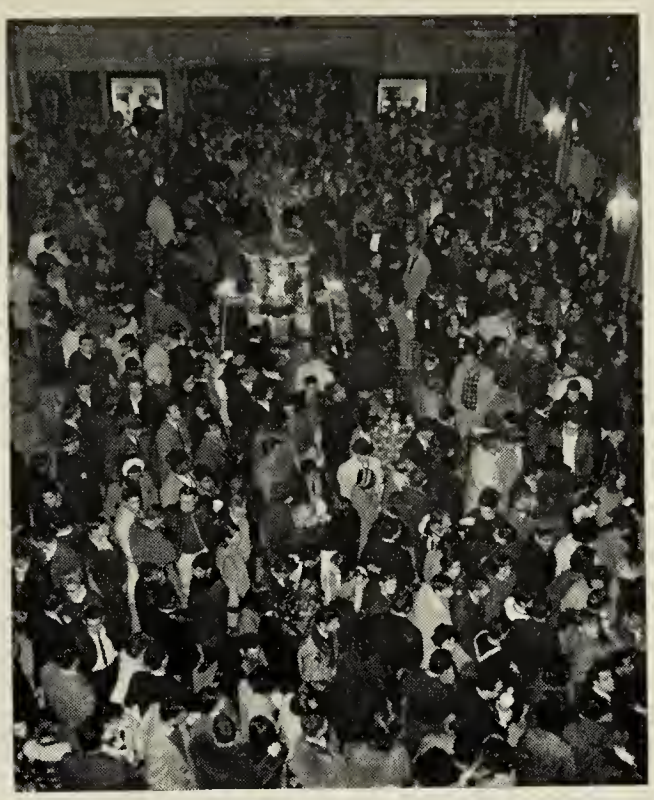
Seen at the recent premiere of MGM's "Doctor Zhivago" at Loew's Capitol, New York, were the three key men responsible for the film. Left to right are Carlo Ponti, producer; Robert H. O'Brien, president, MGM; and director David Lean.

ALBANY

J. M. Schine, board chairman of Schine Enterprises, hosted a holiday party for 50 employees of the Schine home office at Gloversville. . . . Warners branch manager H. L. Gaines reported that "Othello" will play matinee and evening engagements for two days in 21 area theatres between Feb. 2-3 and March 6-7. . . . Proctor's, Schenectady, has been rented for a Jan. 25 concert by Crakow Choir and Orchestra under auspices of Jewish Community Center and a group of Schenectady County Polish organizations. . . . Record grosses were racked up with "Thunderball" at the Branche, Latham; Colony, Schenectady; and Cinema Art, Troy. . . . David Litto, UA sales representative, vacationed in the Virgin Islands. . . . Charles Horwitz, for 19 years a Schine Theatres executive, resigned to join the staff of the new Saratoga Center for the Performing Arts.

BUFFALO

The fourth annual joint installation of officers and directors of Tent 7, Variety Club of Buffalo, and the Variety Club Women will be held on Saturday, Jan. 29. Al Petrella and his crew and Mrs. Frank B. Quinlivan and her officers will take the oath of office. Outgoing chief barker Anthony T. Kolinski will give an account of his stewardship, and the following officers will be installed: Petrella, chief barker; Harry L. Berkson, first assistant chief barker; Peter G. Becker, second assistant chief barker; Francis Maxwell, property master; and Myron Gross, dough guy. New canvassmen to be installed are Alfred A. Anscombe, Marvin Atlas, Melvyn Berman, Robert King, and Gasper "Pat" Mendola. Officers of the Women of Variety to be installed are Mrs. Quinlivan, president; Mary E. Pappalardo, first vice-president; Mrs. Nicholas Fisher, second vice-president; Mrs. Samuel Dine, treasurer; Rita Inda, financial secretary; Emma Dunwoodie, recording secretary; and Mrs. Walter Cunningham, corresponding secretary. . . . The biggest and best local television show of the year has for the past three seasons proved to be the Variety Club's annual telethon. The fourth annual show will begin at 10:30 on the night of Feb. 5. The all-night affair is scheduled to wind up Sunday afternoon, Feb. 6. James J. Hayes, past chief barker and managing director of the Cinema, downtown Buffalo, is chairman of the 1966 event, and he will be assisted by co-chairmen Thomas W. Fenno and Michael Ellis, Jr., both past chief barkers of Tent 7. The telethon, which raised more than $200,000 last year, has broadened its base this year to raise funds for the children's Rehabilitation Center. . . . Sidney J. Cohen, president, Allied Theatres of New York State, Inc., following a board of directors meeting, announced that it was voted to hold the annual state convention at the Concord, Kiamesha Lake, in the Catskills, Sunday through Thursday, Aug. 7 to 11. . . . The James Broadcasting Company, which is a one-third stockholder in Jamestown Cablevision, Inc., now installing cable tv in the Jamestown area, and operator of WJYN-AM-FM in Jamestown, has applied to the Federal Communications Commission for permission to build an ultra-high frequency tv station to operate on channel 48 in Jamestown. . . . The December Bingo profit reported by the Buffalo Variety Club was $1029.34. The games are held each Wednesday night in the Genesee theatre. . . . Harold L. Bennett, past chief barker, was chairman of the Variety Club committee presenting the Tent 7 Sir Billy Butlin Sunshine Pool to St. Rita's Home for Children. . . . Chief barker Albert J. Petrella has appointed the following committee chairmen for Tent 7, Variety Club of Buffalo: membership, Francis Maxwell; house, Gasper "Pat" Mendola; convention, Thomas W. Fenno; Variety week, Anthony T. Kolinski; telethon, James J. Hayes; fellowship, Marvin Atlas; publicity, Harry L. Berkson; entertainment, Melvyn Berman; heart, Harold L. Bennett; finance, Alfred E. Anscombe; and project, Michael F. Ellis, Jr. . . . Jerry George, Buffalo branch of National Theatre Supply Company, is celebrating his 27th anniversary as major domo of the office. Jerry has just sold the Cinema, Buffalo, a new Walker plastic-mould, seamless wide screen, which manager James J. Hayes has installed. National Theatre has purchased all the equipment in the Park, Orchard Park. The Park, an indoor theatre, has been closed and is now an auction house. Frank Crowe, who was been an assistant at the National office, has resigned to study for the ministry. Crowe has been with the office for over a year. . . . Charles E. Rausch, Pittsford, N. Y., has been elected a vice-president of Graflex, Inc., a subsidiary of General Precision Corp., according to Robert L. Rice, president. . . . In order to boost business in downtown Buffalo, the merchants in the big shopping area arranged with manager Carl E. Schaner, Century, to present a series of free Wednesday morning movie shows, two in January and two in February. The Buffalo Courier-Express is cooperating with the merchants and the theatre in publicizing the shows. The shows will start at 10 a.m. The films and dates are as follows: Jan. 19, "What a Way To Go"; Jan. 26, "Carousel"; Feb. 2, "Flower Drum Song"; and Feb. 9, "Imitation of Life." . . . Sidney J. Cohen, president, Allied Theatres of New York State, Inc., attended the first meeting of the board of directors, National Association of Theatre Owners, in the Hotel Warwick, New York City.



Look up, look down, look out. Everywhere you look, all you can see are James Bond fans who have been mobbing Boston's Music Hall for the engagement of United Artists' "Tunderball", breaking every record in local motion picture history.

CHICAGO

Coral held a special New Year's eve party with noisemakers, hats, coffee, and doughnuts. A special showing of "Magnificent Men in Their Flying Machines" began at midnite. . . . Direct from its one year downtown premiere, "My Fair Lady" is being presented at these five selected neighborhood houses: Beverly, Mercury, Granada, Oakbrook, and Old Orchard. The film is shown on a non-reserved seat basis at special prices. . . . Van Johnson, movie actor, is here to star in a three-week run of the comedy, "A Thousand Clowns," at the Mill Run Playhouse, Niles, Ill. . . . Mrs. Elizabeth Kirsch, 62, widow of Jack Kirsch, former president of the Allied Theatre Assn. and former national president of the Allied States Assn. of Motion Picture Exhibitors, died in St. Joseph hospital. She leaves surviving a son, a daughter, a sister, and two brothers. . . . New Year's gretings from Balaban and Katz appeared in the amusement pages of Chicago newspapers. All B and K loop houses advertised their film showing in red, white, and blue. . . . Proceeds from the recent benefit opening of the newly refurbished Bryn Mawr went to the Chicago Boys Clubs. . . . Melody Top Theatre, Hillside, Ill., owned by the Chicago Musical Theatre Corp., is to be sold at auction to satisfy $46,565.71 in federal tax liens and interest. The government claims the theatre owes $23,332.15 in admission taxes and $22,749.13 in witholding taxes. . . . "Othello" will be shown Feb. 2 and 3 in selected theatres throughout the Chicago area. The two day showing will include matinee and evening screenings each day.

CINCINNATI

Movie attendance topped all records at first-run theatres for the holiday week during the past 10 years. "Sound of Music," International '70, passed the $500,000 mark in its 40th week, making it the fourth largest grosser in modern times. "Thunderball," Times Towne Cinema, grossed more its second week than its first. During its round-the-clock showing beginning New Year's Eve, "Thunderball" played to 20,200 customers. "That Darn Cat," Grand, grossed $37,000 for its first week. "Battle of the Bulge," opening at the Capitol, pulled better than "Mad, Mad, Mad, Mad World," a big Cinerama winner, during its first-week run. "Ipcress File," playing in nine city-area selected situations, may be the champion dollar film for the week when the audit is completed. "Never Too Late" did very well, considering it played the 3,000-seat Albee. Restaurants, bars, and night clubs felt the rebound from the movies during the week. Patrons jammed these establishments while waiting their turn at the movies. "My Fair Lady," which had a first-run 33-weeks at the Valley, chalked up splendid grosses on its return engagements at the suburban Ambassador and the Madison, Covington, Ky. "Thunderball" is expected to run at least six months, and "That Darn Cat" is estimated to prowl for quite a while at the Grand. It is anticipated that "Sound of Music" may reach the $600,000 mark by mid-March, provided the weather is good. "Agony and the Ecstasy" is to follow. The beautifully remodeled Mariemont Cinema East, under the Mid-States banner, was the top grosser for the splendid run of "Ipcress File" opening week. It was the first first-run film to ever play the houses in its long history. . . . Jack Haynes, Cincinnati Theatres general manager, received the best Christmas gift of all, a granddaughter, Amy Beth Moutard, born Dec. 30. . . . MGM held open house in its new quarters

at 1632 Central Parkway. . . . Variety Tent Three had an installation dinner-dance Jan. 15 at Lookout House. . . . Tri-State Theatre Services is booking and buying for the following: Village Cinema, Erlanger, Ky., owned by Ben Cohen, Holiday Amusement Co.; the Palace and Super-52 Drive-In, both at Huntington, W. Va., for operators Jack and Ed Hyman, and the drive-in at Richmond, Ky., for owners Bud Hughes and Glen Peters. . . . E. C. Nagel Booking Services is booking and buying for the suburban Monte Vista for owner Elmer Shard.

COLUMBUS, O.

Glenn Woods, assistant manager of Loew's Ohio, has enlisted in the U. S. Air Force and will leave early in February to take basic training at Lackland Air Force Base, near San Antonio. . . . Charles Van Fossen has returned to his post as assistant manager of the Grand Cinerama, following army service. . . . RKO Palace and Neth-Academy State will show Laurence Olivier's "Othello" Feb. 2 and 3. . . . Charles Sugarman is opening the Doris Day feature, "Do Not Disturb," Jan. 19 at Cinema East. . . . The Grand Cinerama will open "Battle of the Bulge" on Jan. 25. . . . "Thunderball," starting a second month at Loew's Ohio, is the biggest boxoffice attraction in the near 38-year history of the theatre. It is running far ahead of "Goldfinger," which played 15 weeks at the Ohio a year ago. . . . Danny Deeds, operator of the legitimate Hartman, is the only local show business personality to win a place in the list of 10 outstanding Columbus men of 1965, picked by the Columbus Citizen-Journal. Deeds was praised for his successful efforts to bring live shows back to the Hartman.

DALLAS

"Thunderball" has already set a new house record in its first week at the Majestic and is heading for a second week gross of near that high. The film broke the record which had been set last year by "Goldfinger," also a James Bond thriller starring Sean Connery as British agent 007. . . . Maureen O'Hara, Juliet Mills, and Don Galloway will arrive in Dallas Feb. 3 for the premiere of the new film, "The Rare Breed," opening at Cinema I at North Park on Feb. 4. James Stewart is also expected to attend the premiere activities but his visit has not been confirmed. The stars of the film are coming to Texas as a part of a four city world premiere of the film in the state. . . . MGM is sending the $250,000 wardrobe designed by Helen Rose for "Made in Paris" to Dallas on Feb. 4 for a fashion show. . . . Walt Disney's "That Darn Cat" is doing perhaps the best business any Walt Disney production has done in Dallas with the exception of "Mary Poppins." . . . A novel contest is to be conducted on WFAA-TV's Ron Chapman "Away We Go Show." It is a search for a Phylis Diller "look-alike." Contestants are asked to send in photographs to be judged. The five finalists will meet with Miss Diller on Feb. 23 when she comes here for a personal appearance and when the final selection will be made by Miss Diller. The winner will win a trip to Hollywood, where she will be guest of the comedienne during her night club act, besides making a tour of Hollywood and the film studios. . . . It appears that the proposed roadshow engagement of "The Agony and the Ecstasy" at the Tower will have an indefinite delay due to the outstanding attendance at the current attraction, "The Great Race," now in its 13th week. Forrest Thompson, manager of the Tower, revealed that there would be a two day break in the run of "The Great Race" to present four performances on Feb. 2 and 3 of "Othello," starring Laurence Olivier, in the Warner Bros. film presentation of the Shakespeare tragedy. . . . "The Sound of Music" is now in its 42nd week at the Inwood, and the end of its road show engagement is no where in sight. . . . Virgil Miers, Dallas Times Herald, has named the 10 best films of Dallas of 1965, not in order but listed as they arrived in the city. Miers list includes "The Sound of Music," "Zorba, the Greek," "The Collector," "Those Magnificent Men in Their Flying Machines," "Darling," "The Pawnbroker," "Ship of Fools," "The Tenth Victim," "The Spy Who Came In From the Cold," and "That Darn Cat." Most of the films were shown at the Fine Arts. Miers also listed eight runners-up, and they included "Seance on a Wet Afternoon," "The Rounders," "Young Cassidy," "Women of the Dunes," "The Ipcress File," "King Rat," "Thunderball," and "The Hill." . . . A marathon presentation of "An Evening with Batman and Robin" has been booked for the Festival to open on Feb. 16.

DENVER

The area's newest theatre, the Continental, is scheduled to open Jan. 26 with a benefit performance for the Metropolitan Association for Retarded Children. Film will be "The Agony and the Ecstacy." Reserved seat policy with prices ranging from $1.65 week day matinees to $2.50 Friday and Saturday nites will be in effect for the regular performances starting Jan. 28. . . . Several prominent stars are expected to be on hand for Rocky Mountain-Midwest Show-A-Rama in Denver March 1-3. Charlton Heston, Ann-Margret, Dick Van Dyke, Red Buttons, and Honor Blackman are the present announced visitors from Hollywood. . . . The Pastime, Pinebluff, Wyo., has closed. Mrs. Orlene Mills was manager. . . . J. Earle Peterson, who has been with United Artists for the past 15 years, is going to be associated with American International Pictures local office. . . . Second place in the Pueblo, Colo., Christmas lighting contest was won by exhibitor Mitchell Kelloff of the Uptown.

DES MOINES

Des Moines will get its first new indoor theatre in 26 years when the new Plaza is opened by Tri-States Theatre Corporation. The new 810-seater will open in the Merle Hay Plaza shopping center, located in northwest Des Moines. At the same time, Tri-States will be closing its Des Moines theatre at 517 Grand avenue in the loop area. . . . The Des Moines theatre is one of the city's oldest —a 1,600 seat house built in 1918. The action by Tri-States, which is necessary under a court order limiting the circuit theatres, will leave only two theatres in the loop area. Manager of the new Plaza theatre will be Paul Hollemback, who has been managing the Des Moines theatre. . . . Dwight Hanson, owner of theatres at Rockwell City, Ia., has purchased the Sac, Sac City, from the Arrow Theatre Corp. and plans to remodel the house. The Lux, Massena, Ia., has closed until spring.

DETROIT

In view of what is happening elsewhere, the Detroit account of "Thunderball" is monotonous. However monotonous, it's mighty sweet music to the ears of the operators of nine theatres where that bottled-in Bond is cavorting. Eight of the nine have broken all first week house records. The reason the downtown Palms didn't do as the others may be found in a single entry in a yellowing ledger dated 1943. That was when the long held back, controversial "The Outlaw" presented Jane Russell and her conical metal bras. What with the legs on which "Thunderball" is running, the total for the entire engagement may well top "Outlaw." To get on with the monotony: "Goldfinger" scored $95,000 in four houses first week; "Thunderball" $244,000 in nine. The second week added $233,000. Lucky establishments involved in this donnybrook of dollars are the Calvin, Gateway, Macomb, Mercury, Palms, Terrace, Universal City, Woods, and Wyandotte-Annex. . . . Film stars Gregory Peck and Elizabeth Ashley appeared in Edward Albee's "Tiny Alice," sponsored by the University of Michigan, Ann Arbor, Mich., for The American Conservatory Theatre. In town with them was also Roger L. Stevens, head of the National Culture Center recently established by the Congress. The actor and actress, members of the Council's board of directors, and Stevens also participated in a seminar on the National Council on Arts at Lydia Mendelsohn Theatre on campus.

HOUSTON

Virgil Fruth was presented with a $100 cash award for guessing the temperature within .016 of a degree at 12 noon Christmas Day in front of the Majestic. The contest was conducted in conjunction with the showing of "The Spy Who Came In From the Cold" and sponsored by Interstate Theatres and the Houston Post. Ross Vallone, Majestic manager, checked the temperature and placed it in a sealed envelope for opening by the contest judges. Sawyer J. Fowler, Jr., and O. J. O'Neil tied for second place and received 10 tickets each, and 96 others were presented with tickets to see the film which is now in its third week. . . . Charlton Heston is scheduled to pay a visit to Houston and visit with Ginny Pace, KPRC-TV, star of her own show. . . . Gina Lollobrigida may pay a visit to this city in February. . . . Hollywood singer Gordon MacRae is scheduled to make a personal appearance for two weeks starting Jan. 27 at the Cork Club. . . . "The Sound of Music," which has been at the Alabama since May, 1965, went into its 43rd week, becoming the longest running film in Houston theatre history. The old record of 42 weeks even was set by "My Fair Lady" yast year at the Tower. . . . Two of the three theatres playing "My Fair Lady" in its return engagement since it left the Tower last summer reported surprisingly poor business. The film opened at the Gaylynn, Village, and Garden Oaks, which dropped the film after the first week. The Village ended its run at the second week, and the film continues its run at the Gaylynn, being shown in the original 70mm version in stereophonic sound. . . . Loew's State is breaking records daily with four abreast lines waiting to see "Thunderball," starring James Bond as agent 007. . . . Jeff Millar has selected his 10 best films of 1965 and these are listed alphabetically. They include "Cat Ballou," "Darling," "King Rat," "The Knack," "Nothing But A Man," "The Pawnbroker," "Repulsion," "Seance On A Wet Afternoon," "The Sound of Music," and "The Spy Who Came In From The Cold." The Houston Chronicle motion picture writer believes that 1966 will be a better year filmwise

than 1965. . . . Judge Miron A. Love will sentence Warren W. Ward for murder without malice in the death of Winston R. Harrell, who was manager of the Gulfway D-I. A criminal district court deliberated one and one half hours before convicting Ward of murdering Harrell by running over him in an automobile. Harrell was run down at the D-I in an exit lane on June 2 and died 14 days later in a hospital. . . . Houston is among the cities to be visited by a troupe of Hollywood stars for the premiere showing of "The Rare Breed" on Feb. 4. Four Texas cities will be visited by actors Don Galloway, Juliet Mills, Maureen O'Hara, and possibly James Stewart.

JACKSONVILLE

Broadway star Julie Haydon arrived here to accept a leading role in the local Little Theatre's production of "The Glass Menagerie." . . . Frank Sinatra, Jr., brought in his show for a one-night stand, and a touring group of Metropolitan Opera Co. singers from New York presented productions of "Carmen" and "Madame Butterfly" at the Civic Auditorium to give this city one of its biggest entertainment weeks, in view of the fact that five outstanding motion pictures were also attracting heavy patronage. Four of the movies were Christmas films which continued to draw strong attendance figures through the middle of January. . . . The phenomenal "Thunderball" continued to crash through long-standing boxoffice records; "The Agony and the Ecstasy" held firm; "My Fair Lady" proved as delightful to its second-run audiences as it did to the first; and screenings of "That Darn Cat" were the leading mecca for family groups. . . . The only new films were "The Nanny" at Meiselman's Cedar Hills and Town and Country and "Weird, Wicked World" at Florida State Theatres' Imperial. . . . Cecil P. Cohen has resumed operation of the suburban Lake Shore, which has passed through several sets of management in the past year. . . . The Ritz, Tampa's Ybor City, was sold by the Floyd Circuit. . . . Wometco Enterprises closed the Ritz, Miami, on Dec. 20. . . . Marcia Frazier, Universal office worker, became Mrs R. W. Ransom in a wedding ceremony performed by a justice of the peace in Folkston, Ga. Marcia's husband, formerly of Lake Hopatcong, N. J., is a boatswain's mate aboard the Navy's aircraft carrier, Saratoga, which is based at the nearby Mayport Naval Station. . . . W. A. "Bill" McClure, Universal manager, spent some days in Miami conferring with Wometco officials who have secured the world premiere of "Madame X" for their leading houses on March 3. . . . Bion Barnett, Jr., 78, died of pneumonia in St. Vincent's Hospital on New Year's Eve, 1965. Grandson of the founder of the Barnett banking dynasty, Bion rejected finance at an early age and turned his considerable abilities and energies to the creative arts and became one of Florida's most distinguished painters and water colorists. He was also a fervent patron of motion picture art and gave tireless support to the San Marco Art Theatre in recommending its screen offerings to hundreds of friends and acquaintances over a period of many years. He was an opera buff as well, and had among his home treasures many original recordings by Caruso in the early 1900s. A world traveler, he had many long periods of residence in New York, Paris, and Corsica. In his death, Jacksonville and Florida lost one of their most cultured citizens. . . . WOMPI members gave volunteer



St. Mary's County, Md., Council of Girl Scouts recently backed up G.I.'s in Viet-Nam by collecting gift items, and any youngster attending the JF Plaza, Lexington Park, Md., with a gift item of 30 cents in value was admitted free to an Earlybird Show. About 104 youngsters were guests of the JF Plaza and manager T. L. Harrison, Jr.

service at the Center during the run of "Thunderball" to collections for the Will Rogers Memorial Hospital and O'Donnell Research Laboratories. . . . Kitty Dowell, MGM office worker and WOMPI president, informed her fellow WOMPI members that Lamar Winegeart, judge of the local Juvenile Court, had appealed to the President's Council (composed of the presidents of the 25 leading local women's organizations) for volunteers to assist in caring for children detained at the Juvenile Shelter. As a result, WOMPI members donate Thursday evenings to baby-sitting for the crib children at the shelter. . . . Affable Mike Seravo has been promoted to a full-time salesman's post in the Warner Bros. organization and is expected to travel most of the Florida territory. Mike's former post as head booker and office manager has been awarded to Walter Johnson, veteran company booker. . . . Ralph Weir started the new year by changing the names of two of his theatres. The Regent, Crystal River, is now known as the Springs, and the Chiefland, Chiefland, had its name simplified to the Chief Theatre. . . . Clyde Chambers planned a Jan. 12 closing date for his Premier Theatre, Homestead.

MIAMI, FLA.

Cecil Allen is now house manager, Park East & West, Winter Park. Howard Forbes has been assigned as manager, Crossroads, St. Petersburg, with Fred Horetz assisting him. . . . All expectant mothers have been invited to be free guests of the Plaza, West Hollywood, on the opening night of "Never Too Late." All have been requested to register their name, address, and age at the theatre box office, with the oldest mother-to-be and her family to additionally be guests of the theatre for dinner. . . . Wometco Enterprises, Inc., has announced that its wholly-owned foreign subsidiary, Wometco International, Ltd., has acquired a one-third interest in Grand Bahamas Theatres, Ltd., headquartered in Freeport. The acquisition further expands Wometco's business interests in the Bahamas, which have heretofore included soft drink bottling and automatic vending operations based in Nassau. Grand Bahama Theatres, Ltd., presently operates the Dolphin Drive-In, Freeport, and now begins construction of an indoor house. The company also has controlling interest in Grand Bahama (C.A.T.V.) Ltd, which currently is installing a community antenna television system in Freeport. Wometco International, Ltd., has negotiated for the RCA distributorship in Freeport, to be operated by Grand Bahama Theatres, Ltd. . . . Alfred Caldwell is back at the Parkway as manager, and James Symons has transferred from Wometco's Boulevard Drive-In to be relief manager. Charles Geick is appointed manager, Surf, Miami Beach, and Irving Bobson is also back at the Rosetta after handling temporary assignments around the Wometco Circuit. Sergei Rioux is now assistant, Carib, Miami Beach, and Enrique Montoto is appointed assistant manager, Miami, in downtown Miami. . . . In Nassau, Bahamas, there wasn't a seat available at the Shirley St. Theatre for the gala Western Hemisphere premiere of "Thunderball." The black-tie affair's entire proceeds went to children's charities in the Bahamas. Kevin McClory, producer of "Thunderball," and his wife flew from Japan and London, respectively, to New York, where they met and then flew together to Nassau for the premiere. Director Terence Young was unable to attend, but Mrs. Young flew in from Teheran, where her husband is directing another film.

MEMPHIS

Tippah Drive-In, Ripley, Miss., has resumed operation. . . . Prairie, Prairie Du Rocher, Ill., will be closed until Feb. 4. . . . K. K. King states that Dixie Drive-In, Searcy, Ark., has closed for the season. . . . General Cinema's swank suburban house being built in Whitehaven, on the outskirts of Memphis, is slated to open around June 1. General Cinema also owns Plaza in mid-town Memphis. . . . E. B. Martin, Sr., closed Semo, Steele, Mo., for the season on Christmas Day. . . . The Lyric, Oxford, Miss., reopened on Jan. 2 with "City of Fear," after having been closed for the University of Mississippi Christmas holidays. . . . Plaza, Helena, Ark., closed for repairs after the playdate of Jan. 9. . . . Sunset Drive-In, Paragould, Ark., closed on Dec. 26, and Cardinal Drive-In, Mayfield, Ky., has closed. . . . Delta Drive-In, informs B. F. Jackson, closed Jan. 1. . . . Tutrovansum, Tutwiler, Miss., has closed, as has 67 Drive-In, Corning, Ark.

NEW HAVEN-HARTFORD

Robert E. Carney, Stanley Warner Strand, Hartford, hosted 2,000 senior citizens at the fourth annual WHNB-TV (channel 30) theatre party. . . . Sidney Eichelman, formerly

house manager at the Seymour Levine Lenox, Hartford, has joined house staff of the Park St. Investment Company's first-run Central, West Hartford. . . . The Levine Mansfield Drive-In, Mansfield is offering a free gallon of gasoline to heat patrons' cars these cold winter weekends. . . . Doug Amos, general manager of Lockwood and Gordon Theatres, met with Robert Tirrell, Hartford district manager, and Mannie Friedman, Hartford resident manager. . . . A State Labor Department summary notes that unemployment among men under 25 has been rising sharply in Connecticut and now is three times as high as for men of all ages. . . .Portraits and landscapes by Westport, Conn.'s famed Janet Townsend, are on exhibition through the end of January at the Nutmeg Theatre Circuit's Wilton Cinema, Wilton, Conn. . . . Sal Adorno, Jr., owner-operator, Middletown (Conn.) Drive-In has installed new electric in-car heaters. . . . Nutmeg Theatre Circuit (Leonard Sampson, Robert Spodick, Norman Bialek, and Don Iogha), New Haven, has designed a new composite ad for the Lincoln and Crown, New Haven, with stress on the line, "New Haven's Art Theatres for World's Best Films.". . . Employment in the six-state New England region has reached an all-time high with more than four million persons at work. The U. S. Department of Labor reported that New England employers provided 4,028,000 jobs in November and averaged nearly four million during 1965. The November total surpassed that of the preceding year by 97,000. Particularly impressive was a 43,000-employe gain in durable goods fabrication, the Department noted.

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NEW ORLEANS

The local WOMPI held their delayed membership-Christmas dinner party at Lenfant's Boulevard Room with nearly all of the members, husbands, and friends joining in the merry making. . . . Mrs. Joe Silver, wife of the 20th Century-Fox booker, was in Baptist Hospital. . . . Gulf States Theatres recently took over the operation of Eual Woodfield's Moonlight Drive-In, West Long Beach, Miss. Gulf States also took over Doyle Maynard's Teche, Ruston, La., and Dixie Theatres of New Orleans, Dixie. . . . W. F. Straub's Glo Drive-In, Wiggins, Miss., has closed for a 10-week period. . . . Evelyn McNulty was given a three week leave from her duties in Universal inspection department to care for her ailing mother. . . . WOMPI Helen Bila, Paramount Gulf Theatres, is collecting old Christmas cards for a worthy cause. . . . Giddens and Rester Theatres, Mobile, Ala., started construction of the long planned hard-top theatre in Mobile's Bel Air Shopping Center. W. E. Limmroth, Giddens and Rester general manager, said that as soon as the new theatre is underway, work will start on plans for a twin drive-in to be built in the Mobile area.

PHILADELPHIA

Jack Zamsky, formerly a United Artists' salesman in Philadelphia, now with UA in Los Angeles, was hospitalized but is now recuperating at his home 7540 Fountain Avenue, Apartment Six, Los Angeles 46, Cal. . . . Jack Gillespie, with Victoria Amusement Company, Shamokin, Pa., was in Geisinger Hospital, Danville, Pa. . . . Warners' "Othello" will be presented in area theatres Feb. 2-3 with matinee and evening performances both days. Although seats are not on a reserved basis, every ticket holder will be guaranteed a seat since the number sold for each performance will not exceed the capacity. Seats were on sale in advance. Stanley Warner theatres scheduling the attraction are the Stanley, Broadway, Cheltenham, Logan, Waverly in Drexel Hill, Plaza, King of Prussia; Ardmore, Ardmore; Warner, West Chester; and Warner, Wilmington. Other theatres are the Plaza, Morrestown, N. J., Ritz, Oaklyn, N. J., College, Swarthmore, Pa., Keswick, City Line Center, Leo, Town, Levittown, and Anthony Wayne, Wayne, Pa. . . . Delaware exhibitors noting a trend to locating theatres in shopping centers, watched legislative efforts to extend police authority to shopping center parking lots, sponsored by Representative Melvin A. Slawik. . . . A rash of accidents and sickness hit the State, Harrisburg, Pa., recently. Jack Trumbo, assistant to manager E. G. Wollaston, was injured in an automobile accident and suffered a cracked vertebrae, loss of several teeth, cuts and bruises. Dick Nebinger, projectionist, suffered a slight stroke in the State booth. Lester Oss, relief projectionist, suffered a severe virus attack; and John Bruner, State employee, was on the sick list. . . . Mrs. Betty Heller has taken over the managerial reins at the Hill, Camp Hill, Pa., replacing Karl Heckert. She has been in the theatre business since she was 15 years of age, being a cashier at the State, Harrisburg, for over 10 years. Heckert is now employed temporarily as asistant manager of the State, Harrisburg. . . . Fabian Theatres manager E. G. Wollaston is a grandpa for the second time. His son, E. G. Wollaston, Jr., and wife, at Poughkeepsie, N. Y., recently welcomed a baby daughter to join their infant son. . . . Don Warner was appointed general manager of the New Penn, Pennsville Shopping Center on Route 49 in Salem County, N. J., by Al Frank, vice president and treasurer of Frank Theatres, Inc. The Penn is scheduled to open in February. Warner has been associated with the Frank theatre chain for the past six years. He is a resident of Egg Harbor City and currently is directing the operations of the Frank theatres in the Absecon, Pleasantville and Hammonton areas.

SAN ANTONIO

Tom Powers, city manager, Cinema Arts Theatres, is planning to capitalize further on the current trend of certain old motion pictures proving to be a bonanza at boxoffices around the country. The recent booking at the Laurel of "Laurel and Hardy's Laughing 20's" has led the official of Cinema Arts Theatres to book a double bill of two big MGM Melodramas of the 1930s—"Grand Hotel" and "Dinner at Eight"—for an engagement starting Jan. 21 at the circuit's Woodlawn. . . . Camilo H. Faz has been declared winner of the "Second Best Secret Agent" contest conducted by the Texas and the San Antonio News. He will enjoy the free use of a deluxe Avis rental car for a full week, together with a $25 cash award for expense money. Faz wrote the funniest set of captions for five scenes from the movie, now in its second week at the Texas. The contest also provided 50 pairs of passes to the Texas for the first 50 runners-up in the contest. . . . Eric Brendler, manager, suburban Broadway, has posted the closing notice after 13 weeks for the showing of "The Great Race," and will follow with Walt Disney's "That Darn Cat" for an extended engagement. . . . The opening showing of "Those Magnificent Men in their Flying Machines" at the Cinema I in North Star Mall will be sponsored by the San Antonio Junior Chamber of Commerce on Jan. 20. . . . The first return engagement of "My Fair Lady" is scheduled to open at the Olmos at the conclusion of the run of "Boeing Boeing." . . . All 15 chapters of "The Batman" have been booked for showing in February at the Woodlawn, as a complete program running four hours and 17 minutes. . . . Ignacio Torres, manager of the Alameda, owned by Maurice Braha, has booked the first big stage show of the New Year to open Jan. 13 for a four day engagement. Lalo Gonzalez, known as "Piporro," who is one of Mexico's top screen stars, heads the bill. Also on the bill is Laucha Villa, film songstress, and Carmalita Gonzalez, screen actress. The screen feature will be the first run showing of "Fistol del Diablo." . . . Long lines continue at the downtown Majestic where the latest James Bond classic, "Thunderball," with Sean Connory as agent 007, is being held over for an extended run at increased admission prices. . . . The San Antonio Motion Picture Council held its regular monthly meeting at the Wayfarer Motor Hotel. Guest speaker was Miss Katie Ferguson, program coordinator for KONO-TV, who spoke on films and how they are selected for television. . . . The Classic Society of Incarnate Word College presented its first 1966 Cinema Seminar with the showing of "The Hunchback of Notre Dame." Produced in 1939, the film was directed by William Dieterle.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately baund and easily saveable pink paper sections, on the alternating every second week throughout the film seasan (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



JANUARY 26, 1966 SECTION TWO VOL. 74 No. 25

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicalor
TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **BLOOD AND BLACK LACE**—MD—90m.—(TC)—Cameron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult horror meller—Woolner Brothers

6513 **CITY OF FEAR**—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad

CURSE OF THE VOODOO—D—77m.—Bryant Haliday, Lisa Daniely—5345 (11-17-65)—Novel, okay dualler—English made

6412 **ESCAPE BY NIGHT**—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made

6511 **FINGER ON THE TRIGGER**—W—87m.—(TC; TS)—Rory Calhoun, James Philbrook, Silvia Solar—5333 (10-20-65)—Actionful western—Made In Spain

FRANKENSTEIN MEETS THE SPACE MONSTER—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler

6510 **GUNMEN OF THE RIO GRANDE**—W—86m.—(WS;C)—Guy Madison, Madeline Lebeau—5321 (9-1-65)—Okay western made in Spain

HUMAN DUPLICATORS, THE—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.

6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made

6501 **MARA OF THE WILDERNESS**—D-90m.—(C)—Adam West, Linda Saunders—5293 (6-23-65)—Outdoar adventure is okay family program entry

6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.

OPERATION C.I.A.—MD—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand

6543 **PAWNBROKER, THE**—D-114m.—Rod Steiger, Geraldine Fitzgerald—5273 (4-14-65)—Shatteringly powerful drama heightened by superb acting—Landau

6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program

6504 **TAFFY AND THE JUNGLE HUNTER**—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences

6509 **TICKLE ME**—MU-90m.—(PV; DC)—Elvis Presley, Jocelyn Lane—5293 (6-23-65)—Loads of songs and gals brighten Presley starrer

6506 **YOUNG DILLINGER**—MD-102m.—Nick Adams, Mary Ann Mobley—5277 (4-28-65)—Typical crime does not pay meller

COMING

DESERT RAVEN, THE—Rachel Roman
LEMONADE JOE—Karel Fiala
MAGIC WEAVER, THE—(C)—Fairy Tale
TERROR IN THE CITY—Lee Grant, Richard Bray

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

6417 **ATRAGON**—MD-88m.—(Colorscope)—Japanese cast—5245 (1-20-65)—Good action import for program—Japanese-made

6503 **BEACH BLANKET BINGO**—CMU-98m.—(P.V.;PC))—Frankie Avalon, Annette Funicello, Deborah Walley—5285 (5-26-65)—Teeners will enjoy latest beach bash

BIG T.N.T. SHOW, THE—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens

6410 **CONQUERED CITY**—M-91m.—David Niven, Bem Gazzara, Lea Massari—5257 (3-3-65)—Wartime meller has names to help—Filmed abroad

6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV;PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.

6512 **DIE, MONSTER, DIE**—MD—80m.—(C;S)—Boris Karloff, Niick Adams, Freda Jackson—5349 (12-1-65)—Colorful horror epic

ECCO—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration

6506 **GO GO MANIA**—MU-70m.—(TS;TC)—The Beatles, The Animals, Hermans Hermits—5285 (5-26-65)—Musical strictly for teens—English made

6509 **HOW TO STUFF A WILD BIKINI**—CC-93m.—(PV; PC)—Annette Funicello, Dwayne Hickman, Brian Donlevy—5301 (7-21-65)—Another wild entry for younger set

6501 **LOST WORLD OF SINBAD, THE**—MD-90m.—(C; Wide Screen)—Toshiro Mifune—5261 (3-17-65)—Fair import has potential—Japanese-made; dubbed in English

6411 **OPERATION SNAFU**—C-93m.—Alfred Lynch, Sean Connery, Ann Beach—5257 (3-3-65)—Cute British service comedy—English-made

6513 **PLANET OF THE VAMPIRES**—MD—86m.—(CS)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry

SECRET AGENT FIREBALL—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English

6510 **SERGEANT DEADHEAD**—CMU—90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Fred Clark—5309 (8-18-65)—Cute teen comedy has angles to help

6508 **SKI PARTY**—MUC-90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Dwayne Hickman—5293 (6-23-65)—Another gem for teen-agers

SPY IN YOUR EYE—MD—85m.—(PC)—Brett Halsey, Pier Anegli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

• Alfie		Par.
• After The Fox		UA
Agent For H-A-R-M		U
Apache Uprising	A2	Par.
Agent 8¾	A3	Cont.
Agony And The Ecstasy, The	A2	Fox
All Men Are Apes		Misc.
• Alphabet Murders, The	A2	MGM
Alphaville	A3	For.
• Alvarez Kelly		Col.
• Ambush Bay		UA
Amorous Adventure Of Moll Flanders	B	Par.
• And Now Miguel		U
And So To Bed		For.

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

Andy	A3	U
•Anyone for Vanice?		UA
Apache Gold	A1	Col.
•Arabesque		U
Arizona Raidars, The	A2	Col.
•Around the World Under the Sea	A1	MGM
Art of Love	A2	U
•Assault On A Queen		Par.
Atragon	A1	A1

B

Baby, The Rain Must Fall	A2	Col.
Bambola	C	For.
Battle of the Bulge	A1	WB
Battle of Illa Florita, The	A3	WB
Beach Ball	B	Par.
Beach Blanket Bingo	A2	A1
•Baau Geste		U
Bedford Incident, The	A2	Col.
Before the Revolution		For.
• Bible, The		Fox
Big T.N.T. Show, The		A1
•Big Hand for the Little Lady, A		WB
•Bikini Party in a Haunted House.		AIP
Billie	A1	UA
•Billy Tha Kid Vs Dracula		EMB
•Birds Do It		Col.
Black Spurs	A2	Par.
•Blindfold		U
Blood And Black Lace	B	AA
•Blue Max, Tha		Fox
• Boy, Did I Get A Wrong Number		UA
Boeing—Boeing	B	Par.
•Born Free		Col.
Bounty Killer, The	A2	EMB
•Boy Cried Murder, The		U
Boy Ten Feet Tall, A	A1	Par.
Brainstorm	A3	WB
Breakfast at Tiffany's-Ra	A3	Par.
Bremen Town Musicions, The	A1	FOR
Brigand of Kandahar, The	A2	Col.
•Bullwhip Griffin		BV
Bunny Lake Is Missing	A3	Col.
Bus Riley's Back In Town	A3	U
Bus, The		Misc.

C

•Cabriola		Col.
Caressed		For.
Carry On Cleo		For.
Casanova '70	B	Emb.
•Casino Royale		Col.
•Cast A Giant Shadow		UA
•Cat, The		EMB
Cavern, The	A2	Fox
Cat Ballou	A2	Col.
•Chase, The		Col.
•Chinese Advantures In China		UA
Cincinnati Kid, The	B	MGM
Circle of Love	C	Cont.
City Of Fear	B	AA
Coast of Skeletons		For.
Clarence The Cross-Eyed Lion	A1	MGM
Collector, The	A4	Col.
•Convict Stage	A2	Fox
Conquerad City	A1	A-1
Crack In The World	A2	Par.
Crazy Paradisa		For.
Cursa Of The Fly, The	A2	Fox
Curse of the Mummy's Tomb, The	A2	Col.
Cursa of tha Voodoo	B	AA

D

Dark Intruder	A2	U
Darling	A4	Emb.
•Daydreamer, The		Emb.
•Deadly Bees, The		Par.
Daar Brigitte	A1	Fox
•Desert Raven, The	B	AA
Davils of Darknass	B	Fox
Die, Die, My Darling	A3	Col.
Dia, Monster, Die		A-1
Dingaka	A3	Emb.
Do Not Disturb		Fox
Dr. Goldfoot And The Bikini Machine	A2	A1
Dr. Terror's House Of Horrors	A2	Par.
Doctor Zhivago	A2	MGM
•Don't Worry, We'll Think Of A Title	A1	UA
•Dual At Diablo		UA

E

East Of Sudan	A1	Col.
Ecco		A1
Eleanor Roosevalt Story, The		Misc.
• El Dorado		Par.
•El Graco		Fox
Escape By Night	A2	AA
Eva	B	For.
Evening with The Royal Ballet An		For.
Eye Of The Needle, The		For.

6505 **SWINGERS' PARADISE**—C-83m.—(TC; TS)—Cliff Richard, Susan Hampshire—5305 (8-4-65)—Fair comedy for program—English-made
6416 **TABOOS OF THE WORLD**—DOC. 97m.—(C)—Narration by by Vincent Price—5273 (4-14-65)—Outstanding, at times shocking, novelty
6419 **TOMB OF LIGEIA**—MD-81m.—(PC; PV)—Vincent Price Elizabath Shaphard—5253 (2-17-65)—Good horror entry—English-made
6504 **WAR-GODS OF THE DEEP**—MD-85m.—(Colorscope)—Vincent Price, Tab Hunter, Susan Hart—5293 (6-23-65)—Good programmer
6502 **WAR OF THE ZOMBIES, THE**—MD-85m.—(C; S)—John Drew Barrymore, Susi Andersen—5281 (5-12-65)—Another Italian spectacle for tha program—Italian-made; dubbed in English

TO BE REVIEWED

BIKINI PARTY IN A HAUNTED HOUSE—(PV; C)—Tommy Kirk, Deborah Walley
FRANKENSTEIN CONQUERS THE WORLD—Nick Adams
GHOST IN THE GLASS BIKINI—(PV; C) Tommy Kirk, Deborah Walley, Basil Rathbone
WAR—ITALIAN STYLE—Buster Keaton

BUENA VISTA — DISTRIBUTED DURING THE PAST 12 MONTHS

MONKEY'S UNCLE, THE—C-87m.—(TC)—Tommy Kirk, Annette, Leon Amas—5305 (8-4-65)—Fair Disney family-type comedy
THAT DARN CAT—C-116m.—(TC)—Hayley Mills, Dean Jones—5325 (9-22-65)—Attractive Disney entry for whole family
UGLY DACHSHUND, THE—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Maldan, Roddy McDowall
FIGHTING PRINCE OF DONEGAL, THE—(TC)—Pater McEnery, Susan Hampshire—English-made
FOLLOW ME, BOYS—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles
GNOMOBILE, THE—Walter Brennan, Tom Lowell
JUNGLE BOOK, THE—(TC)—Cartoon Feature
LT. ROBIN CRUSOE, U.S.N.—(TC)—Dick Van Dyke, Nancy Kwan
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones

COLUMBIA — DISTRIBUTED DURING THE PAST 12 MONTHS

APACHE GOLD—W—91m.—(CS; EC)—Lex Barker, Marie Versini—5321 (9-1-65)—Okay lower half western—Filmed abroad; dubbed into English
ARIZONA RAIDERS—W-88m.—(TC; TS)—Audie Murphy, Gloria Talbott—5305 (8-4-65)—Good western antry with color added
65015 **BABY, THE RAIN MUST FALL**—D-100m.—Lee Remick, Steve McQueen—5245 (1-20-65)—Good drama suffers from some slow spots
BEDFORD INCIDENT, THE—D—102m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts
BRIGAND OF KANDAHAR, THE—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made
BUNNY LAKE IS MISSING—D—107m.—(PV)—Carola Lynley, Keir Dullea, Laurence Olivier—5334—(10-20-65)—Exercise in tension and suspense holds interest—Made in England
65026 **CAT BALLOU**—CW-96m.—(EC)—Jane Fonda, Lee Marvin, Michael Callan—5281 (5-12-65)—Off-beat western is cute and comic
COLLECTOR, THE—D-119m.—(TC)—Terence Stamp, Samantha Eggar—5285 (5-26-65)—Intriguing, off-beat drama
65009 **CURSE OF THE MUMMY'S TOMB, THE**—MD-81m.—(TS; TC)—Terence Morgan—5249 (2-3-65)—Exploitable horror entry—English-made
65020 **DIE, DIE, MY DARLING**—MD-97m.—(EC)—Tallulah Bankhead, Stefanie Powers, Maurice Kaufman—5273 (4-14-65)—Good suspense shocker for horror fans—English-made
65013 **EAST OF SUNDAN**—MD-84m.—(TS; TC)—Anthony Quale, Sylvia Syns—5253 (2-17-65)—Wall made escape yarn has Kipling flavor—English-made
66002 **GENGHIS KHAN**—MD-124m.—(PV; TC) Omar Sharif, Stephen Boyd, James Mason, Francoise Dorleac—5277 (4-28-65)—Impressive advantura entry—Filmad abroad
65010 **GORGON, THE**—MD-83m.—(EC)—Petar Cushing, Christopher Lee—5249 (2-3-65)—Okay horror entry—English-made
GREAT SIOUX MASSACRE, THE—MD—91m.—(CS;PC)—Joseph Cotten, Pilip Carey, Nancy Kovack—5329 (10-6-65)—Okay programmer
HARVEY MIDDLEMAN, FIREMAN—C-75m.—(C)—Gene Troobnick, Hermione Gingold—5301 (7-21-65)—Simple, amusing offering has satiric bite
HEROES OF TELEMARK, THE—D—131m.—(TC;PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal
KING RAT—D—133m.—George Segal, Tom Courtanay—5341 (11-3-65)—Startling probe into survival by POW's
LITTLE ONES, THE—MD—66m.—Carl Gonzales, Kim Smith—5325 (9-22-65)—Good programmer-English-made
66001 **LORD JIM**—D-154m.—(Super Panavision 70; (TC)—Peter O'Toole, James Mason, Curt Jurgens, Dallah Lavi—5257 (3-3-65)—Conrad noval makes for fascinating adventure—Filmed abroad
65017 **LOVE HAS MANY FACES**—D-105m.—(EC)—Lana Turnar, Cliff Robertson, Hugh O'Brian—5253 (2-17-65)—Highly lavish tale for the ladies
MAGIC WORLD OF TOPO GIGIO, THE—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the fry—Filmed in Italy; English language
65018 **MAJOR DUNDEE**—MD-124m.—(PV; EC)—Charlton Heston, Richard Harris, Senta Berger—5261 (3-17-65)—Entertaining, action-packed chasa film
MICKEY ONE—D—93m.—Warren Beatty, Hurd Hatfield, Alexandria Stewart—5329 (10-6-65)—Unusual offering needs special attention
65016 **OUTLAWS IS COMING, THE**—C-89m.—Three Stoogas, Nancy Kovack—5245 (1-20-65)—Okay entry for kiddie and family trada
THAT MAN IN ISTANBUL—CMD—117m—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad
THESE ARE THE DAMNED—D-77m.—(Hammarscope)—Macdonald Carey, Shirley Anne Field, Viveca Lindfors—5301 (7-21-65)—Adequate supporting fare—English-made
66004 **SHIP OF FOOLS**—D—141m.—Vivian Leigh, Simone Signoret, Josa Ferrer—5281 (5-12-65)—A shipload of strangers on a voyage provides interesting film fara
65021 **SYNANON**—D-107m.—Edmond O'Brien, Chuck Connors, Stella Stevens, Alex Cord—5282 (5-12-65)—Gripping, well-made drama on affort to aid drug addicts
TREASURE OF SILVER LAKE—W—82m.—(CS; EC)—Lex Barker, Karin Dor—5321 (9-1-65)—Fair western—Filmed abroad
WINTER A-GO-GO—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set
YOU MUST BE JOKING—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing import—English-mada

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule
BIRDS DO IT—(C)—Soupy Sales, Tab Hunter, Doris Dowling
BORN FREE—(PV; C)—Bill Travers, Virginia McKenna
CABRIOLA—(C)—Marisol, Angel Paralta—Spanish-made
CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress
CHASE, THE—(PV; C)—Marlon Brando, Jana Fonda
FOG—(EC)—John Neville, Donald Houston—English-made
FRONTIER HELLCAT—(CS; C)—Elke Sommer, Stawart Granger
GEORGY GIRL—James Mason, Lynn Redgrave—English-made
LAST OF THE RENEGADES—(CS;C)—Lex Barker
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
MYSTERY OF THUG ISLAND, THE—(C)—Guy Madison—English-made
NIGHT OF THE TIGER—(C)—Chuck Connors, Gloria Grahame
NOT FOR HONOR AND GLORY—(PV; C)—Anthony Quinn, Claudia Cardinale
OPERATION PARADISE—(C)—Michael Connors, Dorothy Provine
PROFESSIONALS, THE—(PV;C)—Burt Lancaster, Lee Marvin, Claudia Cardinale
RAGE, THE—(TC)—Glenn Ford, Stella Stevens
RIDE BEYOND VENGENCE—(C)—Chuck Connors
SILENCERS, THE—(PV; C)—Daan Martin, Stella Stevens
THREE ON A COUCH—(C)—Jerry Lewis, Janet Leigh
TROUBLE WITH ANGELS, THE—(C)Rosalind Russell, Hayley Mills, Binnie Barnes
WALK, DON'T RUN—Cary Grant, Samatha Eggar, Jim Hutton
WRONG BOX, THE—(C)—John Mills, Ralph Richardson—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

AGENT 8¾—C-98m.—(C)—Dirk Bogarda, Sylva Koscina—5301 (7-21-65)—Amusing espionage entry—English-made
CIRCLE OF LOVE—D-105m.—(EC)—Jane Fonda, Maurica Ronet, Catharina Spaak—5269 (3-31-65)—Affairs of the bedroom best suited for adult art and exploitation spots—Filmed abroad; dubbed in English

FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made
GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English
KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese made; English titles
LOVE GODDESSES, THE—COMP.-82m.—Stars of yesteryear—5258 (3-3-65)—Exploitable, moderately successful compilation of film clips
RAILROAD MAN, THE—D—105m.—Pietro Germi, Luisa Della Noce, Sylva Koscina—5339 (10-20-65)—Fine import—Italian-made; English titles
TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Filmed in Italy—English language
UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made

COMING

OMICRON—Renato Salvatori
LOLLIPOP COVER—Don Gordon
WALK IN THE SHADOW—
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

BOUNTY KILLER, THE—W-92m.—(TC;TS)—Dan Duryea, Rod Cameron, Audrey Dalton—5294 (6-23-65)—Okay western program
CASANOVA '70—C-113m.—(C)—Marcello Mastroianni, Virna Lisi—5305 (8-4-65)—Fun and romance Italian style Italian-made; English titles.
DARLING—D—122m.—Laurence Harvey, Dirk Bogarde, Julie Christie—5309 (8-18-65)—Intriguing entry for adults—English-made
DINGAKA—MD-98m.—(C)—Stanley Baker, Juliet Prowse—5285 (5-26-65)—Off beat tale of African native's search for vengeance is okay programmer—Filmed abroad
FASCIST, THE—CD-102m.—Ugo Tognazzi, Georges Wilson—5297 (7-7-65)—Amusing tale of ironies of war—Italian-made; English titles
GITI—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences
IL SUCCESSO—D-103m.—Vittorio Gassman, Anouk Aimee—5286 (5-26-65)—Interesting import—Italian-made; English titles
ITALIANO BRAVA GENTE—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles
KIMBERLEY JIM—D-82m.—(WS; C)—Jim Reeves, Madeleine Usher—5278 (4-28-65)—Pleasant programmer—Filmed abroad
LITTLE NUNS, THE—CD—101m.—Catherine Spaak, Didi Perego, Umberto D'Orsi—5325 (9-22-65)—Cute offering for program—Filmed abroad; dubbed in English
REQUIEM FOR A GUNFIGHTER—W-91m.—(TS; TC)—Rod Cameron, Stephen McNally—5297 (7-7-65)—Fair western
SEASIDE SWINGERS—CMU-94m.—(CS; TC)—John Leyton, Mike Sarne, Freddie and the Dreamers—5289 (6-9-65)—Amusing programmer aimed at teens—English-made
SECRET OF MAGIC ISLAND, THE—NOV-63m.—(EC)—Narration by Philip Tonken—5278 (4-28-65)—Cute bit of fluff strictly for kiddies—French-made
2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65)—Spoof of spies offers cute entertainment—English-made
10TH VICTIM, THE—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat import offers different kind of entertainment—Italian-made; English titles and dialogue
VILLAGE OF THE GIANTS—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

BILLY THE KID VS DRACULA—(C)—John Carradine, Chuck Courtney
CAT, THE—(WS; C)—Dwayne Redland, Peggy Ann Gardner
DAYDREAMER, THE—(Live Action and Animagic)—Jack Gilford
MAN CALLED ADAM, A—Sammy Davis, Jr., Louis Armstrong, Ossie Davis
MAD MONSTER PARTY—(Animagic) Boris Karloff
OSCAR, THE—(WS, EC)—Stephen Boyd, Elke Summer, Milton Berle
PARANOIA—Marcello Mastroianni, Catherine Speak
PLACE CALLED GLORY, A—(TC; CS)—Lex Barker, Marrianne Koch
TRAMPLERS, THE—(CS; EC)—Gordon Scott, Joseph Cotten

MGM — DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **CINCINNATI KID, THE**—D—101m.—(MC)—Steve McQueen, Edward G. Robinson, Ann-Margret—5335 (10-20-65)—Well cast and produced drama will need sales push to offset relatively limited appeal of theme
6519 **CLARENCE, THE CROSS-EYED LION**—C-98m.—(MC)—Marshall Thompson, Betsy Drake—5254 (2-17-65)—Whimsical farce is fine family offering
DOCTOR ZHIVAGO—D—197m.—(PV;C)—Omar Sherif, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
6518 **GIRL HAPPY**—CMU-96m.—(PV; MC)—Elvis Presley, Shelley Fabares—5246 (1-20-65)—Okay Presley entry
GREAT SPY MISSION, THE—See Operation Crossbow
GREED IN THE SUN—MD—112m.—(CS)—Jean-Paul Belmondo, Andrea Parisy—5325 (9-22-65)—Neat adventure import—French-made; Enylish titles
6522 **GUNFIGHTERS OF CASA GRANDE**—W-92m.—(CS;MC)—Alex Nicol, Diana Lorys—5274 (4-14-65) Big scale western lacking in names—Filmed abroad
6606 **HARUM SCARUM**—CMU—85m.—(MC)—Elvis Presley, Mary Ann Mabley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw.
6521 **HERCULES, SAMSON AND ULYSSES**—MD-85m.—(EC)—Kirk Morris, Richard Lloyd—5282 (5-12-65)—Italian-made spectacle with legendary heroes—Italian-made; dubbed in English
6609 **HILL, THE**—D—120m.—Sean Connery, Harry Andrews, Ian Bannen—5329 (10-6-65)—Pewerful, grim drama of life in a military prison—English-made
6523 **HYSTERIA**—MD-86m.—Robert Webber, Lelia Goldoni—5269 (3-31-65)—Muddled meller for program—English-made
6524 **JOY IN THE MORNING**—D-103m.—(MC)—Richard Chamberlain, Yvette Mimieux—5261 (3-17-65)—Romantic drama should have strong appeal for young adults
LAUREL AND HARDY'S LAUGHING '20's—COMP—91m.—Laurel and Hardy—5309 (8-18-65)—Nostalgic Robert Youngson compilation of old comedies provides laughs
6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences
MONEY TRAP, THE—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops
6602 **ONCE A THIEF**—MD—107m.—(PV)—Alain Delon, Ann-Margret, Van Heflin—5321 (9-1-65)—Effective tale of a loser
6529 **OPERATION CROSSBOW (THE GREAT SPY MISSION)**—D-116m.—(PV, MC)—Sophia Loren, George Peppared, Trevor Howard—5274 (4-14-65)—Well-made, exciting tale of espionage in war
PATCH OF BLUE, A—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences
6516 **ROUNDERS, THE**—C-85m.—(PV; MC)—Glenn Ford, Henry Fonda—5246 (1-20-65)—Adult western horse story
6520 **SANDOKAN THE GREAT**—MD-110m.—(TS; TC)—Steve Reeves—5274 (4-14-65)—Action packed jungle adventure—Italian-made; dubbed in English
SANDPIPER, THE—D-116m.—(PV; MC)—Elizabeth Taylor, Richard Burton—5297 (7-7-65)—Lush Taylor-Burton love story is boxoffice natural
6604 **SECRET OF MY SUCCESS, THE**—C—112m.—(PV;MC)—Shirley Jones, Stella Stevens, James Booth—5330 (10-6-65)—Cute comedy—Filmed abroad
6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest
6526 **SHE**—MD-106m.—(CS; TC)—Ursula Andress, John Richardson—5274 (4-14-65)—Large scale film version of famous novel is exploitable—English-made
VICE AND VIRTUE—MD—103m.—Annie Girardot, Catherine Deneuve, Robert Hossein—5262 (3-17-65)—Nazis in occupied France subject of strong Roger Vadim film—French-made; dubbed in English
WHERE THE SPIES ARE—MD—110m.—(PV;C)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad
WHEN THE BOYS MEET THE GIRLS—MU—110m.—(PV;MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set
YELLOW ROLLS-ROYCE, THE—122m.—(MC; PV)—Rex Harrison Shirley MacLaine, Ingrid Bergman, Omar Shariff—5246 (1-20-65)—Names should make this episodic offering a boxoffice natural—English-made
6517 **YOUNG CASSIDY**—D-110m.—(TC)—Rod Taylor, Flora Robson—5258 (3-3-65)—Fine drama for discriminating audiences—Made in England
6525 **ZEBRA IN THE KITCHEN**—CD-93m.—(MC)—Jay North, Martin Milner, Joyce Meadows—5262 (3-17-65)—Okay family picture especially for kid matinees

COMING

ALPHABET MURDERS, THE—Tony Randall, Anita Ekberg—English-made
AROUND THE WORLD UNDER THE SEA—(Panavision 65, MC)—Lloyd Bridges, Brian Kelly, Shirley Eaton

F

Face of Fu Manchu, The..... A1 Fo.
Family Jewels, The ..... A1 Par.
●Fantastic Voyage ..... Fox
Fascist, The ..... EMB.
Ferry Cross The Mercey ..... A1 UA
Fiendish Ghouls, The..... For.
●Fighting Prince of Donegal, The. BV
Finger On the Trigger ..... AA
●Fine Madness, A ..... WB
Flame and the Fire ..... Cont.
Flight Of The Phoenix, The .... Fox
Flower Drum Song-Re ..... A2 U
Fluffy ..... A1 U
●Fog ..... Col.
●Follow Me, Boys ..... BV
Fort Courageous ..... B Fox
●Fortune Cookie, The ..... UA
●Frankenstein Conquers The World A-1
Frankenstein Meets the Space Monsters ..... AA
●Frankie and Johnny ..... UA
Friends of the Family ..... A3 For.
●Frontier Hellcat ..... Col.
●Funny Thing Happened On The Way To The Forum, A ..... UA

G

●Gambit ..... U
Genghis Khan ..... A3 Col.
●Georgy Girl ..... Col.
Ghidrah, The Three-Headed Monster ..... A2 Cont.
Ghost And Mr. Chicken, The ... U
●Ghost In the Glass Bikini A1
Girl Happy ..... B MGM
Girls On The Beach ..... B Par.
Gitl ..... A1 EMB
●Glass Bottom Boat, The ..... MGM
Glory Guys, The ..... A2 UA
● Gnomobile, The ..... BV
Go-Go Big Beat ..... For.
Go Go Manla ..... A1 A-I
Great Race, The ..... A1 WB
Great Sioux Massacre, The ..... A2 Col.
Greatest Story Ever Told, The.... A1 UA
Greed In The Sun ..... A3 MGM
●Group, The ..... UA
Great Spy Mission, The (See Operation Crossbow) ..... MGM
Gunfighters, At Casa Grande .... A2 MGM
Gunmen Of The Rio Grande .. AA
●Gunpoint ..... A1 U

H

Hallelujah Trail, The ..... A1 UA
Hansel and Gretel ..... A1 For.
Harum Scarlum ..... A2 MGM
Harlow ..... B Misc.
Harlow ..... A3 Par.
●Harper ..... WB
Harvey Middleman, Fireman .... A2 Col.
Having A Wild Weekend ..... A3 WB
●Hawaii ..... UA
Help! ..... A1 UA
Hercules Against the Moon Men For.
Hercules, Samson and Ulysses .. A1 MGM
Heroes Of Telemark ..... A2 Col.
High Infidelity ..... C For.
High Wind In Jamaica, A ..... A2 Fox
Hill, The ..... A4 MGM
●Hold On! ..... MGM
Horrors Of Spider Island..... Misc.
●Hotel Paradiso ..... MGM
Hours Of Love, The ..... For.
How Not To Rob A Department Store ..... For.
How To Murder Your Wife ....
●How To Steal A Million Dollars And Live Happily Ever After ... Fox
How To Stuff A Wild Bikini .... B A-I
Human Duplicators ..... AA
Hush, Hush, Sweet Charlotte ... A3 Fox
Hysteria ..... A3 MGM

I

●Idol, The ..... Par.
I Saw What You Did .....A3 U
I'll Take Sweden ..... B UA
Il Successo ..... A3 EMB
Image Of Love ..... C Misc.
Imitation Of Life-Re ..... A3 U
● Incident At Phantom Hill, The.. A1 U
In Harm's Way ..... B Par.
Inside Daisy Clover ..... A3 WB
Italiano Brava Gente ..... A3 EMB
Ipcress File, The ..... A2 U
●Is Paris Burning? ..... Par.

J

Johnny Nobody ..... A2 For.
●Johnny Reno ..... Par.
●Johnny Tiger ..... U

Joy In The Morning	A3	MGM
Judith		Par.
Juliet of the Spirits		For.
●Jungle Book, The		BV

K

●Khartoum		UA
Kid Rodelo		Par.
King And Country		For.
Kimberley Jim	A2	Emb.
King Rat	A3	Col.
Knack, The	A4	UA
Knockout		Misc.
Kwaidan		Cont.

L

La Boheme	A2	WB
Lady L		MGM
●Last of the Renegades		Col.
●Last of the Secret Agents, The		Par.
Laurel and Hardy's Laughing 20's	A1	MGM
Leather Boys, The		AA
●Lemonade Joe		AA
●Let's Kill Uncle		U
●Lt. Robin Crusoe, U.S.N.		BV
●Life At The Top		For.
Life Upside Down		For.
●Liquidator, The	A3	MGM
Little Nuns, The	A1	Emb.
Little Ones, The	A2	Col.
●Little Prince And The Eight-Headed Dragon, The		Col.
Living It Up-Re	A1	Par.
●Lollipop Cover		A2 Cont.
Lord Jim	A2	Col.
●Lord Love A Duck		UA
Lost World Of Sinbad	B	A-I
Love And Kisses	A2	U
Love Goddesses	C	Cont.
Love Has Many Faces	B	Col.
Love In Four Dimensions	C	For.
Loved One, The	B	MGM

M

Mad Executioners, The	A2	Par.
●Mad Monster Party		EMB
Madame X	A3	U
Made In Paris	A3	MGM
●Mademoiselle		UA
Maedchen In Uniform	A2	For.
Magic Weaver, The		AA
Magic World of Topo Gigio, The	A1	Col.
Major Dundee	A2	Col.
Male Companion		For.
●Man Called Adam, A		Emb.
Man Could Get Killed, A		U
Man From Button Willow, The	A1	Misc.
Man In The Dark	A3	U
Mara Of The Wilderness	A1	AA
Marriage On The Rocks	B	WB
Married Woman, The	C	For.
Masquerade	A2	UA
Maya		MGM
McHale's Navy Joins the Air Force	A1	U
Mickey One	A3	Col.
Mirage	A2	U
Mister Buddwing		MGM
Mister Moses	A2	UA
●Modesty Blaise		Fox
Moment Of Truth, The	A4	For.
●Moment To Moment	A3	U
●Monkeys Go Home		BV
Monkey's Uncle, The	A1	BV
Money Trap, The	B	MGM
Morituri (The Saboteur)	A3	Fox
Mozambique		For.
Murieta	A1	WB
Mutiny In Outer Space		AA
My Blood Runs Cold	A2	WB
My Fair Lady	A1	WB
●My Last Duchess		Par.
●Mystery of Thug Island, The		Col.

N

Naked Brigade, The	A2	U
●Naked Prey The	B	Par.
Nanny, The	A3	Fox
●Nevada Smith		Par.
Never Too Late	A3	WB
New Angels The	C	For.
●New World, A		UA
●Night of The Grizzly		Par.
●Night of The Tiger		Col.
Nobdoy Waved Goodbye	A2	Misc.
None But The Brave	A2	WB
●Not For Honor and Glory		Col.

GLASS BOTTOM BOAT, THE—(PV, MC)—Doris Day, Rod Taylor
HOLD ON!—Herman's Hermits
HOTEL PARADISO—(PV; C)—Alec Guinness, Gina Lollobrigida
LIQUIDATOR, THE—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—English-made
LADY L—(PV;EC)—Sophia Loren, Paul Newman, David Niven
MADE IN PARIS—(PV; MC)—Ann-Margret, Louis Jourdan
MAYA—(PV; MC)—Clint Walker, Jay North
MISTER BUDDWING—James Garner, Jean Simmons, Suzanne Pleshette
SINGING NUN, THE—Debbie Reynolds, Chad Everett, Ricardo Montalban, Greer Garson
SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
SPY WITH MY FACE, THE—WS;C)—Robert Vaughn, David McCallum
13—Deborah Kerr, David Niven, Flora Robson

PARAMOUNT — DISTRIBUTED DURING THE PAST 12 MONTHS

6420 **AMOROUS ADVENTURES OF MOLL FLANDERS, THE**—C-126m.—(PV;TC)—Kim Novak, Richard Johnson, Angela Lansbury—5286 (5-26-65)—Naughty but nice funfest for adults—Made in England
APACHE UPRISING—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends
6515 **BEACH BALL**—CMU—83m.—(TC)Edd Byrnes, The Supremes—5530 (10-6-65)—Okay entry for teen set
6414 **BLACK SPURS**—W-81m.—(TC; TS)—Rory Calhoun, Terry Moore, Linda Darnell, Scott Brady—52B2 (5-12-65)—Satisfactory action for western fans with names to help
6508 **BOEING,BOEING**—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funmakers in furious frolic about sex
6407 **BOY TEN FEET TALL, A**—D-88m.—(CS; TC)—Edward G. Robinson, Constance Cummings, Fergus McClelland—5246 (1-20-65)—Interesting entry for young and old alike—Filmed abroad
R6505 **BREAKFAST AT TIFFANY'S**—C—115m.—(TC)—Audrey Hepburn, George Peppard—5322 (9-1-65)—Reissue of sophisticated entry is best for big city spots
6410 **CRACK IN THE WORLD**—MD-96m.—(TC)—Dana Andrews, Janette Scott—5254 (2-17-65)—Good science fiction entry
6415 **DR. TERROR'S HOUSE OF HORRORS**—D-98m.—(TC)—Peter Cushing, Christopher Lee—5275 (4-14-65)—Off-beat horror entry has interest—English-made.
6422 **FAMILY JEWELS, THE**—C-100m.—(TC)—Jerry Lewis, Donna Butterworth—5294 (6-23-65)—Typical Lewis zaniness strictly for his fans
6419 **GIRLS ON THE BEACH, THE**—MU-80m.—(TC)—Martin West, Noreen Corcorah, The Crickets, The Beach Boys, Lesley Gore—5282 (5-12-65)—Bikinis plus rock 'n' roll add up to teen fun
6423 **HARLOW**—D-125m.—(PV; TC)—Carroll Baker, Martin Balsam, Red Buttons—5297 (7-7-65)—Well-made, interesting blofilm about yesterday's love goddess
6418 **IN HARM'S WAY**—D-165m.—(PV)—John Wayne, Kirk Douglas, Patricia Neal—5269 (3-31-65)—Impressive entertainment should register well with general audiences
JUDITH—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed in Israel
KID RODELO—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad
R6502 **LIVING IT UP**—CMU—95m.—(TC)—Dean Martin, Jerry Lewis, Janet Leigh—5322 (9-1-65)—High rating comedy reissue
6516 **MAD EXECUTIONERS, THE**—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English
R6501 **PARDNERS**—C—88m.—(TC)—Dean Martin, Jerry Lewis, Lori Nelson—5322 (9-1-65)—Amusing reissue of western spoof has names, laughs and music
R6408 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles, John Gavin, Janet Leigh—5247 (1-20-65)—Reissue is rare experience in horror—(Reissue)
6507 **RED LINE 7000**—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults
6510 **REVENGE OF THE GLADIATORS**—MD—100m.—(TC;TS)—Roger Browne—5326 (9-22-65)—Action entry okay for program—Filmed abroad; dubbed in English
R6506 **SABRINA**—CD—113m.—Humphrey Bogart, Audrey Hepburn, William Holden—5322 (9-1-65)—High rating reissue
6514 **SANDS OF THE KALAHARI**—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagrey in the struggle for survival—Made in Africa
6511 **SEVEN SLAVES AGAINST THE WORLD**—MD—96m.—(TS;TC)—Roger Browns—5331 (10-6-65)—Will please kids and action fans—Italian-made; dubbed in English
6503 **SITUATION HOPELESS—BUT NOT SERIOUS**—CD—97m.—Sir Alec Guinness, Michael Connors, Robert Redford—5330 (10-6-65)—Entertaining entry—Filmed abroad
6513 **SKULL, THE**—D—83m.—(TC; TS)—Peter Cushing, Christopher Lee, 5322 (9-1-65)—Interesting horror entry—Filmed abroad
6517 **SLENDER THREAD, THE**—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller
SLENDER THREAD, THE—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller
6421 **SONS OF KATIE ELDER, THE**—W-122m.—(PV; TC)—John Wayne, Dean Martin, Martha Hyer—5298 (7-7-65)—Very good big scale western
6509 **SPY WHO CAME IN FROM THE COLD, THE**—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad
6409 **SYLVIA**—D-115m.—Carroll Baker, George Maharis, Edmond O'Brien—5249 (2-3-65)—Interesting drama for adults
6512 **TOWN TAMER**—W-89m.—(TC; TS)—Dana Andrews, Terry Moore, Pat O'Brien—5302 (7-21-65)—Okay western
R6413 **WORLD OF SUZIE WONG, THE**—D-129m.—(TC)—William Holden, Nancy Kwan—5262 (3-17-65) High rating, colorful screen version of hit book and play—Reissue
6411 **YOUNG FURY**—W-80m.—(TS; TC)—Rory Calhoun, Virginie Mayo, John Agar—5249 (2-3-65)—Okay western for program

COMING

ALFIE—(TS; TC)—Michael Caine, Shelly Winters—English-made
ASSAULT ON A QUEEN—(TC)—Frank Sinatra, Virna Lisi, Tony Franciosa
DEADLY BEES, THE—Suzanne Leigh, Frank Finlay—English-made
ELDORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
IDOL, THE—Jennifer Jones, John Leyton—English-made
IS PARIS BURNING?—(PV)—Kirk Douglas, Leslie Caron
JOHNNY RENO—(TS; TC)—Dana Andrews, Jane Russell, Lyle Bettger
LAST OF THE SECRET AGENTS, THE—(TC)—Marty Allen, Steve Rossi
MY LAST DUCHESS—(PU)—Tony Curtiss, Rosanna Schiffing
NAKED PREY, THE—(PV; TC)—Cornel Wilde
NEVADA SMITH—(PV; EC)—Steve McQueen, Karl Malden
NIGHT OF THE GRIZZLY—(TC; TS)—Clint Walker, Martha Hyer
PARADISE, HAWAIIAN STYLE—(TC)—Elvis Presley
PROMISE HER ANYTHING—(TC)—Warren Beatty, Leslie Caron—English-made
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters.
SECONDS—Rock Hudson, Salome Jens
SWINGER, THE—(TC)—Tony Franciosa, Ann Margret
THIS PROPERTY IS CONDEMNED—(TS; TC)—Natalie Wood, Robert Redford
WACO—(TC)—Howard Keel, Jane Russell

20TH CENTURY-FOX — DISTRIBUTED DURING THE PAST 12 MONTHS

566 **AGONY AND THE ECSTASY, THE**—D—140m.—(Todd-AO; DC)—Charlton Heston, Rex Harrison, Diane Cilento—5326 (9-22-65)—High rating roadshow drama about Michelangelo and his works
527 **CAVERN, THE**—D—83m.—John Saxon, Brian Aherne, Roseanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad
517 **CURSE OF THE FLY, THE**—(CS)—D—86m.—Brian Donlevy, Carole Gay—5322 (9-1-65)—Okay programmer—English-made
503 **DEAR BRIGITTE**—C-100m.—(CS; DC)—James Stewart, Billy Mumy, Brigitte Bardot—5250 (2-3-65)—Amusing comedy
518 **DEVILS OF DARKNESS**—D—88m.—(DC)—William Sylvester, Hubert Noel, Tracy Reed—5322 (9-1-65)—Interesting programmer on the supernatural—Filmed abroad
530 **DO NOT DISTURB**—C—102m.—(CS;DC)—Doris Day, Rod Taylor—535B (12-29-65)—Cute comedy in Day manner
516 **FORT CAURAGEOUS**—W—72m.—Fred Beir, Donald Barry, Hanna Landy—527B 4-2B-65—Okay programmer
FLIGHT OF THE PHOENIX, THE—D—148m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama
513 **HIGH WIND IN JAMAICA, A**—D-104m.—(CS;DC)—Anthony Quinn, Lila Kedrova, James Coburn—52B6 (5-26-65)—Off-beat drama can go art or regular
504 **HUSH, HUSH, SWEET CHARLOTTE**—D-133m.—Bette Davis, Olivia de Havilland, Joseph Cotten, Agnes Moorehead—5247 (1-20-65)—Highly effective horror entry

520 **MORITURI (THE SABOTEUR)**—D—123m.—Marlon Brando, Yul Brynner, Janet Margolin—5302 (7-21-65)—Tense drama of adventure and intrigue on a doomed ship
526 **NANNY, THE**—D—93m.—Bette Davis, Wendy Craig, William Dix—5336 (10-20-65)—Absorbing psychological drama—English-made
OUR MAN FLINT—CMD—107m.—(CS:DC)—James Coburn, Lee J. Cobb, Gila Golan—5358 (12-29-65)—Entertaining spoof on secret agent routines
427 **RAIDERS FROM BENEATH THE SEA—MD-73m.—Ken Scott, Merry Anders—5247 (1-20-65)—Fair programmer**
529 **RETURN OF MR. MOTO, THE**—MD—71m.—Henry Silva, Suzanne Lloyd—5351 (12-1-65)—Fair lower half entry
523 **REWARD, THE**—D—92m.—(CS; DC)—Max Von Sydow, Yvette Mimeux, Efram Zimbalist, Jr.—5326 (9-22-65)—Effective drama
SABOTEUR, THE—See Morituri
555 **SOUND OF MUSIC, THE—MU-174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad**
528 **SPACEFLIGHT IC-1**—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England
560 **THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES—C-133m.—(Todd-AO-DC)—Stuart Whitman, Sarah Miles, Robert Morley—5289 (6-9-65)—Funny, colorful spectacle looks like solid popular entertainment.**
514 **UP FROM THE BEACH—D-99m.—(CS)—Cliff Robertson, Irina Demick, Marius Goring, Red Buttons—5289 (6-9-65)—Fairly interesting tale of people in war**
515 **VON RYAN'S EXPRESS—MD—117m.—(DC)—Frank Sinatra, Trevor Howard—5286 (5-26-65)—Good Action and suspense entry**
508 **WAR PARTY—W-72m.—Michael T. Mikler, Davey Davison, Donald Barry—5262 (3-17-65)—Okay Programmer**
521 **WILD ON THE BEACH**—CMU—77m.—Frankie Randall, Sherry Jackson—5323 (9-1-65)—Mild rock 'n' roll entry for program

COMING

BIBLE, THE—(C)—Peter O'Toole, Ava Gardner, John Huston
BLUE MAX, THE—(CS; DC)—George Peppard, James Mason, Ursula Andress
CONVICT STAGE—Harry Lautor, Donald Barry
EL GRECO—(C)—Mel Ferrer, Rosanna Schiaffino
FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien
HOW TO STEAL A MILLION DOLLARS AND LIVE HAPPILY EVER AFTER—(PV; DC)—Audrey Hepburn, Peter O'Toole, Charles Boyer
MODESTY BLAISE—Dirk Bogarde, Terence Stamp
ONE MILLION YEARS B. C.—John Richardson, Raquel Welch
OUTLAWS OF RED RIVER, THE—George Montgomery
PLAGUE OF THE ZOMBIES, THE—(TC)—Anore Morell, Diane Clare—English-made
SAND PEBBLES, THE—Steve McQueen, Candice Bergen, Richard Attenborough
STAGECOACH—(CS; DC)—Ann-Margret, Michael Connors, Red Buttons
WEEKEND AT DUNKIRK—(DC)—Jean-Paul Belmondo, Catherine Spaak

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **BILLIE**—CMU—87m.—(TC; TS)—Patty Duke, Warren Berlinger, Jim Backus—5323 (9-1-65)—Wholesome, heart-warming comedy for family trade—Chrislaw
6502 **FERRY CROSS THE MERSEY—MU-86m.—Gerry and The Pacemakers—5250 (2-3-65)—Rock 'n' roll for teen-agers—English-made—(Brian Epstein)**
6511 **GLORY GUYS, THE**—CD-112m.—(PV; DC)—Tom Tryon, Harve Presnell, Senta Berger—5302 (7-21-65)—Lively outdoor yarn about Indian fighters—Levy-Gardner-Laven
6501 **GREATEST STORY EVER TOLD, THE—D-194m.—(CN; TC)—Max Von Sydow, Dorothy McGuire, Charlton Heston—5254 (2-17-65)—A production of note—Stevens**
6512 **HALLELUJAH TRAIL, THE—C-167m.—(Cinerama; TC—Burt Lancaster, Lee Remick—5294 (6-23-65)—The west at its wildest makes for an unusual comic entry—Mirisch**
6513 **HELP!**—CMU—90m.—(EC)—The Beatles—5310 (8-18-65)—Beatlemania strikes again—Shenson—Filmed abroad
6503 **HOW TO MURDER YOUR WIFE—C-118m.—(TC)—Jack Lemmon, Vira Lisi, Terry-Thomas—5247 (1-20-65)—Fun entry is good for many laughs but could use trimming—Axelrod**
6509 **I'LL TAKE SWEDEN—C-96m.—(TC)—Bob Hope, Tuesday Weld, Frankie Avalon—5290—(6-9-65)—Hope, bikinis, and rock 'n' roll provide summer-weight fun—Small**
790 **KNACK, THE—AND HOW TO GET IT—C-84m.—Rita Tushingham, Ray Brooks, Michael Crawford—5299 (7-7-65)—Wacky Comedy seems good bet for art and specialty spots—English-made—Lopert**
6508 **MASQUERADE—CAD-101m.—(EC)—Cliff Robertson, Jack Hawkins—5278 (4-28-65—Entertaining comedy adventure—Filmed abroad—Novus**
6506 **MR. MOSES—CD-113m.—(PV; TC)—Robert Mitchum, Carroll Baker—5275 (4-14-65)—Off-beat African adventure comedy is thoroughly entertaining—Ross-Talbot**
6504 **RAGE TO LIVE, A**—D—101m.—(PV)—Suzanne Pleshette, Bradford Dillman, Ben Gazzara—5327 (9-22-65)—"Soap opera" type offering may be best for femmes—Mirisch
6515 **RETURN FROM THE ASHES—D—105m.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-20-65)—Intriguing drama—Filmed abroad—Mirisch**
6505 **SATAN BUG, THE—MD-114m.—(PV; DC)—George Maharis, Richard Basehart, Anne Francis—5262 (3-17-65)—Suspenseful yarn loaded with action and thrills—Mirisch-Kappa**
6601 **THOUSAND CLOWNS, A**—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of state play—Harrell
6517 **THUNDERBALL**—MD—131m.—(PV;TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman
6507 **TRAIN, THE—D-133m.—Burt Lancaster, Paul Scofield, Jeanne Moreau—5259 (3-3-65)—High rating war-time adventure entry—Filmed in France**
6603 **VIVA MARIA**—C—119m.—(PV;EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—5358 (12-29-65)—Cut satire features babes, bullets and bombs—English-titles
6510 **WHAT'S NEW PUSSYCAT?—C-108m.—(TC)—Peter Sellers, Peter O'Toole, Romy Schneider—5294 (6-23-65)—Wacky comedy has angles to sell—Filmed abroad—Feldman**

COMING

AMBUSH BAY—Hugh O'Brian, Mickey Rooney—Courageous
ANYONE FOR VENICE?—Rex Harrison, Maggie Smith, Capucine—Feldman
AFTER THE FOX—(C)—Peter Sellers, Victor Mature—Montoro
BOY, DID I GET THE WRONG NUMBER—(TC)—Bob Hope, Elke Sommer—Small
CAST A GIANT SHADOW—(PV; C)—Kirk Douglas, Santa Berger, Frank Sinatra—Mirisch
DON'T WORRY, WE'LL THINK OF A TITLE—Morey Amsterdam, Rose Marie—Schenck
DUEL AT DIABLO—(C)—James Garner, Sidney Poitier, Bibi Andersson
FRANKIE AND JOHNNY—(TC)—Elvis Presley—Admiral
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford
CHINESE ADVENTURES IN CHINA—(C)—Jean Paul Belmondo-Ursula Andress
FORTUNE COOKIE, THE—Jack Lemmon, Walter Matthau—Mirisch
GROUP, THE—(WS; C)—Candice Bergen, James Broderick—Feldman
HAWAII—(PV; C)—Julie Andrews, Max Von Sydon—Mirisch
LORD LOVE A DUCK—(C)—Roddy McDowall, Tuesday Weld—Charleston
KHARTOUM—(PV 70, TC)—Charlton Heston, Laurence Olivier
MADEMOISELLE—Jeanne Moreau Ettore Manni—Woodfall
NEW WORLD, A—Nino Castelnova, Christine De La Roche-Saltzman
RUSSIANS ARE COMING, THE—Alan Arkin, Jonathan Winters, Eva Marie Saint
SAILOR FROM GIBRALTOR—Jeanne Moreau, Ian Bannen
10:30 P.M. SUMMER—Melina Mercouri, Peter Finch —Woodfall
WHAT DID YOU DO IN THE WAR, DADDY? —(C)—James Coburn, Dick Shawn—Mirisch

UNIVERSAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-19-66)—Fair programmer
6530 **ANDY**—D-86m.—Norman Alden—5250 (2-3-65)—Off-beat character study for art and specialty houses
6517 **ART OF LOVE, THE—C-99m.—(TC)—James Garner, Elke Sommer, Dick Van Dyke—5283 (5-12-65)—Amusing comedy has names to help**
6507 **BUS RILEY'S BACK IN TOWN—D—93m.—(EC)—Ann-Margaret, Michael Parks—5263 (3-17-65)—Portrayal of boy maturing in fast company has James Dean touch**
6525 **DARK INTRUDER**—MD-59m.—Leslie Nielsen, Gilbert Green, Judi Meredith—5306 (8-4-65)—Okay program filler
6512 **FLOWER DRUM SONG**—MU-131m.—(TC; PV)—Nancy Kwan, James Shigeta—5287 (5-26-65)—Reissue, is highly entertaining, pleasure-packed musical—Reissue
6513 **FLUFFY**—C-92m.—(C)—Tony Randall, Shirley Jones—5275 (4-14-65)—Cute comedy for youngsters and family audiences
World War I
6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(C)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade
6524 **IPCRESS FILE, THE**—MD-108m.—(TS; TC)—Michael Caine, Nigel Green—5298 (7-7-65)—Good espionage entry—English-made
6511 **IMITATION OF LIFE**—D—124m.—(EC)—Lana Turner, John Gavin, Sandra Dee— 5287 (5-26-65)—Reissue is high rating drama—Reissue
6522 **I SAW WHAT YOU DID**—MD-82m.—Joan Crawford, John Ireland, Andi Garrett, Sheryl Locke—5283 (5-12-65)—Good suspense programmer
6527 **LOVE AND KISSES**—CMU—87m.—(TC)—Rick Nelson, Kristin Nelson, Jack Kelly—5310 (8-10-65)—Amusing entry with angles for teens
6506 **MAN IN THE DARK**—D-78m.—William Sylvester, Barbara Sheily—5250 (2-3-65)—Okay programmer—English-made

O

● Oh Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feeling So Sad		Par.
● Omicron		Cont.
Once A Thief	A3	MGM
● One Million Years B. C.		Fox
Operation C.I.A.	A2	AA
● Operation Paradise		Col.
Operation SNAFU	A3	AI
Operation Crossbow (The Great Spy Mission)	A1	MGM
● Oscar, The		EMB
Othello	A2	WB
Our Man Flint	B	Fox
● Out of Sight		U
Outlaws Is Coming, The	A1	Col.
● Outlaws Of Red River, The		Fox

P

● Pad, The		U
● Paradise, Hawaiian Style		Par.
Pardners-Re	A1	Par.
● Paranioa		Emb.
Paris Secret		For.
Patch of Blue, A	A3	MGM
Pawnbroker, The	C	AA-Landau
Pinocchio In Outer Space	A1	U
● Place Called Glory, A		EMB
● Plague of the Zombies, The		Fox
Planet of the Vampires, The	A2	AI
Playground, The		Misc.
● Professionals, The		Col.
● Promise Her Anything	A3	Par.
Pussycat Alley		For.
Psycho—Re.	B	Par.

Q

R

Racing Fever	B	AA
● Rage, The		Col.
Rage To Live, A	A3	UA
Raiders From Beneath The Sea	B	Fox
Railroad Man, The	A2	Cont.
Rapture	A3	For.
● Rare Breed, The	A1	U
Ravagers, The		For.
Repulsion	C	For.
Red Line 7000	B	Par.
Requiem For A Gun Fighter	A1	EMB
Return From The Ashes	A3	UA
Return of Mr. Moto	B	Fox
Revenge of The Gladiators, The	A2	Par.
Reward, The	A2	Fox
● Ride Beyond Vengence		Col.
Rope of Flesh		Misc.
Rotten to the Core	A3	For.
Rounders, The	A3	MGM
● Russians Are Coming, The		UA

S

Saboteur, The (see Morituri)		Fox
Sabrina-Re	B	Par.
● Sailor From Gibraltor		UA
Sandokan, The Great	A1	MGM
● Sand Pebbles, The		Fox
Sandpiper, The	B	MGM
Sands of The Kalahari	A3	Par.
Satan Bug, The	A2	UA
Scarlet Letter, The		Misc.
Seaside Swingers	A1	Emb.
2nd Best Secret Agent In The Whole Wide World		EMB
● Seconds		Par.
Secret Agent Fireball		AI
Secret Of Blood Island	A2	U
Secret Of Magic Island	A1	Emb.
Secret Of My Success, The	A2	MGM
Sergeant Deadhead	A3	AI
Seven Slaves Against The World.	A2	Par.
Seven Women	B	MGM
She	A2	MGM
Shenandoah	A1	U
Shepherd Girl, The		For.
Ship Of Fools	A3	Col.
● Silencers, The		Col.
● Singing Nun, The		MGM
Situation Hopeless But Not Serious	A2	Par.
Ski Party	A2	AI
Skull, The	A2	Par.
Sleeping Beauty, The	A1	For.
Slender Thread, The	A2	Par.
Snow White	A1	For.
● Son Of A Gunfighter	A1	MGM
Sons Of Katie Elder, The	A1	Par.
Sound Of Music, The	A1	Fox
● Southwest To Sonora		U
Space Flight IC-1	B	Fox
Spy In Your Eye		AI
Spy Who Came In From The Cold, The	A3	Par.
● Spy with My Face, The		MGM
● Stagecoach		Fox

Swedish Wedding Night	C	For.
●Swinger, The		Par.
Swinger's Paradise	A1	A1
Sword of All Baba, The	A1	U
Sylvia	B	Par.
Symphony For A Massacre	A3	For.
Synanon	A3	Col.

T

Taboos of the World	A4	A1
Tatty And The Jungle Hunter	A1	UA
Ten Little Indians		For.
●10:30 P.M. SUMMER		UA
Tenth Victim, The	B	Emb.
●Teror In The City	A3	AA
That Darn Cat	A1	BV
That Funny Feeling	A2	U
That Man In Istanbul	A3	Col.
These Are The Damned	A3	Col.
●Three On A Couch		Col.
Third Day, The	A3	WB
●13		MGM
●This Property Is Condemned		Par.
Those Magnificent Men In Their Flying Machines	A1	Fox
Thousand Clowns, A	A3	UA
Thunderball	A3	UA
Tickle Me	A2	AA
Time Of Indifference		Cont.
Tomb Of Ligeia	A2	A-I
Town Tamer	A2	Par.
●Torn Curtain		U
●Tramplers, The		Emb.
Train, The	A1	UA
Treasure Of Silver Lake	A1	Col.
●Trouble With Angels, The		Col.
Truth About Spring, The	A1	U
Two On a Guillotine	A3	WB

U

Ugly Dachshund, The	A1	BV
		Landau
Underworld Informers	A2	Cont.
Up From The Beach	A1	Fox

V

Very Special Favor, A	A3	U
Vice And Virtue	B	MGM
Village Of The Giants	B	Emb.
Violent And The Damned, The		For.
Viva Maria	B	UA
Von Ryan's Express	A1	Fox

W

●Waco		Par.
●Walk, Don't Run		Col.
●Walk In The Shadow		Cont.
War Lord, The	A3	U
War Gods Of The Deep		A-I
●War—Italian Style		AIP
War of the Zombies		AI
War Party	A1	Fox
●Weekend At Dunkirk		Fox
●What Did You Do In The War, Daddy		UA
What's New, Pussycat	B	UA
When The Boys Meet The Girls	A3	MGM
Where The Spies Are	A3	MGM
White Voices	C	For.
●Who's Afraid Of Virginia Woolf?		WB
Who Killed Teddy Bear?	B	Misc.
Wild On The Baach	A2	Fox
Wild Seed	A3	U
Wild, Wild Winter		U
Willy McBean and His Magic Machine	A1	Misc.
Winter A-Go-Go	A2	Col.
Woman Who Wouldn't Die, The	A3	WB
World of Abbott & Costallo, The	A1	U
World of Suzie Wong, The—RE.	B	Par.
●World's Greatest Swindlas		Cont.
●Wrong Box, The		Col.

Y

Yellow Rolls, Royce, The	A4	MGM
You Must Be Joking	A2	Col.
Young Cassidy	A3	MGM
Young Dillinger	B	AA
Young Fury	A2	Par.

Z

Zebra In The Kitchen	A1	MGM

6518 MC HALE'S NAVY JOINS THE AIR FORCE—C-90m.—(TC)—Joe Flynn, Tim Conway—5290 (6-9-65)—Cute sequel to initial release and regular tv show

6514 MIRAGE—D-109m.—Gregory Peck, Diane Baker—5287 (5-26 65)—Very good suspense thriller

6516 NAKED BRIGADE, THE—MD-99m.—Shirley Eaton, Ken Scott—5278 (4-28-65)—Ftir programmer—Filmed in Greece; partially titled

6528 PINOCCHIO IN OUTER SPACE—CAR—71m.—(C)—Animatad cartoon feature—5337 (10-20-65)—Wall-made cartoon fun entry for Xmas release

6515 SECRET OF BLOOD ISLAND, THE—MD-84m.—Barbara Shelley, Jack Hadley—5279 (4-28-65)—Unpleasant programmer—English-made

6521 SHENANDOAH—D-105m.—(TC)—James Stewart, Doug McClure, Rosemary Forsyth—5279 (4-28-65)—Fine drama haightened by impressive Stewart performance

6509 SWORD OF ALI BABA—MD-81m.—(C)—Peter Mann, Jocelyn Lane—5270 (3-31-65)—Okay programmer

6523 THAT FUNNY FEELING—C-93m.—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor—5306 (8-4-65)—Okay westarn

6508 TRUTH ABOUT SPRING, THE—CD-102m.—(TC)—Hayley Mills, John Mills, James MacArthur—5270 (3-31-65)—Fairly entertainin3 entry—Filmed abroad

6520 VERY SPECIAL FAVOR, A—C-104m.—(TC)—Rock Hudson, Leslie Caron, Charles Boyer—5298 (7-7-65)—A very funny comedy

6526 WAR LORD, THE—MD—123m.—(PV;TC)—Charlton Heston, Rosemary Forsyth, Richard Boone—5331 (10-6-65)—Charlton Heston rides, fights and loves again

6519 WILD SEED—D-99m.—Michael Parks, Celia Kaye, Eve Novak—5263 (3-17-65)—Effactive program entry

6510 WORLD OF ABBOTT AND COSTELLO, THE—COMP.-75m.—Bud Abbott, Lou Costello—5275 (4-14-65)—Compilation offers the best of the taem's films.

6602 WILD, WILD WINTER—CMU—80m.—(TC)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

AND NOW MIGUEL—(TC)—Pat Cardi, Michael Ansara
ARABESQUE—(TC; PV)—Gregory Peck, Sophia Loren
BEAU GESTE—(TC;TS)—Telly Savalas, Doug McClure, Leslie Nielsen
BLINDFOLD—(TC; PV)—Rock Hudson, Claudia Cardinale
BOY CRIED MURDER—(C)—Pail Brown
GUNPOINT—(TC)—Audie Murphy, Joan Staley
INCIDENT AT PHANTOM HILL, THE—(TC; TS)—Robert Fuller, Jocelyn Lane
JOHNNY TIGER—(C)—Robert Taylor, Geraldine Brooks
LET'S KILL UNCLE—(TC)—Nigel Green, Mary Badham
MADAME X—(TC)—Lana Turner, John Forsythe, Ricardo Montalban
MAN COULD GET KILLED, A—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee
MOMENT TO MOMENT—(TC)—Jean Seberg, Honor Blackman
OUT OF SIGHT—(TC)—Jonathan Daly, Karen Jensen
PAD, THE——(TS;TC)—Brian Bedford, Julie Sommars
RARE BREED, THE—(PV: TC)—James Stewart, Maureen O'Hara
SOUTHWEST TO SONORA—(TS, TC)—Marlon Brando, John Saxon
TORN CURTAIN—(TC)—Paul Newman, Julie Andrews

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

BATTLE OF THE BULGE—D—162m.—(PV;TC) (Presented in Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles

458 BATTLE OF THE VILLA FIORITA, THE—D—111m.—(PV; TC)—Maureen O'Hara, Rossano Brazzi, Richard Todd—5287 (5-26-65)—Uneven romantic tale aimed at gals

460 BRAINSTORM—D-114m.—(PV)—Jeff Hunter, Anne Francis, Dana Andrews—5283 (5-12-65)—Psychological drama holds interest

553 GREAT RACE, THE—C—150m.—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood—5298 (7-7-65)—Comedy blockbuster is headed for the top

462 HAVING A WILD WEEKEND—C-91m.—Dave Clark Five—5302 (7-21-65)—Sell the Dave Clark Five—English-made

INSIDE DAISY CLOVER—D—128m.—(PV;TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—'Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment

578 LA BOHEME—OPERA—108m.—(TC)La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fans and culture lovars—Filmed in Italy

552 MARRIAGE ON THE ROCKS—C—109m.—(PV; TC)—Frank Sinatra, Deborah Kerr, Dean Martin—5327 (9-22-65)—Entertaining spoof on marital impasse has names

479 MY FAIR LADY—MU-170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top

457 NONE BUT THE BRAVE—D-108m.—(PV; TC)—Frank Sinatra, Clint Walkar, Tommy Sands—5255 (2-17-65)—Gory effort gives two-sided view of war on small scale

459 MY BLOOD RUNS COLD—MD—104m.—(PV)—Troy Donahue, Joey Heatherton—5270 (3-31-65)—Mild horror meller with names to lure youngsters

554 NEVER TOO LATE—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maurean O'Sullivan—5334 (11-3-65)—Amusing filmization

551 MURIETA—W—106m.—(EC)—Jeffrey Hunter, Arthur Kennedy, Diana Lorys—5323 (9-1-65)—Okay adventurous hijinks in early California—Made in Spain

OTHELLO—D—170m.—(PV; TC)—Laurence Olivier, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made

463 THIRD DAY, THE—D-119m.—(PV; TC)—George Peppard, Elizabeth Ashley—5299 (7-7-65)—Interesting drama

456 TWO ON A GUILLOTINE—MD-107m.—(PV)—Connie Stevens, Dean Jones, Cesar Romero—5247 (1-20-65)—Fast moving chiller

461 WOMAN WHO WOULDN'T DIE, THE—MD-84m.—Garry Merrill, Jane Merrow, Georgiana Cookson—5283 (5-12-65)—Okay murder meller for the programs—English-made

COMING

BIG HAND FOR THE LITTLE LADY, A—(TC)—Henry Fonda, Joanne Woodward, Paul Ford
FINE MADNESS, A—Sean Connery, Joanne Woodward
HARPER—(PV; TC)—Paul Newman, Lauren Becall, Shalley Winters
WHO'S AFRAID OF VIRGINIA WOOLF?—Elizabeth Taylor, Richard Burton

MISCELLANEOUS

ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures

BUS, THE—DOC—62m.—Produced and photographed by Haskell Wexler—5290 (6-9-65)—Tala of a group with a cause for selectiva audiences—Edward Harrison

ELEANOR ROOSEVELT STORY, THE—DOC.—90m.—Produced by Sidney Glazlar—5290 (6-9-65)—Fine documentary—Sidney Glazier Prod.

HARLOW—D-109m.—(Electronovision)—Carol Lynley, Efrem Zimbalist, Jr.—5287 (5-26-65)—Reputed biography of former film star is mildly entertaining—Magna

HORRORS OF SPIDER ISLAND—MD—75m.—Alex D'Arcy, Barbara Valentine—5337 (10-20-65) Fair horror programmer—Pacemaker

IMAGE OF LOVE—DOC-90m. (EC)—Written, directed and produced by Lou Stouman—5299 (7-7-65)—Fairly interesting documentary on love through the ages—Green Raleasing Org.

KNOCKOUT—DOC—42m.—Produced by William Clayton—5346 (11-17-65)—Good featurette for sports fans—Trans-Lux

MAN FROM BUTTON WILLOW, THE—CAR-84m.—(C)—Presented by Dale Robertson—5251 (2-3-65)—Enjoyable western cartoon for family and youngsters—United Screen Arts

NOBODY WAVED GOODBYE—D—80m.—Peter Kastner, Julie Biggs—5323 (9-1-65)—Earnest but amateurish drama of teen rebellion—Canadian-made; Cinema V

PLAYGROUND, THE—D—95m.—Rees Vaughn, Inger Stratton—5346 (11-19-65)—Off-beat experimental drama for arty set—Jerand

ROPE OF FLESH—MD—91m.—Hal Hopper, Antoinette Cristiani, John Furlong—5331 (10-6-65)—"Tobacco Road" type of adult film is bast for exploitation spots—Delta

SCARLET LETTER, THE—D-72m.—Colleen Moore, Hardie Albright—5290 (6-9-65)—Reissue of Hawthorne classic has novel curio value—Signature Films

WHO KILLED TEDDY BEAR?—D—90m.—Sal Mineo, Juliet Prowsa, Jan Murray—5338 (10-20-65)—Offbeat treatment of sex psychopath's world will revulse many—Magna

WILLY MC BEAN AND HIS MAGIC MACHINE—NOV—94m.—(EC)—Written, produced and directed by Arthur Rankin, Jr.—5324 (9-1-65)—Entertaining puppet entry for the younger set—Magna

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ALPHAVILLE—MD—100m.—Eddie Constantine, Anna Karina—5347 (11-17-65)—Way-out import for way-out art fans—French made; English titles—Pathe Contemporary

AND SO TO BED—D-112m.—Hildegard Knaf, Thomas Fritsch—5306 (8-4-65)—Cute import on long side for adults only—German-made; English dialogue-Medallion

BAMBOLE—C-111m.—Virna Lisi, Monica Vitti, Gina Lollobrigida—5303 (7-21-65)—Fairly amusing import—Italian-made; English titles; Royal Films Int.

BEFORE THE REVOLUTION—D-112m.—Adriana Asti, Francesco Barilli—5306 (8-4-65)—Interesting adult import—Italian-made; English titles—New Yorker Films

BREMEN TOWN MUSICIANS, THE—FAN—66m.—(C)—Narrated by Paul Tripp—5347 (11-17-65)—Cute kiddie entry—Filmed abroad; dubbed in English—Childhood

CARESSED—D—81m.—Robert Howay, Angela Gann—5327 (9-22-65)—Well-made, unusual offering with special slant towards young adults—Filmed in Canada—Brenner

CARRY ON CLEO—C—92m.—(C)—Amanda Barrie, Sidney James—5347 (11-17-65)—Cute comedy is natural for series fans—English-Made

COAST OF SKELLETONS—MD—90m.—(C)—Richard Todd, Dal Robertson, Elga Andersen—5347 (11-17-65)—Good programmer—Filmed abroad—Seven Arts

CRAZY PARADISE—C—95m.—(EC)—Dirch Passer, Bodil Steen—5324 (9-1-65)—Generally amusing import for art set—Danish-made; English titles—Sherpix

EVA—D-115m.—Jeanne Moreau, Stanley Baker, Vira Lisi—5295 (6-23-65)—Fairly interesting entry—Filmed abroad—Times

EVENING WITH THE ROYAL BALLET, AN—BAL—93m.—(TC)—Margot Fontayn, Rudolph Nureyev—5354 (12-15-65)—Four ballet selections for selected audiences—Filmed in Britain—Sigma III

EYES OF THE NEEDLE, THE—CD-97m.—Vittorio Gassman, Annette Storyberg—5307 (8-4-65)—Sex farce may interest art house crowd—Italian-made; English titles—Eldorado

FACE OF FU MANCHU, THE—MD—96m.—(TS;TC)—Christopher Lee, Nigel Green—5331 (10-6-65)—Sax Rohmer's oriental menace in action again—English-made—Seven Arts

FIENDISH GHOULS, THE—MD—74m.—Peter Cushing—5338 (10-20-65)—Okay programmer for exploitation spots—English-made—Pacemaker

FRIEND OF THE MAMILY—CD—95m.—(CS)—Jean Marais, Danielle Darrieux—Import devotees should find this interesting—French-made; English titles—International Classics

GO-GO BIG BEAT—MU-82m.—(EC)—Millie Small, The Animals, Luiu and The Luvvers—5295 (6-23-65)—Musical mish-mash for the teen set—English-made—Eldorado

HANSEL AND GRETEL—FAN—52m.—(C)—Narrated by Paul Tripp—5355 (12-15-65)—Famous fairy tale makes up well for children; Filmed abroad; dubbed in English—Childhood

HERCULES AGAINST THE MOON MEN—MD—90m.—(WS;C)—Alan Steel—5338 (10-20-65)—Okay entertainment for the program—Italian-made; dubbed in English—Governor

HIGH INFIDELITY—CD-130m.—Ugo Tognazzi, Fuivia Franco, Nino Manfredi—5303 (7-21-65)—Entertaining import flavored with sex—Foreign-made; English titles—Magna

HOURS OF LOVE, THE—D—89m.—(CS)—Ugo Tognazzi, Emmanuelo Riva—5338 (10-20-65) Fairly interesting import for art spots—Filmed abroad—English titles—Cinema V

HOW NOT TO ROB A DEPARTMENT STORE—C—95m.—Jean-Claude Brialy, Marie Leforet—5365 (1-19-66)—Moderately amusing import—French-made; English titles—Artixo

JOHNNY NOBODY—D—88m.—Nigel Patrick, Yvonne Mitchell, Aldo Ray—5355 (12-15-65)—Suspenseful, well-made import—Filmed in Ireland—Medallion

JULIET OF THE SPIRITS—D—148m.—(TC)—Giulietta Masina, Mario Pisu, Sandra Milo—5347 (11-17-65)—Impressive import—Italian-made; English titles—Rizzoli

KING AND COUNTRY—D—90m.—Dirk Bogarde, Tom Courteney—5329 (10-6-65)—Stark drama has limited appeal—English—Landau

LIFE AT THE TOP—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At The Top"—English-made; Royal Films Int.

LIFE UPSIDE DOWN—D—93m.—Charles Denner, Anna Gaylor—5339 (10-20-65)— Drama dealing with mental deterioration holds interest—French-made; English titles-Landau

LOVE IN FOUR DIMENSIONS—CD—108m.—Carlo Giuffre, Syola Koscina, Elena Martini—5339 (10-20-65)—Entertaining import compilation—Italian-made; English titles—Eldorado

MAEDCHEN IN UNIFORM—D-91m.—Lilli Palmer, Romy Schneider—5303 (7-21-65)—A look at a German boarding school for girls holds interest—German-made; English titles—Seven Arts

MALE COMPANION—C—92m.—(DC)—Jean-Pierre Cassel, Catherine Demeuvre—5365 (1-19-66)—Delightful, sophisticated comedy for adults—French-made; English titles—International Classics

MARRIED WOMAN, THE—D—94m.—Macha Meril, Bernard Noel—5328 (9-22-65)—Far out tale of a woman trying to make up her mind—French-made; English titles—Royal Films Int.

MOMENT OF TRUTH, THE—D—110m.—(TS; TC)—Miguel Mateo Miguelin, Linda Christian—5310 (8-18-65)—Interesting tale of the making of a bull fighter—Filmed abroad; English titles—Rizzoli

MOZAMBIQUE—MD—98m.—(TC)—Steve Cochran, Hildegarde Neff, Vici Bach—5366 (1-19-66)—Action program meller—Seven Arts—Filmed abroad

NEW ANGELS, THE—DOC D-94m.—Youth of Italy—5295 (6-23-65)—Interesting entry for art spots—Italian-made; English titles—Promenade

PARIS SECRET—DOC—84m.—(EC)—Produced by Arthur Cohn and Pierre Roustang—5328 (9-22-65)—Intriguing documentary—French-made; English narration—Cinema V

PUSSYCAT ALLEY—D—99m.—Sylvia Syms, June Ritchie, Edward Judd—5366 (1-19-66)—Exploitable drama of modern young women in London—English-made—Goldstone

RAPTURE—D—104m.—(CS)—Melvyn Douglas, Dean Stockwell, Patricia Gozzi—5310 (8-18-65)—Off-beat drama should hold interest in art spots—Filmed abroad—International Classics

RAVAGERS, THE—MD—79m.—John Saxon, Bronwyn Fitzsimmons—5366 (1-19-66)—Okay programmer—Filmed in the Philippines—Hemisphere

REPULSION—D—105m.—Catherine Deneuve, John Fraser—5332 (10-6-65)—Shocking fare with limited appeal—English-made—Royal Films Int.

ROTTEN TO THE CORE—C-90m.—Anton Rodgers, Charlotte Rampling—5303 (7-21-65)—Amusing import—Cinema V—English-made

SHEPHERD GIRL, THE—MUD—105m.—(EC; Shawscope)—Julie Yeh Feng—5355 (12-15-65)—Import has limited appeal—Made in China; English titles—Frank Lee Int. Films

SLEEPING BEAUTY—FAN—70m.—(C)—Narrated by Paul Tripp—5339 (10-20-65)—Okay for kiddie trade—Made abroad; dubbed in English—Childhood

SNOW WHITE—FAN.—74m.—(C)—Narrated by Paul Tripp—5340 (10-20-65)—Children should appreciate fairy tale—Made abroad; dubbed in English—Childhood

SWEDISH WEDDING NIGHT—D—96m.—Jarle Kulle, Christina Schollin—5355 (12-15-65)—For adults in art spots—Swedish-made; English titles—Royal Films Int.

SYMPHONY FOR A MASSACRE—D-115m.—Michael Auclair, Claude Dauphin—5295 (6-23-65)—Good import for art spots—Foreign-made—English titles—Seven Arts

TEN LITTLE INDIANS—MD—92m.—Hugh O'Brian, Shirley Eaton, Fabian—5366 (1-19-66)—Good murder mystery—Filmed abroad—Seven Arts

VIOLENT AND THE DAMMED, THE—MD—62m.—Credits not available—5328 (9-22-65)—Gruesome footage poorly assembled on Panamenian prison break—Made in Panama; dubbed in English—ADP Int.

WHITE VOICES—C-93m.—(TC)—Paolo Ferrari—5295—(6-23-65)—Off-beat subject should prove effective in art spots—Italian-made; English titles—Rizzoli

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES CURRENT and COMING

(This is a listing of all production numbers and release dates, as made available by the companies, accurate to time of publication. Additional information and other coming releases can be found in the body of the SERVISECTION.)

Allied Artists

6507 Operation C.I.A. ..... Sept.
(Burt Reynolds)

6515 The Magic Weaver ..... Sept.
(Color Fairy Tale)

Frankenstein Meets The Space Monster ..... Oct.

Curse Of The Voodoo ..... Oct.

6514 Desert Raven ..... Oct.
(R. Roman, R. Roberts)

6602 The Leather Boys ..... Jan.
(Rita Tushingham)

American-International

6510 Sergeant Deadhead ..... Aug.
(Frankie Avalon, Deborah Walley)

6512 Die, Monster, Die ..... Oct.
(Boris Karloff, Nick Adams)

6513 Planet Of The Vampires ..... Oct.
(Barry Sullivan)

6514 Dr. Goidfoot and The Bikini Machine ..... Nov.
(Vincent Price, Frankie Avalon)

6515 Spy In Your Eye ..... Dec.
(Dana Andrews, Pier Angeli)

6516 Secret Agent Fireball ..... Dec.
(Richard Harrison)

The Big T.N.T. Show ..... Jan.
(Folk N' Rock Electrofilm Special)

Frankenstein Conquers The World ..... Feb.
(Nick Adams)

Buena Vista

That Darn Cat ..... Dec.
(Hayley Mills, Dean Jones)

The Ugly Dachshund ..... Feb.
(Suzanne Pleshette, Dean Jones)

Columbia

The Great Sioux Massacre ..... Sept.
(Joseph Cotten)

Arizona Raiders ..... Aug.
(Audie Murphy)

Ship Of Fools ..... Sept.
(Vivien Leigh, Jose Ferrer)

Bunny Lake Is Missing ..... Oct.
(Lawrence Oliver, Carol Lynley)

Mickey One ..... Oct.
(Warren Beatty, Hurd Hatfield)

You Must Be Joking ..... Oct.
(Michael Callan, Terry-Thomas)

The Bedford Incident ..... Nov.
(Richard Widmark, Sidney Poitier

King Rat ..... Nov.
(George Segal, Tom Courtenay)

Winter A-GO-GO ..... Nov.
(James Stacy, Jill Donahue)

Treasure Of Silver Lake ..... Nov.
(Lex Barker)

Heroes of Telemark ..... Dec.
(Kirk Douglas, Richard Harris)

Night Of The Tiger ..... Jan.
(Chuck Conners, Gloria Grahame)

The Chase ..... Feb.
(Marlon Brando, Jane Fonda)

Life At The Top ..... Feb.
(Laurence Harvey, Jean Simmons)

Continental
(Walter Reade-Sterling, Inc.)

Underworld Informers ..... Aug.
(Nigel Patrick)

The Railroad Man ..... Sept.
(Pietro Germi)

Ghidrah, The Three-Headed Monster ..... Nov.
(Japanese-made)

Walk In The Shadow ..... Dec.
(Michael Craig, Janet Munro)

Flame and The Fire ..... Dec.
(Documentary type)

The Lollipop Cover ..... Dec.
(Don Gordon)

Embassy

Casanova '70 ..... Aug.
(Marcello Mastroianni, Virna Lisi)

Darling ..... Aug.
(Dirk Bogarde, Laurence Harvey)

The Little Nuns ..... Sept.
(Catharine Spaak)

Git ..... Oct.
(Jack Chaplain, Heather North)

Village Of The Giants ..... Oct.
(Tommy Kirk, Charla Doherty)

The 10th Victim ..... Dec.
(Marcello Mastroianni, Ursula Andress)

The Oscar ..... Feb.
(Stephen Boyd, Elke Sommer)

MGM

6601 Murder Most Foul ..... Sept.
(Margaret Rutherford)

6608 Laurel and Hardy's Laughing 20's ..... Sept.
(Laurel and Hardy Compilation)

6602 Once A Thief ..... Sept.
(Alain Delon, Ann-Margret, Van Heflin)

6609 The Hill ..... Oct.
(Sean Connery, Harry Andrews)

6604 The Secret Of My Success ..... Oct.
(Shirley Jones, Stella Stevens)

6605 The Cincinnati Kid ..... Nov.
(Steve McQueen, Ann-Margret)

6606 Harum Scarum ..... Nov.
(Elvis Presley)

6610 When The Boys Meet The Girls ..... Dec.
(Connie Francis, Harve Presnell)

6603 The Loved One ..... Dec.
(Robert Morse, Jonathan Winters)

Where The Spies Are ..... Jan.
(David Niven)

7 Women ..... Jan.
(Anne Bancroft, Sue Lyon)

The Money Trap ..... Feb.
(Glenn Ford, Rita Hayworth)

Made In Paris ..... Feb.
(Ann-Margaret, Louis Jourdan)

Paramount

Situation Hopeless But Not Serious ..... Aug.
(Alec Guiness, Michael Connors)

The Skull ..... Sept.
(Peter Cushing, Christopher Lee)

Seven Slaves Against The World ..... Sept.
(Roger Browne)

Revenge Of The Gladiators ..... Sept.
(Roger Browne)

R6501 Pardners (Reissue) ..... Sept.
(Dean Martin, Jerry Lewis)

R6502 Living It Up (Reissue) ..... Sept.
(Dean Martin, Jerry Lewis)

R6505 Breakfast At Tiffany's (Reissue) ..... Sept.
(Audrey Hepburn)

R6506 Sabrina (Reissue) ..... Sept.
(Audrey Hepburn)

Beach Ball ..... Oct.
(Edd Byrnes, The Supremes)

6514 Sands Of Kalahari ..... Nov.
(Stuart Whitman, Stanley Baker)

6507 Red Line 7000 ..... Nov.
(Gale Hire, Skip Ward)

6508 Boeing — Boeing ..... Dec.
(Tony Curtis, Jerry Lewis)

The Spy Who Came In From The Cold ..... Dec.
(Richard Burton, Claire Bloom)

The Slender Thread ..... Jan.
(Sidney Poitier, Anne Bancroft)

Kid Rodelo ..... Jan.
(Janet Leigh, Don Murray)

Apache Uprising ..... Jan.
(Rory Calhoun, Corinne Calvet)

Judith ..... Feb.
(Sophia Loren, Peter Finch)

20th Century-Fox

560 Those Magnificent Men In Their Flying Machines ..... Aug.
(All Star Cast; Road Show)

Saboteur (Moriturl) ..... Aug.
(Marlon Brando, Yul Brynner)

The Reward ..... Sept.
(Max Von Sydow, Yvette Mimieux)

Weekend At Dunkirk ..... Sept.
(Jean-Paul Belmondo, Catherine Spaak)

Our Man Flint ..... Oct.
(Charles Coburn, Lee J. Cobb)

The Cavern ..... Nov.
(John Saxon, Rosanna Schiaffino)

Do Not Disturb ..... Dec.
(Doris Day, Rod Taylor)

THE RETURN OF MR. MOTO ..... Dec.
(Henry Silva)

The Nanny ..... Jan.
(Betty Davis)

Modesty Blaise ..... Feb.
(Dick Bogarde, Terrence Stamp)

United Artists

6513 Help! ..... Aug
(The Beatties)

6514 Billie ..... Sept.
(Patty Duke, Warren Berlinger)

6601 A Thousand Clowns ..... Sept.
(Jason Robards, Jr., Barbara Harris)

6504 A Rage To Live ..... Oct.
(Ben Gazzara, Suzanne Pleshette)

Return From The Ashes ..... Nov.
(Maximillian Schell, Samatha Eggar)

6517 Thunderball ..... Dec.
(Sean Connery, Lois Maxwell)

6603 Viva Maria ..... Jan.
(Brigitte Bardot)

After The Fox ..... Feb.
(Peter Sellers)

Universal

6520 A Very Special Favor ..... Aug.
(Rock Hudson, Leslie Caron)

6521 Shenandoah ..... Aug.
(James Stewart)

6522 I Saw What You Did ..... Sept.
(Joan Crawford, John Ireland)

6523 That Funny Feeling ..... Sept.
(Sandra Dee, Bobby Darin, Donald O'Connor)

6524 The Ipcress File ..... Oct.
(Michael Caine)

6525 The Dark Intruder ..... Oct.
(Leslie Nellsen, Mark Richman)

6526 The War Lord ..... Nov.
(Charlton Heston, Rosemary Forsythe)

6527 Love and Kisses ..... Nov.
(Rick Nelson, Kristin Nelson)

65B2 Pinnochio In Outer Space ..... Dec.
(Feature Cartoon)

6530 Andy ..... Dec.
(Norman Alden)

Blindfold ..... Jan.
(Rock Hudson, Claudia Cardinale)

Moment To Moment ..... Feb.
(Jean Seberg, Honor Blackman)

Wild, Wild Winter ..... Feb.
(Jay and the Americans; etc.)

Warners

462 Having A Wild Weekend ..... Aug.
(Dave Clark Five)

551 Murieta ..... Sept.
(Jeff Hunter)

Marriage On The Rocks ..... Oct.
(Frank Sinatra, Dean Martin, Deborah Kerr)

The Great Race ..... Oct.
(Jack Lemmon, Tony Curtis)

La Boheme ..... Oct.
(La Scala Opera Company)

Inside Daisy Clover ..... Nov.
(Natalie Wood)

Never Too Late ..... Dec.
(Paul Ford, Maureen O'Sullivan)

Harper ..... Jan.
(Paul Newman, Lauren Bacall)

Othello ..... Feb.
(Laurence Olivier)

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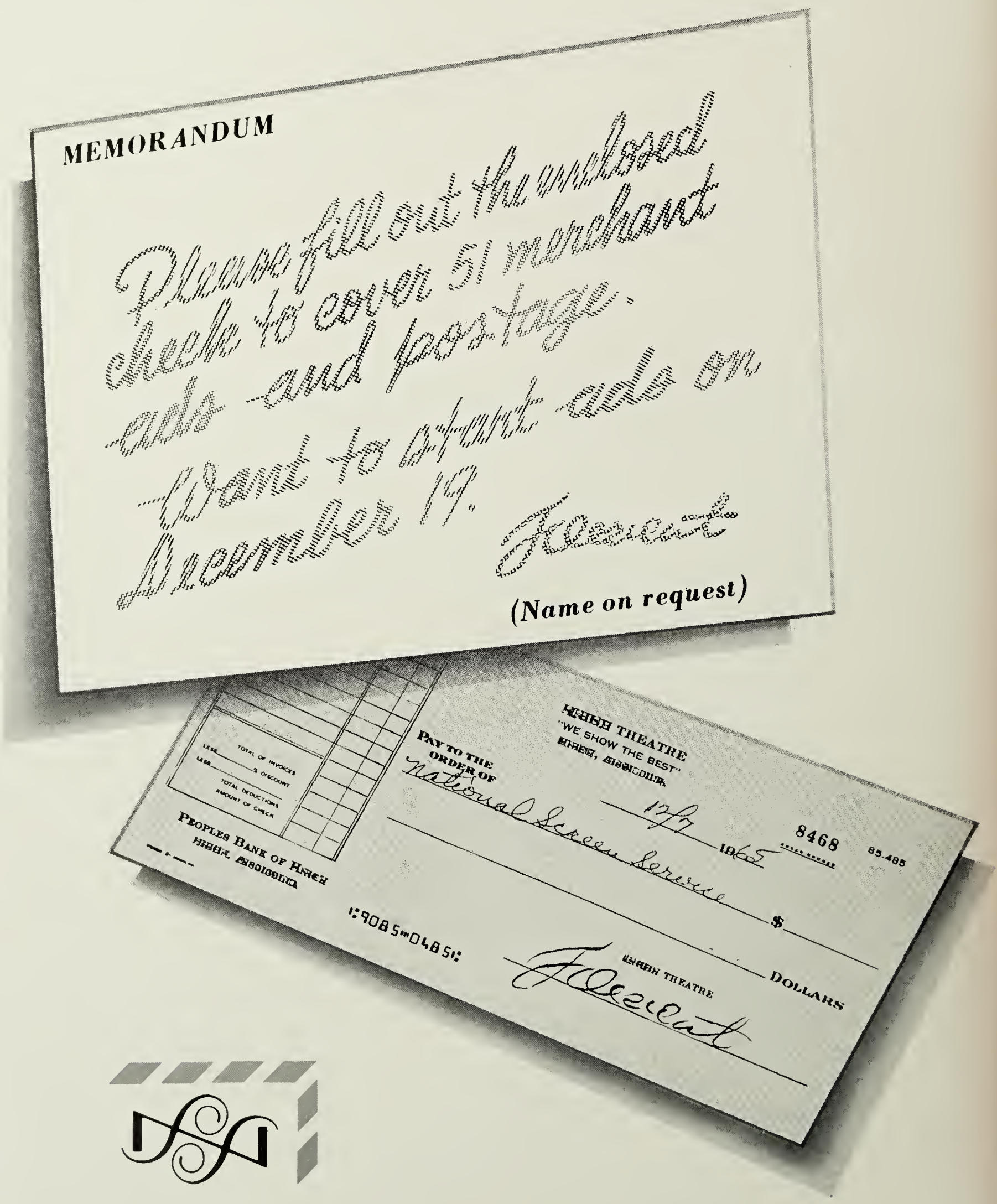
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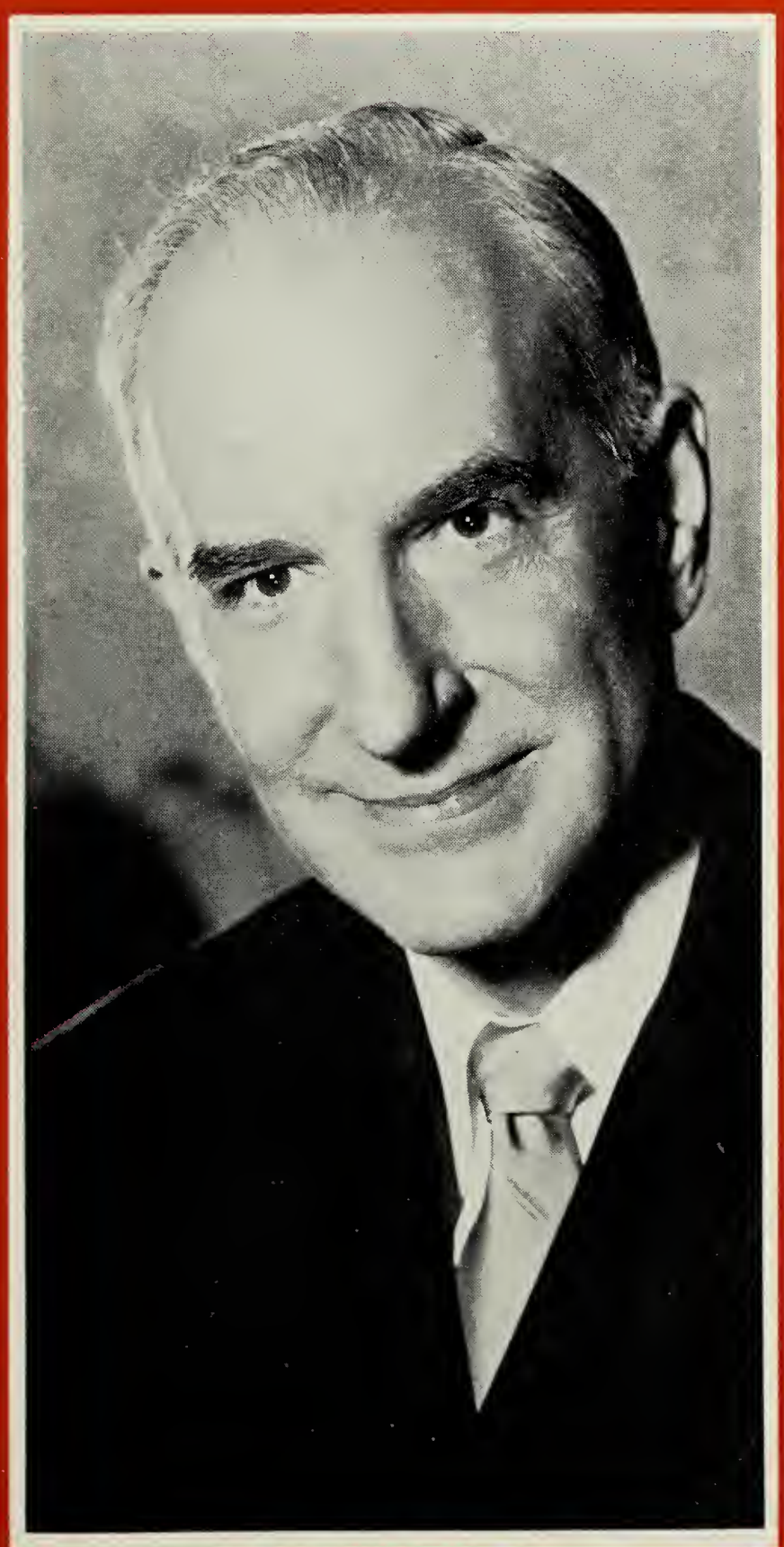


MOTION PICTURE

EXHIBITOR

FEBRUARY 2, 1966 Volume 74 Number 26

IN THREE SECTIONS • THIS IS SECTION ONE



Siegel-Martin Win Court Test

(See page 6)

"Darling," Fellini Honored By IFIDA

(See page 8)

Russell V. Downing (photo), president of Radio City Music Hall, announced his retirement after 33 years of service with Rockefeller Center, owner of the famed showplace. He is succeeded by James F. Gould, formerly executive vice-president.

THE TITLE BAITS THE HOOK . . . *see editorial—page 4*

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MOTION PICTURE EXHIBITOR Plus... SHOWMENS TRADE REVIEW

Volume 74 • No. 26 February 2, 1966 Our 48th Year

THE TITLE BAITS THE HOOK

THE MOTION PICTURE INDUSTRY is in competition for the leisure dollars of an affluent public with a host of other media of culture and entertainment. A fact that many people can't or won't recognize is that the motion picture industry is also competing for the public's leisure time.

There was an era when a visit to the movie theatre was a weekly occurence for just about every American family. Some films, of course, were more successful than others, but by and large it was the movies as an entertainment form that drew the audiences.

This is no longer true. The competition for leisure time and leisure dollars is too keen. A trip to the movies is a decision to forego some other pleasure and so takes on an added dimension and an added significance.

Something must attract the attention of the potential filmgoer. Something must hook his interest, and remember, every other leisure time activity is out to accomplish this same end.

Newspapers understand this, and that is why copy editors strive for attractive and attention-grabbing headlines. They know that if the headline hooks the reader, he is likely to read further into the story. The good headline says to the reader, *"Here is something you want to know about."*

Motion pictures have their "headlines" too—titles. *"What's playing?"* is still the most popular movie question, and the answer to that question means the difference between success and failure at the boxoffice. The title will either advance a film's boxoffice potential or it will detract from that potential. It is easy to see, therefore, why choosing a title is one of the most important tasks facing any film-maker.

The components that go into making up good and saleable titles continue to elude the best minds in the motion picture industry, but that doesn't mean that any discussion of the subject must be reserved for "Monday morning quarterbacks" or "second-guessers." Exhibitors seem to be more aware of the value of a good title than some of the men responsible for spending huge sums of money for production of motion pictures. This is understandable because no one is closer to the filmgoer than the theatreman. He may not be able to come up with the perfect title, but he can generally recognize the very bad title. The lines of communication between film maker and exhibitor must be improved so that adverse reaction to a title by theatremen can reach production executives before they are irrevocably committed to a boxoffice mistake.

One of the worst titles we have ever come across was draped like a funeral shroud over an Allied Artists feature of some years ago, "The Day of the Triffids." Speaking personally, the title killed our interest in the picture long before we knew anything else about it. It didn't really matter how good the film was, it started out with two strikes against it. The production came at a time when exhibitors had a vested interest in the film, which had been financed in part by exhibitor (ACE Films) money. Even with this as an incentive, we wonder how many theatres actually played the picture and with what results.

A poor title can damage even the best film property. Your biggest boxoffice stars can suffer as a result of the wrong title. In addition, of course, the theatre marquee is still a potent salesman for movies, and that's why the recent rash of over-long titles present a problem.

The ticket buyer is interested in what the title means to him—not what it means to the producer. Pique his imagination and stir his interest—it's the first step toward selling him a ticket. It might be well to remember that not every play or every so-called best-seller comes to the screen with a pre-sold title. At best, these stage and literary properties are well known to a tiny fraction of the general population. Truly pre-sold titles are a rarity, and a bad title is going to hurt a film no matter how successful it was as a book or play.

It should be remembered that stage plays suffer as a result of "cockamamie" titles just as films do. Just take a look at a list of "losers" that opened and closed on Broadway in the same week.

We would like to see some of our best production executives walk up to a theatre boxoffice and plunk down money for "The Day of the Triffids." Why should the general public react differently?

How many times do exhibitors answer the phone in their theatres to be greeted with a query on the title of the current feature? If the next statement from the caller is *"What's that?"* or *"Is that really the feature?"*, the theatreman is in trouble.

That's usually the end of the conversation and the end of a potential sale.

BOS SLUFFS OFF A SHORT

WE WERE AMUSED and amazed by critic Bosley Crowther's one sentence sluff-off of the two-reel short, "THIS LAND IS OURS," which premiered recently at the Radio City Music Hall. This famed showplace is not in the habit of playing two-reelers, and the fact that they deemed this particular short worth such a send-off is newsworthy in itself. Yet Bos sneeringly remarked that it appeared to be a pitch for Savings Bonds, and let it go at that.

There is nothing wrong with a pitch for Savings Bonds, but the film is a great deal more than that. It entertains and uplifts. It will fill Americans with pride and with joy, and every theatre should play it.

Crowther, his colleague Judith Crist, and other critics like Philadelphia's Ernie Schier all too often display a jaded taste that sets them apart from the audience they seek to inform.

Thankfully, the public generally knows what it wants.

NEWS CAPSULES

FILM FAMILY ALBUM

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., JAN. 31

BROADWAY GROSSES

Arrivals

Mrs. Harold Schneider gave birth to a son at Cedars of Lebanon Hospital, Hollywood. Father is an assistant television director and the son of **A. Schneider**, president, Columbia Pictures.

Gold Bands

United Artists exploitation director **Al Fischer** and **Cathy Gallo**, an executive secretary at United Artists, will be married at St. Patrick's Cathedral in Manhattan on Feb. 5.

Obituaries

Morris Nemez, 78, a real estate broker who formerly operated several Philadelphia theatres principally in the southern section of the city, died at his home. He was a member of Variety Club. Surviving are his wife, three daughters, a son and 12 grandchildren.

Trans-American Slate

LOS ANGELES—Nine productions, running the gamut from the prize-winning musical, "Umbrellas of Cherbourg," to the documentary, "The Eleanor Roosevelt Story," to the drama, "The Servant," feature the first release schedule of newly-formed Trans-American Films.

Trans-Amercian, a subsidiary of American International was formed last month by AI top executives James H. Nicholson and Samuel Z. Arkoff to distribute foreign and domestic art and specialty films. It is similar to other major company subsidiaries formed for the same purpose, like United Artists' Lopert Films, Columbia's Royal International, and 20th Century-Fox's International Classics.

The nine productions make a total of 28 pictures being released by the parent company, American International which last week revealed a nineteen feature schedule for 1966.

Nicholson and Arkoff, in announcing the Trans-American schedule, reiterated that its formation was not solely a result of AI's deal with Landau-Unger whose films comprise seven of the nine T-A releases. They stated that T-A actually evolved from AI's extensive purchases of foreign films for television syndication in which theatrical rights often are included in the purchase rights.

Fine On Speaking Tour

NEW YORK—National Association of Theatre Owners, Inc., president Marshall H. Fine has accepted the following speaking engagements:

Texas Drive-In Theatre Owners convention on Feb. 1-3, Dallas; Theatre Owners of New England meeting Feb. 15, Boston; Show-A-Rama IX, Feb. 28, Denver; Independent Theatre Owners of Ohio convention, Mar. 15-16, Columbus, O.; and Allied Theatres of Michigan Convention, March 29-30, Detroit.

Embassy Sales Meeting Maps Six-Month Plans

NEW YORK—Embassy Pictures has scheduled a three-day national sales conference, Feb. 9-11, at which the company will formulate its sales and marketing plans for the first half of 1966, it was announced by D. J. Edele, vice-president and general sales manager.

Representatives from the company's national and Canadian sales exchanges will attend the meeting at the New York home office, where they will be welcomed by president Joseph E. Levine. Joining them will be members of the home office sales operations organization.

Leonard Lightstone, executive vice-president, also will address the conference.

According to Edele, the comprehensive three-day conclave will focus on such forthcoming Embassy releases as "The Oscar," "The Daydreamer," "A Man Called Adam," "Jack Frost," "The Cat," "A Place Called Glory," "The Tramplers," "Italiano Brava Gente," "Jesse James Meets Frankenstein's Daughter," "Billy the Kid vs. Dracula," and "John F. Kennedy: Years of Lightning, Day of Drums." The latter film, which depicts Kennedy's achievements in office, will be distributed throughout the U.S. by Embassy as a public service.

U.S.C. Honors Film-Makers

LOS ANGELES — Scriptwriter Frances Marion and producer Sol Lesser, two Hollywood luminaries whose careers have paralleled but seldom crossed professionally during the last half century, will be the first recipients of the Pioneer Film Award, established by USC's Department of Cinema and Delta Kappa Alpha, national honorary cinema fraternity.

Presentation of award plaques to Miss Marion and Lesser were made at Delta Kappa Alpha's 28th anniversary dinner.

Both Miss Marion and Lesser were born in the same year, reared in San Francisco, came to Hollywood at about the same time, achieved major professional and financial success before they were 25, and have maintained their professional leadership to the present, even though partially retired.

"Little Big Man" To MGM

NEW YORK—Metro-Goldwyn-Mayer has completed an agreement with Stockbridge Productions, headed by Stuart Millar and Arthur Penn, for the production of "Little Big Man," based on the highly acclaimed novel by Thomas Berger, it was announced by Robert H. O'Brien, president of MGM.

It will be produced by Millar and directed by Penn, who recently formed Stockbridge Productions. Both Penn and Millar are also preparing other productions independent of "Little Big Man."

More Weekend Snow

NEW YORK—A weekend blizzard kept the folks at home, with the hard-ticket shows faring best. The break-down was as follows:

"**JUDITH**" (Paramount). Radio City Music Hall, with usual stage show, did $81,000 from Thursday to Sunday, with the second week sure of $120,000.

"**THE SPY WHO CAME IN FROM THE COLD**" (Paramount). DeMille garnered $25,000 on the sixth week.

"**THE SOUND OF MUSIC**" (20th-Fox). Rivoli had $40,000 for the 48th week.

"**DR. ZHIVAGO**" (MGM). Capitol claimed $51,000 for the sixth week.

"**THE AGONY AND THE ECSTASY**" (20th-Fox). Loew's State claimed $14,000 for the 17th week.

"**VIVA MARIA**" (UA). Astor announced $11,000 for the sixth and final week.

"**THE SLENDER THREAD**" (Paramount). Victoria did $8,000 on the eighth week.

"**MY FAIR LADY**" (Warners). Criterion had $32,500 for the 67th week.

"**BATTLE OF THE BULGE**" (Warners). Warner Cinerama stated the seventh week was $13,000.

"**THUNDERBALL**" (UA). Paramount had $32,000 for the sixth week.

New Durham House Set

DURHAM, N. C.—Bids were opened here recently for the construction of a new Center theatre. Apparent low bidder on the general contract was L. B. Gallimore Co., Greensboro, which submitted a bid of $206,000.

Architects said contracts would be let within 10 days and construction would begin immediately thereafter and be completed within six months, enabling the new house to open next summer.

The 812-seat house will be constructed at the suburban Lakewood Shopping Center and, after it is completed, the Center will move from its downtown location at East Chapel Hill and Holland streets. Downtown property was sold to a building and loan firm as site for a new five-story office building.

The new Center will be built by the shopping center and leased to North Carolina Theatres, Inc. To contain 15,000 square ft. of floor space, it will have a curved screen, and "rocking chair" style seats. The house will be located on the north side of the shopping center, and motorists will have a "covered walk" to it from the parking lot.

Loew's Realigns Divisions

NEW YORK—Bernard Diamond, general manager of Loew's Theatres, announced a realignment in supervisory capacity for the circuit's intown theatres. The Broadway "flagships," the State and Capitol, will become part of Dan Cohen's division, and the Sheridan and Delancey have been reassigned to Harold Graff, who will also supervise the new Loew's Theatre now under construction in Troy Hills, N. J

Siegel-Martin Win Court Contest

Para. Denied Injunction To Bar Dissident Duo From Board Posts; Nizer Says Management To Appeal

NEW YORK—U.S. District Judge Edmund L. Palmieri denied Paramount Pictures Corporation an injunction to bar dissident directors Herbert J. Siegel and Ernest H. Martin from board membership.

He ruled that Paramount had not proven that Siegel's prior connections with General Artists Corporation, Inc., a talent agency, constituted any conflict of interest with his Paramount board duties. He also ruled that Paramount had not shown that it suffered any damages because of activities of Siegel and Martin, the latter a Broadway producer.

Paramount had sought to show that Siegel and Martin were in violation of the Clayton anti-trust act, and the ruling was an apparent clear-cut vindication of the Siegel-Martin position.

Siegel is board chairman of Philadelphia-based Baldwin-Montrose Chemical Corporation. He and Martin got into Paramount last May by buying 135,000 shares of outstanding stock and threatening a proxy fight. Management first admitted them to the board, then filed the anti-trust action in August when it declared the regime could not get along with the newcomers.

Paramount based the action on Baldwin-Montrose's 70 per cent ownership of General Artists Corporation. However, BMC disposed of GAC on the eve of the trial, selling its holdings to four GAC executives and a Camden, N. J., investment syndicate.

In his decision, Judge Palmieri said there was no evidence to show that GAC was competitive with Paramount as defined in the Clayton Act. At any rate, he said, the divestiture rendered the issue moot. He rejected Paramount contentions that the sale of GAC was not bona fide.

Siegel and Martin, through attorney Edward Bennett Williams, have consistently maintained that Paramount brought the action as "a spurious defense of an intra-corporate dispute."

Indications were that Siegel and Martin now are in a position to launch an all-out proxy fight for control of the film company.

It was indicated that an appeal would be pressed by Paramount's attorney Louis Nizer "at the appropriate time."

A spokesman for Siegel and Martin asserted that "we deeply regret the inexplicable interests at Paramount to continue the wasteful dissipation of Paramount's corporate assets in pointless litigation. Certainly Judge Palmieri's decision has made it clear beyond question that not only will an appeal be foreordained to defeat, but also that there never were any moral or legal grounds for the suit in the first place."

Counsel for Siegel and Martin stated that the decision gives the dissidents the right to function on the Paramount board and to vote along with the other directors. They emphasized, however, that as a result of the decision, Paramount has no choice but to allow Siegel and Martin to take part in the business of the board. The question as to whether they will be reinstated as members of Paramount's executive committee, from which they were expelled last August, was very much up in the air. The decision has no bearing on the issue of their reinstatement to the executive committee, and it was indicated that the problem would have to be solved by litigation. It was indicated that a court test of the issue would be necessary because Paramount "is a peculiar company that tries to do business via the executive committee."

"If the executive committee performs the work of the board," they said, "then we feel that both Siegel and Martin should be restored to the committee or there should be legal delegation of the duties of the board to the executive committee."

SW, NGC Seek Okay For New Acquisitions

NEW YORK—Stanley Warner Corporation and National General have filed petitions with New York Federal Court for acquisition of theatres. Stanley Warner has applied to purchase the Plaza, Moorestown, N. J., a 1420 seat house, acquired subject to court approval from the Varbalow Circuit. SW states it only has one theatre in southern New Jersey, the Clementon, Clementon, and that the theatre, which is 14 miles away from the Plaza, is up for sale.

NGC has petitioned for a new 850-seat house at the Westroads Shopping Center, Omaha, and is seeking to buy the Music Box, Portland, Oregon, operated by the Edris Theatre.

A hearing will be held late this month.

Do-It-Yourself Theatre Relights Town's Marquee

MORENCI, Mich.—When Bob and Delores Paine closed the 250-seat Rex last June, it was not in anticipation as usual of reopening in the fall.

That left the 2,100 inhabitants of this town and the 10,000 in the area having to drive 25 miles to see a movie.

Under past president Tom Horton and director Ken Kishpaugh, the Junior Chamber of Commerce decided to do something about it. "It was bad for business, and we wanted to keep the kids off the streets," Ken said.

So, the Jaycees took over the Rex and reopened. Members and their wives started learning the business. Five took up projecting, and they and their wives rotate in the booth, that is all in a highly proper sense. Jaycee members and wives work about once every three weeks.

Others take tickets, usher, and do the necessary chores. Tom and Ken keep books and act as managers.

Box office is twice what it was a year ago; the operation has helped business generally; and the kids, off the streets when the house is opened, are delighted. Only those who sell gas are the losers.

Policy is one feature, week-end operation, and buying and booking is by Clark Theatre Service of Detroit.

Fine Names Exhibitors To NATO Advisory Cabinet

NEW YORK—President Marshall H. Fine took one of his first official steps when he appointed motion picture theatre leaders to the National Association of Theatre Owners, Inc., President's Advisory Cabinet. NATO constitution provides such a mandate "to assist the president in the performance of his duties."

The following were selected by Fine:

Arthur W. Adamson, Portland, Ore.; Frank H. Beddingfield, Charlotte, N. C.; Oscar Brotmar, Chicago, Ill.; Kermit Carr, New Orleans, La.; Rafael R. Cobian, Puerto Rico; Will J. Conner, Tacoma, Wash.; Max A. Connett, Newton, Mass.; James E. Coston, Chicago, Ill.; Abe Fabian, New York, N. Y.; Adolph Goldberg, Detroit, Mich.; Julius Gordon, Beaumont, Tex.; Harry Greene, Minneapolis, Minn.; James H. Harrison, Atlanta, Ga.; Salah M. Hassanein, New York, N. Y.; Louis Jablonow, St. Louis, Mo.; John Keiler II, Paducah, Ky.; John N. Krier, Salt Lake City, U.; Ted Mann, Minneapolis, Minn.; Roy E. Martin, Jr., Columbus, Ga.; Harry L. Nace, Scottsdale, Ariz.; Marshall Naify, San Francisco, Calif.; Spiro J. Pappas, Chicago, Ill.; E. David Rosen, New York, N. Y.; Wm. E. Mitchell, Dallas, Tex.; Claude J. Schlanger, Doylestown, Pa.; Sam E. Schultz, Cleveland, O.; Lou Shev, New York, N. Y.; Richard Sloan, Detroit, Mich.; Tom Smiley, Denver, Colo.; Dwight L. Spracher, Seattle, Wash.; Ernest Stern, Pittsburgh, Penna.; Mort Sunshine, New York, N. Y.; Morton Thalheimer, Jr., Richmond, Va.; Charles B. Trexler, Charlotte, N. C.; Mel Wintman, Boston, Mass; and Harrison Wolcott, Eldora, Ia.

NSS Charts Area Meets

NEW YORK—Regional sales meetings of the National Screen Service field force have been called by Milton Feinberg, general sales manager, NSS. Three meetings have been scheduled, the first to take place in Los Angeles, Jan. 31 and February 1. The second is set for Chicago, Feb. 4 and 5, and the third for New York, Feb. 10 and 11.

In addition to Feinberg, the meetings will be attended by National Screen Service president Burton E. Robbins; executive vice-president Paul N. Lazarus; vice-president-in-charge-of-distribution Walter E. Branson; assistant to the sales manager Stewart D. Harnell and advertising manager Martin Michel.

The meetings are planned to chart sales goals and merchandising objectives for the coming year.

Attending the Chicago meeting will be: Jack Greenberg, Chicago; Paul Ayotte, Minneapolis; Jack Winningham, Kansas City; Milton Lindner, New Orleans; Al Rothschild, St. Louis; Paul Short, Dallas; Ivan Clavet, Detroit.

Attending the New York meeting will be: Charles Lester, Atlanta; A. Joseph Rossi, Boston; Robert Simril, Charlotte; William Bein, Cincinnati; Irving Marcus, New York; Stanley Goldberg, Philadelphia; Clare Swonson, Pittsburgh.

Wehrenberg Circuit Plans New St. Louis Theatre

ST. LOUIS—Ronald P. Krueger, president, Wehrenberg Circuit, has announced plans for construction of a new 1,000 seat theatre on South Lindbergh blvd. adjacent to Ronnie's Drive-In. The name of the new facility, which will be operated in conjunction with Ronnie's, will be the Concord. Plans call for construction of the Concord on six acres of ground to provide ample parking space for approximately 750 cars.

First run entertainment will be presented at the Concord, which has been designed to accept the latest projection processes including the new D-150 process which gives greater audience participation through a wider screen and true stereophonic sound. The Concord will be the first theatre in St. Louis with such advanced equipment. The new equipment is capable of projecting every type of film, from 35 millimeter to 70 millimeter, without distortion including the New D-150 process.

The Concord will be furnished with the most modern seating available and ample leg room provided through seat arrangement. The modern, spacious lobby will contain an art gallery featuring the works of prominent St. Louis artists. A smoking section will be provided in the auditorium. The facility will be made available to organizations requiring large meeting areas.

Krueger stated that the Concord building plans are in keeping with the plans of the late Paul Krueger for expansion of the Wehrenberg Circuit. The cost of the new facility, including land and building is estimated at $750,000. The firm presently owns and operates the North, Ronnie's, 66 Park-In, and South Twin Drive-Ins and indoor and drive-in theatres in De Soto and Fulton, Mo.

Ronald P. Krueger also has been appointed to the board of directors of the National Association of Theatre Owners (NATO).

The Wehrenberg family, of which Krueger is the third generation to operate the motion picture circuit, has played an important role in trade organizations of the industry for nearly 40 years. Krueger's grandfather, Fred Wehrenberg (owner of the first St. Louis movie house), was one of the founders and directors of Motion Picture Theatre Owners (MPTO)—the first organization to be founded. In later years, MPTO became Theatre Owners of America and elected Paul Krueger, Ronald Krueger's father, to its board of directors.

Carthay-Rank Project

NEW YORK—George Segal has been signed by producer Ivan Foxwell to star in "The Quiller Memorandum," forthcoming Carthay Center-Rank Organization co-production scheduled to roll in May, it was announced by Irving H. Levin, executive vice-president of National General Corporation and Carthay head, and Fred L. Thomas, managing director of the Rank Organization-distribution division.

The film is the first in a series of projected co-production deals between Carthay Center Productions, producing and packaging arm of NGC, and the Rank Organization.

Levin and Thomas said the film, which is budgeted at approximately $3 million, will be made in wide screen and color. Under the terms of this association, Carthay will control distribution in the Western hemisphere and Japan while Rank distributes in Europe and the mid-East.

TONE Wins Legislative Victory As Mass. Gives Up Admission Tax



Comedian-producer Danny Thomas, with Mrs. Thomas at his side, recently accepted the top Heart Award honor of Variety Club of Southern California, Tent 25, from chief barker James H. Nicholson at the annual inaugural ball of the club at the Beverly Hilton Hotel.

Harry Brandt Reelected To Presidency Of ITOA

NEW YORK—The Independent Theatre Owners Association reelected Harry Brandt as president for the 33rd consecutive year. He has served in this capacity since the inception of the organization in 1933.

Other officers elected at the annual meeting included Max A. Cohen, first vice-president; Sid Dreier, second vice-president; Julius Sanders, third vice-president; Sam Horwitz, fourth vice-president; Ray Rhone, treasurer; Edith Marshall, secretary; and John C. Bolte, Jr., sergeant-at-arms.

Elected to the board were Meyer Ackerman, Felix Bilgrey, Si Frank, Harold Gussin, Jack Hattem, Jack Heyman, Manny Kroman, Howard Lesser, Ronald Lesser, Martin Levine, Al Margulies, Stewart Marshall, Mel Miller, William Namenson, Tom Rodgers, Murray Schoen, and Sid Sinetar.

The following were announced as new members of the organization: Boulevard Theatre, Jackson Heights, and Beacon Theatre, Port Washington, L. I., operated by Carmi and Jack Djiji; Town Theatre, Emerson, N. J., operated by David Sanders; Studio Theatre, Lynbrook, L. I., operated by Ronald and Howard Lesser.

Full House For TEDA—TESMA

NEW ORLEANS—Spero Kontos, president, Theatre Equipment Dealers Association, discloses that the New Orleans TEDA-TESMA conventions, Feb. 6 to 9, will be the best attended conclave in some years, with reservations indicating a virtual 100 per cent turnout.

Convention program chairman E. H. Geissler, Wil-Kin Theatre Supply, Atlanta, has arranged for the appearance of Samuel H. Clark, vice-president, American Broadcasting-Paramount Theatres, and an address, "High Ambient Light Display Systems" by Dr. Wendell S. Miller, Intertechnical Corp. L. Phil Wicker, Standard Theatre Supply, Greensboro, coordinated the ladies program, which includes a tour of The Gardens and the French Quarter.

BOSTON—One of the biggest victories scored by TONE (Theatre Owners of New England) since inception of the organization was the defeat of the proposed excise tax on admissions to pick up a federal tax which expired Dec. 31.

TONE cited executive secretary Carl Goldman for "his tremendous effort in mobilizing support for our position, which finally bore fruit when an amendment striking out the admissions tax was adopted.

Malcolm C. Green, president of TONE, issued a statement: "As many of you know, TONE has faced its greatest challenge in the past several weeks. Attempts to raise badly needed tax revenues for the Commonwealth of Massachusetts included finally a Democratic House Senate Tax Bill with a proposed Excise Tax on admissions to pick up a federal tax expired Dec. 31. Those of us who had worked so patiently and diligently with Congress over the last 20 years, and that includes just about all exhibitors, were faced with the spectre of our hard won cup of victory slipping from our fingers before we had tasted our triumph.

"When the Democratic bill failed of enactment, the Governor offered a new plan. Although admissions had been exempted in his five previous tax bills, the sixth tax plan included a reimposition of the Excise Tax on Admissions.

"Having spent a great deal of time at the State House with Carl Goldman, I can testify to his effectiveness and the high esteem he enjoys among the legislators. If further proof was needed, the value of a strong, united exhibitor organization has been demonstrated beyond any doubt. Through good liaison work at the "grass roots" by local managers, each representative was made cognizant of theatre men's problems. Vital help was contributed by baseball and arena interests in fighting this bill. Although it has often been repeated, we must again urge all exhibitors to know their elected officials, to keep them informed of our problems, and to maintain friendly relations. The business life you save may be your own."

B.V. Meets On Summer Pics

NEW YORK—Buena Vista held meetings of its top sales executives this past week to project total marketing concepts and releasing patterns for the three Walt Disney features that will be in distribution this summer—"Bullwhip Griffin," "Mary Poppins" and "Lt. Robin Crusoe, U.S.N."

One meeting was held in Chicago and a second took place in New York, both under the chairmanship of Irving H. Ludwig, Buena Vista president.

Attending the New York meeting were Leo Greenfield, domestic sales manager; Herb Robinson, eastern division sales manager; district managers Herb Schaefer, Boston; Ted Levy, Cleveland; Ken Laird, Atlanta; and Mort Magill, Philadelphia.

At the Chicago meeting were Leo Greenfield; Don Conley, western division sales manager; district managers Marvin Goldfarb, Denver; Doug Desch, Dallas; and Harris Dudelson, Chicago; and Los Angeles metropolitan manager Andy Heederik.

"Darling," Fellini Garner Prizes As IFIDA Honors Foreign Features

NEW YORK—A glittering audience of more than 900 guests assembled in the Imperial Ballroom of the Hotel Americana to witness the presentation of the International Film Awards at the dinner-dance of the Independant Film Importers and Distributors of America. Van Johnson and Dina Merrill served as emcees. David Emanuel, president of Governor Films, was dinner chairman.

The Joseph Burstyn Award for the best foreign language picture of 1965 was presented in behalf of IFIDA by five-time Academy Award nominee Arthur Kennedy to "Juliet of the Spirits," distributed by Rizzoli Film Distributors, Inc.

Best foreign film in the English language award was presented by Otto Preminger to "Darling," Embassy Pictures Corp.

Michael Cacoyannis, noted director, presented the award for the best director of a foreign film to Federico Fellini for "Juliet of the Spirits."

Zero Mostel presented the best actress award to Julie Christie, "Darling."

Lila Kedrova presented the best actor award to Marcello Mastroianni for "The 10th Victim" and "Casanova '70," Embassy Pictures releases.

The Edward L. Kingsley Award for the best short subject was presented to William Mishkin for "Pompeii" by Mrs. Kingsley.

A special citation was presented to Joseph E. Levine in behalf of IFIDA by Senator Jacob K. Javits for Levine's contributions in importing, distributing, and producing foreign films.

Roger L. Stevens, chairman of the National Arts Council and the John F. Kennedy Performing Arts Center, presented a citation to Ely Landau for his production of "The Pawnbroker," as an outstanding American film.

Munio Podhorzer, president of Casino Films, was presented with the IFIDA Service Award for his dedicated efforts in behalf of the organization by Michael F. Mayer, IFIDA's executive director.

The exhibitor-of-the-year award was made to K-B Theatres and its president, Marvin Goldman, by Jean Goldwurm, chairman of IFIDA's Festival and Awards Committee.

Shirley Temple Black received a citation in behalf of the San Francisco Festival for its efforts in encouraging foreign films. The presentation was made by Richard Brandt, president of Trans-Lux.

Entertainment was provided by Tony Bennett, Paula Wayne, and Ella Logan.

Other personalities on the dais included Jill Haworth, Shari Lewis, Ina Balin, Monique Van Vooren, director Leopoldo Torre Nilssen, Hermione Gingold, Roddy McDowall, Anita Louise, Rita Gam, Gila Golan, Greta Thyssen, and Heather Hewitt.

Industry executives included Harry Mandel, president of RKO Theatres; Art Tolchin, assistant to the president, Loew's Theatres and Hotels; Salah Hassanein, president of Skouras Theatres; Saul Jeffee, president of Movielab; Lawrence Weisman, president of Pathe Laboratories; Amos Vogel, representing Lincoln Center Film Festival; Felix Bilgrey, IFIDA counsel; Frank Crowther, National Arts Council executive; William Boyd, representing San Francisco Film Festival; Daniel Frankel, president, Zenith International; Arthur L. Mayer, noted industry historian; Ephraim London, prominent film attorney; Tom Brandon, president, Brandon Films; Artie Shaw, president, Artixo Productions; Milton Platt, IFIDA governing committee member; Russell Downing, president, Radio City Music Hall; Nat Fellman, vice-president, Stanley Warner Theatres; Louis Kisner, president, Palisades International; Samuel G. Duboff, representing S. Leidesdorf & Co., which supervised the balloting; and Morton Sunshine, executive co-ordinator of the event.



Joseph E. Levine, Embassy Pictures president, recently was cited by Independent Film Importers and Distributors of America for his contributions to the distribution of foreign films in the U.S., and accepts the special award from Senator Jacob K. Javits, R., N. Y., who made the presentation at the annual IFIDA awards dinner.

New "Zhivago" Openings

NEW YORK — Metro-Goldwyn-Mayer's "Doctor Zhivago" will open in 13 key cities in March and April, it was announced by Morris E. Lefko, MGM vice-president and general sales manager, and Mel Maron, MGM roadshow manager. These dates bring the total number of bookings to 20.

The David Lean film is currently playing in New York, Los Angeles, and Chicago. February openings have been set in Washington, Detroit, Miami Beach, and San Francisco.

The 13 new openings of "Doctor Zhivago" have been scheduled for March 9, Boyd, Philadelphia; March 16, Kachina, Phoenix; March 30, Music Box, Seattle, and Uptown, Salt Lake City; March 31, Valley, Cincinnati; Denham, Denver; Circle, Indianapolis; Cinerama, San Diego; Cinema I, Milwaukee; Loew's Grand, Atlanta; and Colony, Cleveland; April 6, Paramount, Portland; and April 7, Stanley, Vancouver.

Para. Pact For Abbott

NEW YORK—Norman Abbott has been signed by Paramount Pictures to an exclusive seven-year producer-director-writer contract, it is announced by Howard W. Koch, Paramount vice-president and studio and production head. Abbott will also develop properties for future productions.

The pact was made on the strength of Abbott's assignment as producer-director for Paramount's "The Last of the Secret Agents?" in which comedians Marty Allen and Steve Rossi make their motion picture debut.

Surprise Luncheon Fetes Downing On Retirement

NEW YORK—Russell V. Downing, retiring president of Radio City Music Hall, was honored at a surprise testimonial luncheon given by G. S. Eyssell, president of Rockefeller Center, Inc., in the West Penthouse of the New York Hilton Hotel.

The 60 guests included industry leaders and the officers, directors, and executive staffs of both Rockefeller Center and the Music Hall.

Laurance S. Rockefeller, chairman of the board of directors of Rockefeller Center, spoke in appreciation of Downing's 33 years of service to the organization. Robert H. O'Brien, president of Metro-Goldwyn-Mayer, responded for the motion picture industry. Eyssell presented Downing with a silver cocktail service including an inscribed tray etched with an image of the Music Hall's famed proscenium arch.

Downing was escorted to the luncheon by James F. Gould, Music Hall executive vice-president, who succeeds him as president. Gould had previously arranged a "private" lunch date with Downing.

Among those attending were Irving H. Ludwig, Buena Vista; Rube Jackter, Columbia Pictures; Morris Lefko and Howard Strickling, Metro-Goldwyn-Mayer; Barney Balaban, George Weltner, and Charles Boasberg, Paramount Pictures; Milton R. Rackmil, H. H. Martin, and Budd Rogers, Universal Pictures; Robert S. Benjamin, Arthur B. Krim, and Eugene Picker, United Artists; Benjamin Kalmenson, Warner Bros.; Ned E. Depinet, former president, RKO-Radio Pictures; Donald Rugoff, president of Rugoff Theatres; Richard F. Walsh, international president, International Alliance of Theatrical and Stage Employees; Max L. Arons, president, Local 802, American Federation of Musicians; John Phillips, executive director of the Metropolitan Theatres Association; Louise Boyer, assistant to Governor Nelson A. Rockefeller; J. Richardson Dilworth and John Lockwood, of the office of the Messrs. Rockefeller; Francis G. Ross, executive vice-president of the Chase Manhattan Bank; Robert Quain, managing director of the New York Hilton Hotel; Samuel Berger, executive vice-president of the Kinney Service Corporation; Victor Borella, former executive vice-president of Rockefeller Center; John Guetter, Bertram H. Hegeman, J. Wayne Hisle, Caroline Hood, Richard H. Norwood, Remsen W. Walker, Louis C. Schoeller, and Eve Watson, all of Rockefeller Center.

Also attending were Mrs. Downing and Downing's sister, Elsie.

NGC's Training Seminar

BEVERLY HILLS, CALIF.—National General Corporation's third manager training seminar, conducted at the company's Beverly Hills home office, will be held through Feb. 4, according to an announcement by William H. Thedford and Dan A. Polier, co-directors of theatre operations.

Since the program's inception in July, 1965, a total of 27 young managers and assistant managers have received certificates of completion in the educational plan.

The four-day session is coordinated by southern California district manager Harold Wyatt. It will cover all phases of National General's operations, including film buying and booking, concessions, purchasing, advertising and publicity, equipment maintenance, and insurance.

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THE SPY WITH MY FACE

Starring ROBERT VAUGHN as "NAPOLEON SOLO" SENTA BERGER · DAVID McCALLUM as "ILLYA"

Co-starring LEO G. CARROLL · CLYDE WARE

Screenplay by JOSEFH CALVELLI · CLYDE WARE

Story by CLYDE WARE

Executive Producer NORMAN FELTON · Produced by SAM ROLFE · Directed by JOHN NEWLAND

In METROCOLOR



METRO-GOLDWYN-MAYER Presents AN ARENA PRODUCTION

TO TRAP A SPY

Starring ROBERT VAUGHN as "NAPOLEON SOLO" Co-starring DAVID McCALLUM as "ILLYA"

Special Guest Star LUCIANA PALUZZI

Written by SAM ROLFE · NORMAN FELTON · Produced by DON MEDFORD · Directed by DON MEDFORD

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AIP Confirms Landau-Unger Deal, Including 20 Features, TV Rights

LOS ANGELES—Conclusion of negotiations between American International Pictures and the Ely Landau-Oliver Unger Company has been officially confirmed by AIP top executives James H. Nicholson and Samuel Z. Arkoff.

In confirming the agreement, which includes 20 Landau-Unger films, Nicholson and Arkoff revealed for the first time that the pact includes television rights to the pictures acquired for theatrical distribution. Television sales will be through AIP's subsidiary company, AI-TV.

The new pact also gives American International "first refusal" rights to current and subsequent Landau-Unger productions. Advertising, merchandising, and exploitation for all pictures will be controlled by AIP.

Included in the tv sale agreement is a Landau-Unger film currently being distributed theatrically by Embassy Pictures, Eugene O'Neill's "Long Day's Journey Into Night."

The 20 Landau-Unger pictures to be distributed by American International Pictures are "The Pawnbroker," "File 777," "La Dolce Vita" (English language version), "Bang, You're Dead" (formerly "I Spy, You Spy, We All Spy"), "The Umbrellas of Cherbourg," "The Servant," "The Eleanor Roosevelt Story," "King and Country," "The Fool Killer," "The Girl Getters," "Love Life of the Teenager," "Life Upside Down," "90 Degrees in the Shade," "The Sands of Beersheba," "The Trial," "Rope Around the Neck," "Three Sisters," "Rocco and His Brothers," "The Swindle," and "Long Day's Journey Into Night."

Goodman To New Col. Post

NEW YORK—Columbia Picture announced that Milt Goodman has been named to the position of assistant general sales manager in charge of domestic sales. In his new post, Goodman will report to Norman Jackter, newly-appointed general sales manager in charge of domestic sales.

Goodman joined Columbia Pictures in the sales accounting department in October, 1929. He was then made a travelling home office representative in the mid-west division. In May, 1936, he became a film salesman at the Des Moines branch. Following service in World War II, he joined the short subjects department in the Columbia home office.

In 1949, Goodman was named general sales manager of the company's 16 mm. department. He become a member of the sales executive force in November, 1954, and was named assistant general sales manager in October, 1959, assisting Rube Jackter.

Topper Returns To AIP

LOS ANGELES—Producer-director-writer Burt Topper has been appointed executive assistant to James H. Nicholson and Samuel Z. Arkoff in charge of theatrical film production, the American International Pictures top executives announced.

The appointment marks the return of Topper to AIP after five years of independent production, direction, and writing. During that time he won a Cannes Film Festival award for his "War Is Hell" and produced special films for the U.S. Air Force.

Three Columbus Theatres In Gen. Cinema's Future

COLUMBUS, O.—General Cinema Corp. of Boston expects to open three new suburban 1200-seat theatres in the Columbus suburban area by fall of 1966. Construction has begun on the first house at E. Broad st. and Robinwood ave., opposite the huge Town and Country shopping center.

Construction will begin soon on similar theatres in University City shopping center at Olentangy River rd. and Ackerman rd. and in Great Western shopping center at Valleyview dr. and Wilson rd.

General Cinema previously announced plans for construction of the three theatres as twin houses. Plans have been changed to single-auditorium structures.

Mid-States Wins Plaudits For Mariemont Cinema

CINCINNATI — Mariemont Cinema East, after months of reconstruction costing $185,000, was opened formally with a preview of "A Thousand Clowns" before a packed audience of invited community leaders.

Owned and operated by Mid-States Theatres in association with William Onie, the house was informally opened at Christmas time with "The Ipcress File."

Included in the formal ceremonies was a citation for the beautiful theatre to Roy White, Mid-State owner, presented by Mariemont Village Mayor Charles Straley.

Following the film presentation, the invited guests had champagne at the Mariemont Inn.

The theatre was rebuilt and custom-designed to adhere to the strict architectural and zoning laws of the community. The style is of the Elizabethean period, which conforms to the architectural theme of all business enterprises of Mariemont Village. A color scheme in rich pumpkin and gold predominates in the lobbies, auditorium, and the lounges.

In the auditorium, the stereophonic equipment is concealed behind pumpkin and gold painted strips of aluminum. The curtain is gold, and the comfortable seats are in light shades of a plastic pumpkin colored material flecked with gold.

The carpets throughout carry out the house colors. Runners in the auditorium and foyers are accented with a small design of soft greens and blues. In the ladies lounge, there is a deep-piled carpet in shades of rich pumpkin flecked with gold and white.

Subdued lighting from recessed ceiling lights glows with warmth through the theatre.

The concession stand to the rear of the lobby, is recessed and carries out the theatre's rich color scheme.

Stereophonic music is piped into the auditorium, lobbies, and lounges, playing continuously. When the film comes on, the music in the auditorium is automatically cut off, but continues subdued in the lobbies and the lounges.

Sack's New Cheri Theatre Is Eight-Week Miracle

BOSTON—Ben Sack, Hub's theatre chain magnate, now operating the Beacon Hill, Capri, Gary, Saxon, Music Hall, and Savoy, all in Boston, and two theatres out of town, announced in November that he would add another theatre to his complement in Boston to be built from the ground up in just eight weeks. He's done just that. Even as he was speaking at a conference at the new Sheraton Boston, architects were committing to blueprints his desire for a theatre embodying the ultimate in technology and the last word in comfort and convenience.

After an army of lathers, plasterers, painters, carpenters, heating, air-conditioning, projection, sound, and lighting engineers, electricians, tin-workers, carpet-layers and seating men invaded the Auditorium Garage, directly opposite the new Sheraton Boston Hotel, the all new Sack Cheri began to take form.

Now, the modernistic 800-seat theatre with parking overhead for 1,000 cars is finished right on schedule. Boasting 70mm projection equipment, six track magnetic stereophonic transistorized sound, push-back seats with 40-inches between rows for maximum legroom, the Cheri has a facade featuring a scalloped canopy to protect patrons from the weather, stained-glass and marquee facing in three directions, one of the widest in New England. A red, white and blue color scheme carried throughout the theatre personifies the French motif of the Cheri, which was inspired by the luxurious theatre aboard the S.S. France.

Sack promised when he announced plans for the new Cheri that he would not open the house without a suitable motion picture. Just another film would not do, he said at that time. The Cheri, first "drive-up" theatre in the world, where patrons can park their cars right into a garage, park, and take high speed elevators right down to the theatre lobby, will open with Sam Spiegel's production of "The Chase" on Feb. 17, the same date on which the film will have its simultaneous world premiere in New York.

New MGM Pact For Elvis

NEW YORK—Elvis Presley will star in six or more pictures for Metro-Goldwyn-Mayer during the next three years, it was announced by MGM president Robert H. O'Brien and Colonel Tom Parker, Presley's representative. The new contract extends Presley's starring program for MGM through 1969 and adds four productions to the star's schedule, which already calls for two films to be made this year.

Presley will go before cameras at MGM studios next month in a picture tentatively titled "Jim Dandy," which will be directed by Norman Taurog and produced by Joe Pasternak. The second 1966 film, "It's Killing Me," is slated for a summer start.

Dervin To Int. Classics

NEW YORK—John Dervin has joined International Classics here, handling sales for the 20th Century-Fox subsidiary, it was announced by Elmer Hollander, International Classic sales manager.

Dervin has been a sales executive with Allied Artists for the past 16 years.

Exhibs In Nine States Invited To ITOO Meet

COLUMBUS, O.—Exhibitors in the nine-state area are being tendered a special invitation to attend the Mideast Regional Convention, sponsored by the Independent Theatre Owners of Ohio, at the Sheraton-Columbus Motor Hotel here March 14-16. Exhibitors from elsewhere are welcome.

In addition to Ohio, the list includes Pennsylvania, New York, West Virginia, Kentucky, Indiana, Illinois, Wisconsin, and Michigan.

Theme of the 1966 convention is 'Rebuild, Remodel, or Retire." Election of officers will be held at the closing session March 16.

Paul W. Vogel, Wellsville, is chairman of the convention committee. Marshall Fine, Cleveland, president of NATO and president of ITOO, is coordinator. Other committee appointments announced by the board of directors:

Banquet: Jack Silverthorne, Cleveland, and Olen Martin, Bucyrus; registration: Joe Rembrandt, Cleveland, and Ken Prickett, executive secretary; ladies' program: Mrs. Joan Cohen, Cincinnati; prizes and donations: Charles Sugarman, Columbus, and Prickett; publicity: Sam Schultz, Cleveland, and Prickett; program advertising: Ben Cohen, Cincinnati, Sugarman, Rembrandt and Prickett; distinguished guests: Jack Armstrong, Bowling Green, who is board chairman designate for the 1966-67 NATO term.

"Moment" Conquers Miami

MIAMI—Climaxing more than seven weeks of advance planning and promotional activity, Universal's "Moment to Moment," the Mervyn LeRoy Production in Technicolor starring Jean Seberg, Honor Blackman, and Sean Garrison, had its widely-heralded world premiere at the five theatre combination of the Carib, Miami, Miracle, 163rd Street, and Cutler Ridge Cinema in the Greater Miami area, launching more than 50 pre-release openings in the Florida territory.

LeRoy and Miss Blackman joined Garrison, who had been in the territory, for the final two days of promotional activity and special events in connection with the premiere. Miss Seberg was to have been a focal point on many of the premiere activities, but she is ill in Paris and has not been able to make the trip as planned.

The premiere saw the climax of a statewide "Moment to Moment Girl" contest being sponsored in the Greater Miami area by Grand Union, Grand Way, and Stevens stores and elsewhere in the state by local merchants, organizations and news media.

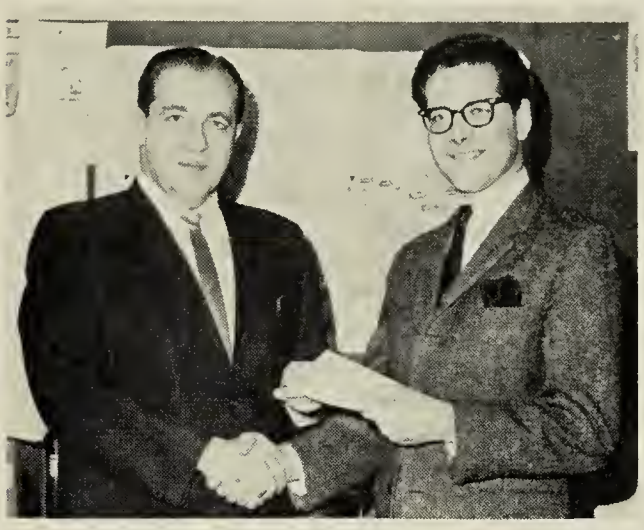
A highlight of the premiere day activities was a special fashion show featuring the original "Moment to Moment" wardrobe at the Jordan Marsh store in Miami with LeRoy and the stars participating.

Technicolor Names Two

NEW YORK—Paul W. Fassnacht, president of Technicolor, Inc. announced that Paul S. Grip has been named a vice-president of the company. He said that Grip would be on special assignment.

Thomas J. Welsh, chairman of the board and chief executive officer of Technicolor, announced the election of Rear Admiral William C. Chambliss, U.S.N. (Ret.) as vice-president, corporate communication, and also as a member of the board of directors.

Cincinnati High School Students Spend Full Week Studying Movies



Norman Weitman, general sales manager, Continental division of Walter-Reade-Sterling, Inc., recently presented to Donald Schawatz, metropolitan New York sales manager, a $1000 U.S. Savings Bond as first prize in Continental's Golden Quarter Sales Drive.

CINCINNATI—St. Xavier High School juniors and seniors spent their school days for a week—Jan. 24-28—watching and discussing movies.

The purpose of the study is to develop a greater ability to evaluate and appreciate the movies as a communication medium.

An outline of the film program for the week was distributed to the students and a letter explaining the value and necessity of the program was sent to the parents of each student.

Group sessions were held each morning for discussion and instruction about the films, and the afternoons were spent in watching films.

Students were taken to the Covedale Theatre in Price Hill to watch five films—"The Hustler," "To Kill a Mocking Bird," "The Loneliness of a Long-Distance Runner," "Hud," and "Singing in the Rain."

The Rev. John J. Beckman, Xavier principal, in a news release, said, "Statistics show teen-agers spend approximately 1000 hours each year viewing films, both movie and tv. The impact which films have over the youth of today should be of concern to educators. Moreover, films can be an effective tool of education."

Also on Jan. 25, the Rev. John M. Culkins, director of Fordham University's Center of Communication, discussed the value of film study in the student lounge at St. Xavier. The talk was for adults only and was slanted to the eductaor. All Cincinnati area educators and other interested persons were invited to attend the discussion.

Some area educators have been discussing during the past several months the feasibility of including the study of motion pictures in the curriculum of the English departments of high schools and the unversities. They are of the opinion that the time has arrived to include the motion picture as another phase in the students' development, education, and appreciation of the cultural arts.

Zanuck To Chair Dinner Honoring Prince Philip

NEW YORK—Darryl F. Zanuck, president of 20th Century-Fox, will serve as chairman of a $150-a-ticket dinner which will climax the March visit here of H.R.H. Prince Philip. This was announced by Irving Dollinger, chief barker, Tent 35, New York Variety Club. The Tent will stage the dinner on the evening of March 19 at the Pierre Hotel. Serving with Zanuck as co-chairmen will be Leonard Goldenson, president of American Broadcasting Company; Richard Rodgers, noted composer; and Robert Lehman, New York financier and patron of the arts.

Plans for Prince Philip's New York visit were revealed by his personal aide, Col. Bill Heald, at a press conference in which James Carreras, international chief barker of Variety Clubs, and S. H. Fabian, chairman of Tent 35's campaign committee, participated.

The dinner is expected to raise more than $225,000 for Tent 35's drive to establish the Variety Club Children's Heart Institute at the New York Medical College at the Flower and Fifth Avenue Hospital. The Prince's first official junction in New York will be the laying of the cornerstone for this clinic on Friday morning, March 18.

Greenlaw Exits WB Studio

BURBANK, CALIF.—Charles Greenlaw has asked for and been granted release from his duties as studio production manager at Warner Bros., it is announced by Jack L. Warner, president. Warner said he was accepting the resignation with regret, noting that "throughout the years, he has rendered many valuable services to the company."

Warner announced that B. P. ("Dutch") Meyer will succeed Greenlaw as studio production manager. Meyer has been a member of the Warner organization for many years, serving in various capacities. He recently returned from Europe, where he was active in the production of "Battle of the Bulge."

Skyport Cinema To Open

KANSAS CITY—Free movies for air travelers are now in the terminals as well as in the planes. A free-admission movie theatre for waiting air travelers was to open in the Kansas City Municipal Airport this week.

Fontaine Kincheloe, advertising and promotional manager of Modern Talking Picture Service, Inc., New York distributor of public relations films, said, " the Skyport Cinema will feature short movies on recreation, sports, travel and business subjects."

The movie lounge in Kansas City will be the fourth in a growing group of Skyport Cinemas operated by Modern Talking Picture Service, Inc. Other locations include Cincinnati, Minneapolis-St. Paul, and Atlanta. Additional theatres are planned for other metropolitan airports.

SW Declares Dividend

NEW YORK—The board of directors of Stanley Warner Corporation has declared a dividend of 37½ cents per share on the common stock, payable Feb. 25 to stockholders of record Feb. 9.

The NEW YORK Scene

By Mel Konecoff

A MATTER OF VALUE: THE FCJ CORPORATION (IF WE GAVE YOU ONE INTERpolation of those initials, this couldn't go through the mails), a holding company with a number of film and stage properties under its belt, is all set to go with its first film, a musical version of Stevenson's classic, "Treasure Island," with top stars. It will roll in May in one of the wide screen processes in color on location in areas being scouted now, possibly Spain, the Bahamas, Florida, Mexico, and England.

A roadshow type of release is planned for next November, according to principals Charlotte Sernaker and Jack Lazarus. A distribution deal is practically a reality, and the negative cost will come to between one and two millions, which is in the bank. Hollywood screenwriter Mark Hanna is doing the script.

Next on the FCJ schedule—a drama for adult audiences and then possibly a Broadway play. More from FCJ on another day.

PREMINGER SPEAKS: THE OTHER MORNING IN HIS OFFICE, OTTO PREMINGER served lukewarm coffee and the news that he acquired the film rights to John Hersey's new noval, "Too Far To Walk," in advance of its publication. It will be a Literary Guild selection for April.

The book, dealing with the problems of today's youth, is being adapted for the screen by Nelson Gidding. If ready by May, Preminger can switch with the previously scheduled "Hurry Sundown," which was to roll then.

The Hersey book will be filmed at a small eastern college, using relative unknowns since there are no stars today aged 18-20. Color and wide screen are to be used in the release to go through Paramount as one of a six picture deal. Preminger hoped to have both films completed by mid-May, 1967.

Paramount president George Weltner was enthralled with the book, and he expected an exciting, out-of-the-norm film to result—one that will be a prime attraction.

How did Preminger do with his last two pictures? "In Harm's Way" was a success, while the results aren't in yet on "Bunny Lake Is Missing," his last film for Columbia. By the way, his scalp, recently lacerated with a broken water glass, was coming along nicely for our concerned readers.

ON THE HORIZON: SAM SPIEGEL, PRODUCER OF "THE CHASE," HAS BEEN making the promotional rounds, press, radio, and tv, on behalf of the Marlon Brando starrer. The other morning, he showed up at breakfast in his tv-blue shirt, having just completed a stint on the Today show. He expected to spend a week on the road covering San Francisco, Boston, Chicago, and other spots. He had already visited Washington, where the film was shown at a Motion Picture Association sponsored screening attended by all sorts of wheels. It was there that an LBJ confidant said it was the best picture he ever saw.

He's going to have to limit his appearances because he has to start his next film, "Night of the Generals," on Feb. 21 on location in Warsaw, Paris, and Germany. This will be shooting for five months, with Peter O'Toole starred. He hoped to have this ready for Christmas release. He had no difficulty getting permission to shoot in Poland as that country is most anxious to implement the cultural exchange set-up with the U.S.

"The Chase" opens in Europe in the fall, at which point Spiegel will be available to appear with the film, having completed "Generals." Meanwhile, his company, Horizon Pictures, has several other pictures in work, "The Innocent," starting in February and directed by Elliot Silverstein, and "The Swimmer," to be produced by Roger Lewis and starring Burt Lancaster, to be filmed in New York next May or June.

Cast members E. G. Marshall, Angie Dickinson, and Robert Redford have also been plugging "The Chase" via personal appearances.

Spiegel has no specific contract for Columbia to release his pictures, but he likes their operation and expects that future films will go through them. He summed up their relationship this way—"the devil you know is better than the devil you don't know."

ON THE GOOD SHIP LOLLYPOP: WE SAW SHIRLEY TEMPLE BLACK THE OTHER day when she was in town to accept an IFIDA award on behalf of the San Francisco Film Festival, with which she has been associated. The little girl, who stole America's heart many years ago, has become a lovely adult with concern about motion pictures and the fine effect that they can have between the peoples of the world.

The S. F. Film Festival people asked her to become involved because she lives in the area and because they thought she could help them overcome some of their problems including a poor press. The result was a great improvement, and they asked her to become involved again this year. Last year, she and the committee looked at over 100 features and selected 21, which is a form of award. Otherwise, there is no active competition for awards. The Festival has received support from the Chamber of Commerce, civic officials, socialites, which has helped put it across. The programming includes retrospectives as well as several kiddie matinees.

THE METROPOLITAN SCENE: SOMEONE WANTED TO KNOW WHAT THE FIVE lines were on our desk. They are the result of a promotional device, which utilizes a burning paper gimmick designed as a map of the Telemark, Norway, area in the period of the story of "The Heroes of Telemark." By touching a lit cigarette to the map at designated points, one is able to follow the trails of Norwegian saboteurs as the paper and your desk burn together. . . . Jan. 25 issue of LOOK had nine pages and the cover devoted to "Is Paris Burning?" . . . Prize-winning fotos of the 27th annual National Newspaper Snapshot Awards contest are being exhibited in the grand lounge of the Radio City Music Hall. . . . Cornel Wilde sent a Technicolor print of a painting by a young African artist, who painted the backgrounds for the titles in his forthcoming film, "The Naked Prey,". . . . Seymour Moses, travel executive and formerly with MGM International, has been named a Certified Travel Counselor. . . . Congrats to UA exploitation director Al Fisher and company executive secretary Cathy Gallo on their upcoming wedding.

Schuman To New Post In Reade Theatre Division

NEW YORK—Walter Reade, Jr., president of Walter Reade-Sterling, Inc., announced the appointment of Edward Schuman as vice-president in charge of the company's theatre division. Schuman will divide his time between the company's New York office and the theatre division's headquarters in Oakhurst, N. J. Nick Schermerhorn continues as vice-president in charge of theatre operations.

The Walter Reade-Sterling theatre division consists of 57 theatres including five first run show cases in New York City and 52 conventional and drive-in theatres located in upstate New York, Long Island, New Jersey, and California.

Schuman joined Reade-Sterling as head film buyer for the motion picture theatre department in 1963 after three years as vice-president in charge of film buying for the Rugoff Theatre Circuit.

Prior to Schuman's moving to New York, he was vice-president and a partner in the Art Theatre Guild, which operated a number of theatres in 13 midwest cities.

Paramount's Holman Retires

NEW YORK—Russell Holman, eastern production manager of Paramount Pictures Corporation, has retired from the company, it was announced by president George Weltner. He will continue to be associated in a consultant capacity.

Holman has held key posts with Paramount almost 47 years, and is one of the best-known motion picture executives headquartering in New York. In addition to his post of eastern production manager, Holman served the company simultaneously in other executive capacities, including that of an assistant secretary of the corporation, and president of Famous Music Corporation and Paramount Music Corporation.

Holman has been Paramount's eastern production manager since 1932, when he was also designated as eastern representative of the Hollywood studios. He joined the company in June, 1919, holding various positions in Paramount's advertising and publicity departments until 1922, when he was named assistant advertising manager. He became advertising manager in 1925 and eastern story editor in 1931. He was also supervisor of Paramount's newsreel until it was discontinued.

Conn. Theatre Value Argued

MIDDLETOWN, CONN.—Superior Court Judge Aaron J. Palmer has ordered attorneys in a case involving the Capitol Theatre to file briefs within a fortnight.

An appraisers' report on the theatre value was subject to sharp criticism in a court session. Case involves Salvatore Saraceno and others versus the Capitol Theatre Realty Corp. Latter is currently in receivership and is controlled by one branch of the Saraceno family, opposed to another which brought the suit.

Plaintiffs Salvatore Saraceno and other parties maintain that assessed land and property value is $99,040, far above the appraisers' report, which listed the value at $56,851.79. Plaintiffs maintain that the appraisers acted illegally and arbitrarily.

After reviewing the briefs, Judge Palmer will adjust the property value.

Embassy, Mastroianni Set Multiple Film Agreement

ROME—Joseph E. Levine's Embassy Pictures Corp. and Marcello Mastroianni, through Master Films, the actor's newly-formed independent film company, with producer Pietro Notarianni, have entered into a multiple-picture production agreement calling for a minimum of three films to be made during the next two years. Mastroianni will star in each of the films which Embassy Pictures will distribute worldwide, excluding Italy.

The first of these projects is the motion picture version of Eduardo de Filippo's well-known stage play, "Le Voci de Dentro" (The Voices Within), a comedy fantasy which will begin filming in Rome and Naples at the end of March under de Filippo's direction.

Levine, who flew to Rome to announce the deal, also revealed that discussions are presently underway for the film version and New York stage presentation of Mastroianni's current musical play, "Ciao, Rudy," based on the life of silent-screen star Rudolph Valentino. Other projects will be announced as they are finalized.

Levine will serve as executive producer of the new comedy film, which will be produced in color and widescreen by Notarianni for Master Films. Titanus will distribute the picture in Italy.

Announcing the new production agreement, Levine said: "Marcello Mastroianni has reached a pinnacle of international stardom second to none in the world today. His stature as one of the leading actors of our time continues to grow with each new performance, both in his native Italy and with audiences around the globe.

"As a distributor, some of the greatest personal and professional satisfaction I have received in the motion picture business has been from presenting films in which Marcello has starred—'Divorce Italian Style,' '8½,' 'Yesterday, Today and Tomorrow,' 'Marriage Italian Style,' 'Casanova '70,' and now 'The Tenth Victim.'

"Because of this and because of the warm personal regard and high esteem in which I hold Marcello, I am doubly pleased to announce this new accord."

Levine also cited the achievements and contributions made by the Italian film industry in recent years.

RKO Names Polon, Simon

NEW YORK—The Glen Alden Corporation announced here the promotion of Matthew Polon to executive vice-president and general manager of its RKO Theatres Division. Polon formerly held the post of vice-president of the theatre circuit.

Polon, who has been with the theatre organization for many years, was appointed head booker and buyer for the chain's out-of-town theatres in 1950. In 1957 he was promoted to chief buyer of films for the entire circuit and in 1961 became vice-president.

Harry Mandel, president of RKO also announced the appointment of Abbott Simon to head the circuit's real estate department. Simon formerly was in charge of the real estate tax department and will now head both departments, replacing Alexander S. Calvin who, after 32 years with RKO, is retiring on Feb. 25th.

Sigmund Zablocki of the real estate department will be assistant to Simon.

LONDON Observations

By Jock MacGregor

IT HAS BEEN THE WEEK OF THE PHOENIX. ROBERT ALDRICH, ASSOCIATE producer Walter Blake, and most of the "Flight of the Phoenix" principals, supported by press from many countries, flew in for the world premiere and found that 20th-Fox's Percy Livingstone had laid on a full program of interviews, promotions, entertainment, and lavish hospitality. On Tuesday, following the morning press show, they met the national critics and columnists. In the evening, it was the turn of the trade press. My first impression was of the rapport that Bob had melded among James Stewart, Ernest Borgnine, Hardy Kruger, Dan Duryea, Ian Bannen, Ronald Fraser, Christian Marquand, George Kennedy, and Gabriele Tinti, and it stayed with me throughout. A contrasting group, they made a happy team and did a wonderful job of selling. With the work over, I went with the majority on the town with Savoy Hotel publicity chief Lewis Moskin, and in relaxed mood, they were unstinting in their admiration of Bob as a producer and as a man. I shall not embarrass him by relating some of the nice things that he had done for them. With most still on California time, it was in the later early hours that the party broke. On Wednesday evening, Bob and company were at a cocktail party in the lovely Martini Terrace with its bird's eye panoramas of the city as guests of the book publishers, William Heineman and Pan Books. Here we were joined by the author Elleston Trevor.

Thursday saw the premiere, and it is to the credit of all that it was among the most enjoyable. The Carlton with its small foyer is not ideal for such occasions, but inside everything was wonderful. The tabs opened to reveal Richard Attenborough on the screen in color, apologising for his absence due to being on location in Formosa giving messages to friends in the audience and passing greetings from "Phoenix" technicians with him on "The Sand Pebbles." It had a remarkable effect and set the tone for the evening. At the end, stars, producer, and writers were all introduced individually on the stage—Bob read a cable from Peter Finch regretting that he was fog-bound at Paris Airport. I cannot recall a larger cast lineup. The applause was prolonged and heart warming and put everyone in the mood for the supper dance. And what a party! There is no better venue than the Dorchester Ballroom. Arrangements, cuisine, wines, and service were faultless. Anton and His Orchestra added enormously to the evening. Their tempo was right and had the celebrity studded guests dancing wildly into the dawn. Making the supper but only just, due to the continental fog, and without time to change was Darryl F. Zanuck. Always in evidence was Jonas Rosenfield. At the end, now on California time myself, I adjourned with Arthur Canton to Bob's Savoy suite. There I was pleased to meet MGM's New Yorkers, Dan Terrell and Mort Segal, who were here in connection with Bob's next venture, Kenneth Hyman's "The Dirty Dozen." Seeing the nightcaps were topped up was Theo Cowan, who handles Bob's publicity here. Since, wherever I have been, the privileged have been extolling the excellence of the evening. With Percy Livingstone and his publicity chief, John Fairbairn, having established such a standard for these functions, I suspect that 20th-Fox will be staging more of their international promotions here.

MANY OTHER FILM EVENTS HAD TO BE SANDWICHED BETWEEN "PHOENIX" dates. Sydney Box, straight from Hollywood and also on California time, announced the launching of London Independent Producers with a $10,500,000 six picture program for this year. Distribution arrangements will vary. The first, Betty E. Box's Bulldog Drummond adventure, "Deadlier Than The Male," which Ralph Thomas will direct with Richard Johnson and Elke Sommer at Pinewood in March, will be handled by Universal in the Western and Rank in the Eastern Hemisphere. "Lie Down, Louisa," with Carl Bernhardt directing and Carroll Baker starring, follows. Also set are "The Long Duel," to be directed in India by Jack Cardiff with Yul Brynner, and "Last Bus To Banjo Creek," with Rod Taylor.

On Spanish time was Mel Franks, who is completing "A Funny Thing Happened on the Way to the Forum" here after shooting in Madrid. He was accompanied at the trade press lunch by his star, Michael Crawford, a naturally funny man. It was a joy to hear him relating what happened while making "Forum." Mel, whose next will be "A Funny Thing Happened on the Way to the Guillotine," would like to see one international trade union to cover film technicians everywhere to enable them to work anywhere without complications. I doubt if he finds support in British studios.

Solidly on Greenwich Mean Time, "Sky West and Clouded" was premiered at the Leicester Square. Warm, enchanting, and as English as a lush water meadow, this is a Mills family affair. Father John directed; mother Mary Hayley wrote; and daughter Hayley starred. Shot mainly deep in the countryside, it brings Hayley up to adult roles and with careful promoting can delight discriminating audiences. John shows promise as a director.

MO ROTHMAN'S APPOINTMENT AS COLUMBIA'S VP IN CHARGE OF WORLD distribution has given great pleasure here. . . . Kenneth Winckles hosted a farewell reception for John Behr, whose post of publicity controller became redundant in Rank Theatres administration reorganization. Held in the executive dining suite there was a big turn up of colleagues, distribution publicists, and trade press to wish him well. . . . There was surprise at a Royal Film Performance committee when it was learned that Paramount had set a precedent for a major company by declining to screen the usual charity appeal trailer at the Plaza. . . . An unexpected encounter in the White Elephant resulted in my dining with the Cartlidge family. They were celebrating Bill Junior's return from working on a Harold Baim featurette in the Caribbean and had just seen a preview of "Alfie." They were raving about it—incidentally, film censor John Trevelyan was telling international pressmen on the "Phoenix" junket not to miss it. Bill Senior is also very excited about running separate performance for "Spy Who Came In From The Cold" at regular prices. He believes the policy could become general in many situations. He will watch developments closely.

ALBANY

United Artists' James Fetter, assistant sales manager; Al Glaubinger, district manager; and Ken Reuter, Buffalo branch, were in for a meeting with John Wilhelm, Wilhelm-Thornton Theatres; and John Capano, operating the Cinema Art, Troy, in connection with playing more UA product at the theatres following the successful engagements of "Thunderball". . . . H. L. Gains, Warners manager, attended a two-day eastern division sales meeting conducted by Jules Lapidus in Philadelphia. . . . Alan V. Iselin, president, Iselin Drive-In Theatres, and film producer, has been elected board chairman of Jewish Council for Community Services. . . . George Thornton, conducting small towners in Saugerties, Catskill, Windham, Tannersville was set for a vacation in Mexico and Arizona. . . . Embassy Pictures, Inc., of Massachusetts, registered a certificate terminating its authority to conduct business in New York State. Embassy Pictures, Inc., a newer Delaware company, applied for authority to do business in this state. . . . The Albany Knickerbocker News conducted a promotion for Warners' "Othello" in connection with the presentation at the SW Strand and the Troy, Troy. Two guest tickets were awarded at the paper's offices to each person whose name appeared in the classified ad section. Manager Martin Burnett arranged the tieup. . . . Variety Club members congratulated barker Dick Belkin on his promotion to program manager of WRGB-TV, Schenectady. He started with WAST-TV, Albany. . . . Herbert Schwartz, local Columbia manager, who recovered from a painful neck ailment, conferred here with Harry Rogovin, district manager; Larry Suttner, home office sales representative; and Jerry Esin, manager of branch operations. . . . Bob Adler, Albany area sales representative for 20th Century-Fox during recent months and long-time booker for Monogram and Allied Artists prior to that, turned in the key to 20th-Fox's local office in the RTA Building. It was assumed that a replacement would be dispatched from the Buffalo exchange, of which Albany is a sub-unit.

BOSTON

Concerned with what they term "diminishing amount of space" for motion picture product in the Boston Herald and in the Boston Globe, a delegation from the industry is set to call on publishers of the two newspapers for talks. This was done previously about six years ago when film space had reportedly been cut into by television copy, and the situation at that time was improved after the talks. At the same time, there is much speculation over the appointment of Samuel Hirsch, former Boston University theatre professor, as the new drama and film editor and critic of the Boston Herald. While Hirsch has assured press representatives for film companies that their releases will get the same amount of space as usual, the film people feel that there has already been a difference in space brought about by the changeover to a tabloid form amusement section by the Herald on Sundays. Another development regarding the Herald's new drama editor, who will have control over film space, reviews, assignments, etc., has film interests concerned also. The Charles Playhouse, known as Boston's "off-Broadway" theatre, charged in a paid advertisement that the new critic had refused to review



Universal's Henry H. "Hi" Martin, vice-president and general sales manager; Norman E. Gluck, manager of short subjects and newsreel department; James J. Jordan, assistant to the general manager; and R. N. Wilkinson, assistant general sales manager, are seen at the recent luncheon of the trade press in New York looking over promotional pieces on the company's current pictures in production.

their production of Brecht's "Galileo." . . . As one of the worst northeasters ever to hit the area stormed into Boston on Sunday, Jan. 23, film theatres were deserted and the storm knocked weekly grosses down nearly 25 per cent. With a power failure hitting 100,000 in Boston, high tides flooding homes and snow belting all the New England states, transportation was snarled, and Monday, Jan. 24, was affected with people unable to get to work, and motion picture houses again near empty. . . . John Markle, Columbia exploitation and press chief in Boston, is handling promotional arrangements for "The Chase" and its opening in the new 775-seat Cheri, which will be one of the most unusual in the country with patrons driving their cars to the roof for parking and descending by elevator to the theatre. . . . Arthur Morton, former manager of the Paramount, Boston, now managing the Cinema, Framingham. . . . Jack Saef, advertising publicity manager for the Paramount, has been made house manager. . . . Columbia Pictures is to shoot a film in Boston, "Eli Kotch," starring James Coburn, between Feb. 1 and 7. Scenes will be shot at Harvard University, Harvard Square, Logan Airport, Prudential Bldg., and on the North Shore. . . . More than six of a score of stars will attend one of the most glamorous film openings in Greater Boston film history on Feb. 18 when Joseph E. Levine's production of "The Oscar" will open its exclusive first run engagement at the new Showcase Circle, the former Cleveland Circle, taken over and rebuilt by Redstone Theatres in Brighton. In addition to the six stars, producer Levine, Boston native, will have his portrait enshrined in the theatre's new Hall of Fame. Expected to attend the opening of "The Oscar" are Jill St. John, Tony Bennett, Stephen Boyd, Milton Berle, Joseph Cotten, Edie Adams, Ernest Borgnine, Edith Head, and Hedda Hopper. Sumner Redstone, president of Redstone Management, has set up a special gallery of famous producers, and Joseph E. Levine's portrait will be set up with Adolph Zukor, Paramount; Louis B. Mayer, MGM; Samuel Goldwyn; Cecil B. DeMille, Paramount; David O. Selznick, MGM and Selznick International; John Huston, independent producer; at appropriate ceremonies at the opening.

BUFFALO

William Morrill McCutchen, community relations, Motion Picture Association of America, Inc., began his speaking tour in Western New York at a meeting of the Buffalo Lions Club. His topic was "No Need For Censorship." Ronald Hoelcle, executive secretary of Allied Theatres of New York, Inc., who is also an associate in the Holiday drive-in circuit, is arranging McCutcheon's schedule in Buffalo, Rochester, Syracuse, and other cities. . . . Sidney J. Cohen, president, Allied Theatre Owners of New York State, Inc., attended the first meeting of the National Association of Theatre Owners recently in the Warwick Hotel in New York City and returned to Buffalo with high praise of NATO and its aims. The N. Y. Allied head was appointed to the NATO executive board as well as the board of directors. . . .

John Ames, formerly associated with the Schine Circuit, has been named manager of the Teck in downtown Buffalo, a Loew's operation. Ames succeeds Mrs. Frances Augustine, who had been serving as interim manager of the Teck and who is being assigned to the Waterbury, Conn., area. It was stated. . . . An overwhelming public response to an offer of free theatre tickets by the Courier-Express and the Retail Merchants Association in a joint promotion to get folks downtown and shopping resulted in expansion of the offer to another theatre. John H. Travers, Jr., executive vice-president, Retail Merchants Association, said thousands of persons who wrote to newspaper for tickets after the original supply was gone now are assured seats. Admission tickets are being accepted at both the Century and Center on the scheduled Wednesday mornings of the program, Feb. 2 and 9. . . . Veteran actor Forrest Tucker will be in Buffalo Feb. 5-6 for the Variety Club's Children's Rehabilitation Foundation 18-hour telethon on WKBW-TV. . . . Sam P. Geffen, former officer of Tent 7, Variety Club of Buffalo and prominent in the Buffalo area distribution, is now sales manager of the Kenmore Moving and Storage Co., Kenmore. . . . There is a well founded rumor in Rochester that a new RKO Palace will open on the site of the old one by next Christmas—ahead of the date predicted last year by Jay Golden, RKO district manager, when the old Palace was closed for demolishment. James J. Hayes is executive chairman of the Variety Club Children's Foundation Telethon. . . . Mrs. Frank B. Quinlivan announces the Women of Variety directors have been named. They are Adele Messinger, Joanne Reuter, Rita Santifiero, Marjorie Schaeffer, Helen Borman, Dolores Stephen, Ethel Tyler, Elizabeth Wilcox, Lola Cohen, Sara DiGesare, Rosalie Hemedinger, Evelyn Kraft. . . . Shea's Buffalo will join the cavalcade of renewal that is sweeping up Main street, according to the hopes and active plans of Leon L. Sidell, owner of the property, from whom Loew's leases the theatre. Sidell has signed a lease with the National Gypsum Co. for the property immediately behind the Buffalo to be utilized as a free parking space exclusive to Buffalo theatre patrons. Sidell's contract with Loew Theatres, Inc., operator of the Buffalo and Teck, which was to have expired next month, has been extended to Labor Day. Meanwhile, he has proposed renegotiation and hopes for definitive results. . . . Bill McKnight, formerly manager, Seneca, is now managing the Bailey, a Dipson Circuit house, and Harry E. Lotz is managing the Seneca. . . . Frank H. Lindkamp, longtime Rochester theatreman, will become manager of Loew's new theatre in Pittsford, N. Y., on Feb. 7, with the departure of Rein Rabakukk, who goes to another new Loew's theatre in Troy

Hills, N. J. . . . Busiest and most sanguine movie-policy planner around is Fred Keller, Circle and Glen Art, in Millard Fillmore Hospital with multiple breaks from an auto crash. "Doctors say my survival was illogical," says Mr. K. "Hence I feel extraordinarily free to plan, like a guy awarded a second life. Pain? Not really—only when I breathe. Marvelous what little breath is necessary if you're determined about it." . . . Carl E. Schaner, Century, is planning a red carpet premiere for "The Greatest Story Ever Told" on Wednesday evening, Feb. 16. The Greater Buffalo Advertising Club will sponsor the premiere, and it will be a benefit for The March of Dimes. . . . Buffalo industry condolences go to James J. Hayes, manager Cinema, and general chairman of the annual Tent 7 Telethon, on the passing of his father in Rochester.

CHARLOTTE

When "My Fair Lady" opened an "Eastern Carolina Premiere" run at the Center, Durham, N. C., the first night was devoted to a benefit for the Allied Arts Center at Durham, and more than 500 persons turned out at $5 a head. After the 8 p.m. showing, ticket-holders went across the street to the Jack Tar Hotel, where an after-theatre party was held. . . . The Paramount, Lagrange, N. C., closed. George Mewborn, who has operated the theatre since Aug. 13, 1965, said there is a possibility that the house will be opened again in the spring, sometime around May 1. He would not commit himself beyond that statement. . . . Wil-Kin Theatre Supply Company has opened its new office and showroom at 305 South Church street, Charlotte. Harry Wayne is manager of the company. The building to which it has moved was built for the Charlotte office of Paramount Pictures Corpoartion a number of years ago, and has been renovated for its new tenants. . . . The Siler City Drive-In, Siler City, N. C., was robbed when the concession stand door was broken open. Fifteen pounds of frozen hamburger was stolen, along with two boxes of chewing gum and two cartons of cigarettes. The cigarette machine also was broken into and the money removed.

CHICAGO

Jack Clark, Tiffin Theatre and president of Allied Theatres of Illinois, is receiving congratulations on the birth of his first grandchild, a grandson born to his son. . . . Henry G. Plitt, new president of Balaban and Katz, who took over the post from retiring David B. Wallerstein, told Sam Lesner, movie critic of the Chicago Daily News, some of his plans. Plitt said he sees too much apathy among theatre owners and movie patrons, and he's out to change the situation. . . . Oakbrook Celebrity Art Gallery features a special Walt Disney exhibit of original art sketches and designs from his latest animated feature, "Winnie the Pooh." The exhibit was arranged by Disney staffers and traces the development of the featurette. "Winnie the Pooh" and "The Ugly Dachshund" will open next month at the State Lake. . . . Bernie Mack, president of Filmack Trailer Co., reports that they have available a brand new, live-action, full-color, intermission trailer for drive-in and indoor theatres. . . . "Thunderball" continues at the Oriental after breaking all existing records in Chicago with a two-week gross of $300,000. . . . Variety Club of Illinois, Tent 26, held a joint installation of



Columbia Pictures vice-presidents Sol Schwartz, left, and Rube Jackter, right, flank E. G. Marshall and Angie Dickinson at a recent preview of Sam Spiegel's "The Chase," due to have its premiere at New York's Victoria Theatre.

officers of Men's and Women's Clubs in the Pick-Congress Hotel. Honored guest and installing officer was James Carreras, international chief barker; special guest, Col. Bill Heald, Military Attache to HRH Prince Philip; toastmaster, Dave Condon. . . . Mrs. Jennie Brotman, widow of Isaac Brotman (owner of several movie theatres in the Chicago Area) and mother of Oscar Brotman (partner in Brotman and Sherman Theatres), died in Santa Monica, Calif. . . . M. and R. Amusement Company has requested a special use permit from the zoning board of Wheeling, Ill., to allow construction of a drive-in in the township. Plans are for construction of a double screen drive-in on the 36 acre tract. There would be accommodation for about 1,200 cars. . . . Columbia's world premiere of "The Silencers" will bring in some of the film's stars to herald its opening Feb. 18 at the Chicago. . . . Warner Brothers' "Othello" will be shown at two matinee and two evening performances on Feb. 2 and 3 at 17 selected Chicagoland theatres.

CINCINNATI

Bob Rehme, UA field representative, receives first prize of the year for his gimmick in promoting a film, UA's "Lord Love a Duck." He appealed through the movie pages of the newspapers for a "talking duck" to be used when the film plays here. Public response has been beyond belief for it seems there are quite a few "talking ducks" in the area. Rehme says he has a "talking duck" of his own if the public fails to produce a suitable one. With such interest already aroused in its favor, "Lord Love a Duck" better be good, or Rehme will never hear the end of the "quacks." . . . "Dr. Zhivago" will have its premiere at the Valley March 30 under the sponsorship of Variety Tent Three for the benefit of its various charities. Esther Nemo has been appointed group sales manager for the film. Zeb Epstein, MGM home office, and Kal Bruss, field representative, were in to arrange the promotions. . . . "Thunderball" opened the newly remodeled Capitol, Frankfort, Ky., under the sponsorship of the Junior Chamber of Commerce. Gov. Edward Breathitt and other Kentucky state officials, city and county dignitaries were the honored guests. A number of district and branch managers attended the opening and also the special dinner preceding the premiere given by Chakeres Theatres officials. . . . New faces on Film Row include bookers Paul Enright, 20th-Fox, and Robert Meinering, MGM. . . . Chakeres Circuit, Springfield, O., appointed Harley Fence as new manager-trainee at the Regent and Richard Dillahunt as new auditor. . . . Elstun Dodge, former local exhibitor, has joined the R. S. Johnson Realty Co. here.

COLUMBUS, O.

General Cinema Corp. of Boston has begun construction of Cinema I and II, twin theatres, on a site on E. Broad street in suburban Whitehall opposite Town and Country Shopping Center. The twin theatres will be completed by summer. The site is near Cinema East, de luxe suburban house operated by Charles Sugarman. . . . Reserved-seat run of "Those Magnificent Men In Their Flying Machines" was extended at Cinema East, delaying the opening of the Doris Day feature, "Do Not Disturb.". . . Hunt's Cinestage will open "The Loved One" on Feb. 2. . . . Mrs. Betty Knab, manager, Gayety, said difficulty in obtaining proper safety equipment to meet fire department regulations has stalled plans to open stage burlesque at the theatre, now showing "girlie" films. She said she hopes to open soon. If police close the theatre, she plans to obtain an injunction and reopen while the case is being argued in the courts. Mrs. Knab and Walter Tarpley, director of community relations for Columbus, engaged in a debate about the moral aspects of burlesque before an audience of Ohio State University law students. She said she sees nothing immoral about burlesque, while Tarpley said the neighborhood views it as a moral threat. . . . Lawrence W. Beers, Jr., brought his James, Eaton, into ITOO membership. Roy White, Cincinnati, member of the ITOO board of directors, has signed membership for his Mariemont.

DALLAS

Bob Dent has taken over as manager of Dallas' Festival. The appointment was announced by Norm Levinson, president of Academy Theatres, which operates the Festival. Dent succeeds Bill Osteen, who is going into military service. Dent comes to the Festival from the managership of the Heights, Oak Cliff. He also was formerly assistant manager of the Capri and Fine Arts. . . . Movie actress Greer Garson declined to seek the Republican nomination for Congress. . . . James Coburn, who is seen in his first starring role in "Our Man Flint," made a personal appearance in Dallas. The film opened at the Palace. . . . Advance ticket sales have started for the road show engagement of "The Agony and the Ecstasy" at the Tower. The film will open on Feb. 18, preceded by a benefit performance on Feb. 17 sponsored by Sigma Delta Tau sorority alumnae for the Wadley Blood Center. The film is scheduled to be shown 10 performances weekly. . . . Cyd Charisse is expected to visit Dallas on a promotional tour on behalf of "The Silencers," the film starring Dean Martin. . . . Jose Greco, who was seen in "The Ship of Fools," will make a personal appearance here with his dancing troupe on Feb. 14. . . . "An Evening with Batman and Robin" a collection of old serials will open at the Festival on Feb. 4. . . . Funeral services were held for Uyless Vergil Weimer, 62, retired theatre manager. Survivors included his wife, two daughters, his mother, five brothers, five sisters, four grandchildren, and two great-grandchildren. Weimer was a native of Oklahoma but had lived in Dallas 44 years. . . . "The Sound of Music" is now in its 43rd week at the Inwood and the road show engagement might continue until mid-April and would become

the new champion of long running films in the city. The current record holder is "Seven Wonders of the World," which ran for 55 weeks in 1956-57, followed by "Cinerama Holiday," which showed for 53 weeks in 1955-56. In third place is "Around the World In 80 Days" which showed for 49 weeks in 1956-57. . . . Actress Celeste Holm is scheduled to come to Dallas on Jan. 26 to address a group from the Dallas Jewish Welfare Federation on behalf of the federation's annual fund campaign. . . . Lyn Hudson, production assistant on Robert Aldrich's "The Flight of the Phoenix," is to pay a visit here on Feb. 8 as part of a 14 city tour she will make in behalf of the film. Other Texas cities she will visit will be Houston and Fort Worth. . . . Sharon Guernsey has been elected president of the Paramount Pep Club. Other officers include James Broiles, vice-president; Linda Elliott, secretary; and Lillian Stockdale, treasurer. . . . Bruce Corwin, moderator of the Industry of Tomorrow panel at the Theatre Owners of America convention last October, has accepted an invitation to be one of the principal speakers at the 14th annual Texas D-I Theatre Owners Association convention. The kick-off luncheon on Feb. 2 will be sponsored by Pepsi-Cola. It is expected that more than 600 delegates will be here for the three day meeting. Harry McCartney is convention chairman. . . .Local offices of J. G. Long Theatres have been moved to the Merchandise Mart Building. Next to move into the building will be the local offices of Allied Artists. . . . The WOMPI Founder's Day luncheon has been scheduled for May 19. . . . Sunshine Coach will be presented by the Variety Club of Dallas to the Texas Rehabilitation Center at Gonzales, Tex. Bill Williams, chief barker will present the specially designed bus to Lynn Smith at a testimonial luncheon honoring retiring chief barker Bill Slaughter. The local Variety Club has given three coaches to Dallas agencies, and this is the first outside the Dallas area. . . . The fifth U. S. Circuit of Appeals at Atlanta denied a stay motion designed to prohibit the City of Dallas from censoring certain motion pictures. The motion was filed by Interstate Circuit, Inc., representing several theatres in the Dallas area.

DENVER

Transferred from San Francisco, Fred Smith has taken over the job of office manager of United Artists branch in Denver, replacing J. Earle Peterson, who is now associated with American International. . . . John Charles Fulham, son of 20th Century Fox salesman Dick Fulham, was recently married at St. Francis de Sales Church here to Miss Linda King Smith. . . . Atlas Theatres' house in Salida, Colo., is now closed. . . . Bill Ramsey, who formerly operated the Art Cinema in nearby Boulder, Colo., has taken over the Colorado, Denver, from Ed Mapel, who has run the house for many years. Ramsey is refurbishing the place and changing the policy to include first runs of exploitation-type attractions. . . . Jasper J. Morgan, 81, veteran motion picture equipment supply man and a long time resident of Denver, died. Originally a motion picture projectionist, Morgan became an independent equipment dealer some 50 years ago and later became associated with National Theatre Supply Co. He resigned as branch manager of that firm several years ago. He is survived by his widow, two daughters, five grandchildren, and 20 great-grandchildren.

DETROIT

Bob Pennell has sold the Bronson, Bronson, Mich. and the Strand, Sturgis, Mich. to Mr. and Mrs. Otto Saitz of Berrien Springs. The couple, along with their son Jerry, will move to Bronson to facilitate operations. Booking will continue to be done by Bob Buermele, of General Theatre Service, here. . . . Jack Loeks has opened his new Studio 28, Wyoming Mich. The pre-grand opening attraction was "Boeing, Boeing." A gala opening with special showing of "The Great Race" is planned for the benefit of the Babies Welfare Guild of Camp Blodgett. The new theatre will also be booked by Buermele. . . . "The Spy Who Came In From The Cold" premiered at the Adams for the benefit of Lost Decibels of Oakland County. This is an organization devoted to the education of deaf children.

The Detroit Free Press printed the following from a reader: "I want to complain about the price of movies. It takes $1 to $2 these days to go see a decent movie and then you have to sit and listen to kids yelling. It takes all of a teenagers allowance to see one movie—D.S." Single bills are hard to come by in Detroit. When you find one, it costs more. So that's why the kids yell. . . . CATV has raised its ugly-to-exhibitors head in Birmingham, Mich., for the first time. Community Antenna Television Systems has approached the City Commission about erecting a tower and antenna. Reception in this suburb of Detroit is normal. However, a master antenna on a tall tower could pull in up to 12 stations, whereas at present acceptable reception (unless an owner erects his own tower) is restricted to the three stations in Detroit and one in Windsor. Presently, CATV is said to have 250,000 subscribers carrying 550 commercial and education programs on its 200 systems. This could, of course, be a foot in the doorway for pay-tv. For the time being the council decided to wait until "community demands or the demands of the promoter become more specific." . . . "Thunderall" playing at eight houses concluded its third week with a gross of $123,000. Adding this to $243,000 first week and $233,000 second week gives a total to date of $610,000. Six houses in cities on the periphery of Detroit racked up an additional $323,000 for the three-week period. . . . Jane Wyatt was in town in behalf of the March of Dimes and went through the usual autographing, meeting, talking sessions. . . . Mamie Van Doren was also here. The actress was in town for Alcoa and Motor Trend magazine at a national gathering of the Society of Automotive Engineers at Cobo Hall. That she begot three-column front-page pictures in the Motor City might be due to the fact she was photographed along with the Ford Lotus which will next appear in Indianapolis in the 500.

HOUSTON

The Lawrence Olivier version of "Othello," filmed by Warner Bros. from the London stage production, will be shown Feb. 2 and 3 at the Gaylynn, Oak Village, and Bellaire and perhaps the Santa Rosa. There will be four shows daily and special showings may be arranged for groups. . . . The Windsor is presenting special youth shows on Saturday for its Cinerama feature, "Battle of the Bulge," beginning at 10 a.m. Admission prices for youths are $1, with adults being admitted for $1.75. . . . Bargain matinee prices are in effect from opening till 1 p.m. at the three twin Cinema's, Cinema I and II in Gulfgate Shopping City, Meyerland Plaza, and Northline Shopping City. Admission price is just 50 cents. . . . Andrew McLaglen, director, joined stars of his latest film, "The Rare Breed," on their four Texas city premiere tour, similar to the one given "Shenandoah" last year. McLaglen and Maureen O'Hara, Juliet Mills, and Don Galloway toured Fort Worth, Dallas, Houston, and San Antonio. . . . James Carreras, London, England, managing director of Hammer Film Productions, liaison officer between the British film industry and the Royal Navy, and international chief barker of Variety Clubs was in Houston for the annual election of officers and meeting of the Houston Variety Boys Club. . . . Lyn Hudson, production assistant on Robert Aldrich's "The Flight of the Phoenix," will pay a visit to three Texas cities on a promotional tour in behalf of the film. She is to visit Houston, Fort Worth, and Dallas. . . . Cal Perly, vice-president of Carter Films, returned from viewing the rough version of the company's latest science-fiction feature, "The Yesterday Machine," in Dallas. . . . On Jan. 24, "The Sound of Music" became the longest running movie in Houston history in its 44th week in a road show engagement at the Alabama. . . . Howard Holloman, manager of the Top of the Mark has invented a Filmcotheque. He'll show 16 mm films during the cocktail hour at his night club. . . . "Doctor Zhivago" has been booked for the Alabama. It will immediately follow "The Sound of Music," expected to end its year long run at the Alabama in mid-March. . . . Mail order ticket sales began for the road show engagement of "The Agony and the Ecstasy," which will have its southwestern premiere at the Tower on Feb. 17. . . . In Ozona, Tex., B. B. Adwell is now the sole owner of the Ranch Theatre and the Triangle D-I, which has a 400 car capacity. He purchased the houses from his father, who had operated them for about 20 years. The Ranch was rebuilt during 1965, replacing an older theatre which was destroyed in a fire.

JACKSONVILLE

When WOMPI president Kitty Dowell of MGM called for WOMPI volunteers to care for children each Thursday night in the city's Juvenile Shelter, she advised the other WOMPIs to come equipped with "low heels and large laps." Kitty said that WOMPI and other volunteer women's groups care for children "from crib-size to first-graders, who are the uncared-for offspring of delinquent parents." She added that the actual prisoners in the Juvenile Shelter, mostly teen-agers, are under the care of custodial employees of the city. . . . A large group of WOMPI members responded to an appeal by officers of the Northeast Florida Heart Association and completed the mailing of several thousand solicitation folders. . . . Teams of WOMPI volunteers donated their luncheon hours for a week by collecting funds at the Roosevelt Hotel for the March of Dimes drive aimed at correcting birth defects. . . . Eddie Waller, well-known local automotive merchant who acquired the local Oceanway Drive-In a year ago, has added to his holdings by taking over the Candler Drive-In, Metter, Ga. Both outdoorers are being booked by Marvin Skinner's local booking agency. . . . Leonard Vaughn, veteran exhibitor at Live Oak, Fla., is now operating the Branford, Branford; which was formerly managed by Harlow Land. . . . Mr. & Mrs. T. Edison Bell, owners

of the first-run Smyrna, New Smyrna Beach, are now booking their house. The Smyrna had been listed among Marvin Skinner's booking accounts. . . . Eddie Myerson, manager of E. M. Loew's Miami Drive-In, has turned over booking duties to Earl Turbyfill of this city. . . . Jimmy Raulerson, who operated four theatres in the Lakeland area, died at the home of his sister in Moore Haven. It is reported that his widow, Mrs. Julia Raulerson, will continue to operate the small circuit. . . . Herb Kaplan's new indoor house at Miami, now under construction, is expected to ready for its grand opening in February. Tentatively called the Broadway a few months ago, the theatre's name has been changed to the Bay Harbor. . . . Miss Sandra Raulerson, former Florida Theatre cashier, married Kelsey K. Kemp in a ceremony at the First Baptist Church. Sandra is the daughter of Enidzell "Easy" Raulerson, also a former Florida Theatre cashier and a former WOMPI treasurer. . . . New theatre construction in Florida, which continued strong throughout 1965, appears to be headed for another boom period in 1966. Harry Botwick, Miami-based district manager of Florida State Theatres, announced in the Palm Beach Post-Times that FST will build a new twin motion picture theatre building in the near future to replace the old Palms Theatre, recently demolished. Another upbeat note was supplied by Floyd Theatres in the announcement that the circuit's new Thunderbird Drive-In is ready for opening. Another new drive-in is planned by Meiselman Theatres in the suburban Arlington section east of Jacksonville. . . . A fine new Florida convention site for groups of 100 persons or less is being supplied by Florida State Theatres. Jack Mahon, FST publicist for the Weeki Wachee underwater theatre, announced that a new Holiday Inn will open to the public at Weeki Wachee on May 1, with facilities for the complete conduct of conventions. . . . Ross Allen, noted Florida herpetologist who has appeared in several motion pictures in the role of an alligator wrestler, sold his Reptile Institute to Silver Springs, the entertainment complex operated by Florida State Theatres, but remains there as a director of the institute. . . .Martin Ritt, producer-director of "The Spy Who Came in From the Cold," received maximum exposure before the Miami area public when he attended the Florida premiere of his film at the Sheridan, Miami Beach. Harry Botwick, FST district supervisor, and his staff kept Ritt busy with radio, television, and press interviews, a session with students at the University of Miami, and the greeting of local celebrities at opening-night ceremonies at a benefit sponsored by the Miami chapter of the National Council of Jewish Women. . . . Highlight along Film Row was a series of personal appearances by young Sean Garrison, male star of Universal's "Moment to Moment," which had its opening at the downtown Florida, Florida State Theatres' leading exploitation house. Accompanying Sean on a Florida tour were Mike Weiss and Tony Hoffman, Universal publicists from New York. They left here to publicize other "Moment to Moment" openings in Florida State Theatre houses at Daytona Beach, Orlando, Tampa, St. Petersburg, Ft. Lauderdale, Hollywood, and Miami. . . . Col. John L. Crovo, elder statesman of Florida exhibitors, who recently went through a delicate brain operation to remove a blood clot which had been caused by a street accident, is back in circulation again and apparently in better health than ever. . . . Belton Clark has moved from a booking post at Universal to



Harold Brason, manager, Trans-Lux, Philadelphia, left, along with co-hosts Ann Clements and Bill Hart, of WCAU-TV's "Ten Around Town" show, recently welcomed invited guests from the tv audience to a prevue of Paramount's "The Slender Thread."

fill a vacancy at Warner Bros. when Mike Seravo was recently promoted to an outside salesman's job. . . . Jim Dinkins, former local manager for Dominant Pictures, is now an independent distributor acquiring his own stable of pictures for Florida release. . . . Max Stepkin, 42, member of the local managerial staff of Meiselman Theatres, was killed when his automobile went out of control while rounding a curve on a rain-slick highway.

MIAMI, FLA.

Jackie Gleason was on hand to assist producer Ivan Tors in the dedication ceremonies surrounding the opening of Tors' two new sound stages at his studio in North Miami. . . . Wometco Enterprises, Inc. has changed the status of the Thrif-Tik-It books. They are now known as Gif-Tik-Its and are available at a cost of $2.50 for $3.00 worth of coupons. They will not be sold in theatres, however, but will be available from Wometco's main office. Additionally, charitable organizations will be given an opportunity to purchase books in quantities of 100 or more at a price of $2.00 per book and then sell them for the $2.50 price, in order to enlarge their treasuries. . . . For "Juliet of the Spirits," local furrier Adrian Thal is sponsoring a private showing of the picture at the Mayfair with letters being sent to Thal's friends to be "among the first" to see it. A window has been secured in downtown Richards' Department Store by John Reed, manager, for special display. . . . Co-sponsor of the "Moment to Moment Girl" contest, with Universal and Wometco, is the Grand Union chain of grocery stores in this area, and Grand Union has had weekly newspaper ads announcing the contest, which is tied in with the world premiere. Jordan-Marsh Department Store has been promoting the picture on an all-out basis, with a Fashion Show featuring fashions from the film. . . . The 163rd St. Theatre was first place winner in Wometco's Christmas decoration contest for confection counters. Sunset, South Miami, was second place winner, and the Davie Blvd. Drvie-In and the Miami tied for third place. . . . The Center has been renamed the Carver. . . . William Ozinga, who left as manager of the Skydrome Drive-In, Lake Worth, a couple of years ago to enter another business, has returned to his first love—show business—and is now manager, Plaza, West Hollywood. Bob Mullen is now assistant, Gateway, Ft. Lauderdale. . . . After experimenting with Spanish-language films, the Town, downtown Miami, has resumed a policy of American-language releases. . . . Wometco Enterprises, Inc., declared a regular quarterly cash dividend on its class "A" stock of 14 cents and five cents on class "B" stock, payable March 15 to stockholders of record March 1. Outstanding shares now total 2,223,949. The annual meeting of Wometco Enterprises, Inc., will be held April 11 at the main office.

MEMPHIS

Virginia Hunt, local Variety Club secretary, won a national citation from the American Business Women's Association as the ABWA's local 'Woman of the Year.' Other local good news included a check for $400 for the Variety Children's Heart Institute from Elvis Presley, who began making annual contributions to the Institute when he first achieved fame and each January makes another contribution. . . . Elias Chalhub, theatre and bowling alley owner of West Palm Beach, Fla., and a member of the board of governors of St. Jude Children's Research Hospital in Memphis, is now a member of the Memphis Variety Tent, and C. C. McGahey, owner of the Ackerman, Ackerman, Miss., and William Ferguson, Memphis concessionaire, have been reinstated into membership. John Stillwell, recently given a farewell party by V. C. when he left Memphis, is recovered from an eye operation he underwent shortly after arriving in New Orleans. Stillwell is now with the Coca Cola Bottling Co. in the Crescent City. Barker William Scott, Bellevue D-I manager, recently was treated for a heart attack, however he has returned to work. . . . The Board of Better Films Council was entertained with a luncheon at the Sullivan House recently. Mrs. James Fay Hall, president, and members made plans for the work of the Council for 1966. Mrs. Hall announced that Mrs. Tom Spalding, EXHIBITOR correspondent, would review current films, and discuss prospects for 1966. . . . The Skylark D-I, Pocahontas, Ark., closed for the season. . . . William Kendall, manager, Guild Art Theatre, hit the jackpot the opening night of "Batman," when the 468 seats of the house were filled and about a hundred would-be viewers turned away. Kendall awoke the next morning to find he hadn't been dreaming, for the front page of the Commercial Appeal had this notice: "They jammed the Art Theatre 468 strong to see Batman and Robin outwit the fiendish doctor. And when the marathon was over, 468 persons agreed something can be so bad, it's good." On page 18, the Batman premiere had been treated as a news story, with 12½ inches of print and a picture of one of the winners of a Batman T-shirt. To promote the show, Bill Kendall gave away 37 of these shirts. Bill even changed the rule on no refreshments for the art house, and permitted the sale of popcorn. "Usually, it's so quiet in the Guild, you can hear a pin drop," said the manager. "On opening night of Batman you couldn't hear a cannon go off." . . . Variety here has been given two $1,000 checks from the estate of the late Barker O. G. Wren, who operated theatres in Little Rock, Crossett and Mena, Ark. The checks were for the Club's charity fund and for the Will Rogers Hospital Fund. Outgoing chief barker Fred P. Gattas wrote in the Tent's publication, "Top Hat": "During my term, thanks to the many Barkers who gave unstintingly of their time and counsel, we have made considerable progress toward making Tent #20 among the best organizations of its kind in the world. Under

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the leadership of Chief Barker Eli Arkin and with the continued assistance of every member we cannot fail to become a leader in Variety International." Long-time member Tommy Baldridge has been appointed historian for the Tent.

NEW HAVEN-HARTFORD

Green Manor Construction Company, Manchester, Conn., is completing plans for a 10,000-square foot, 850-seat motion picture theatre to the east of the Broad King Shopping Center. The facility, to be opened this spring, will be operated by the Bernie Menschell-United Artists Theatres interests. . . . Guy Bourrie, assistant manager, Stanley Warner Garde, New London, Conn., and his wife, Carol, are expecting their second child. . . . Anthony Terrazano, owner-operator, newly-reopened Forest, West Haven, Conn., has opened an art gallery at the theatre. In addition, he's now providing parking in two adjacent lots. . . . Gary Stromberg, Jack Douglas Associates, Los Angeles, has returned west following the east coast premiere of the Douglas states-rights attraction, "Tokyo Olympiad," at the Stanley Warner Strand, New Britain, Conn. . . . Arthur Morton, former manager, Paramount, Boston, has joined General Cinema Corporation as manager of the Cinema 1 and Cinema 2 complex, Framingham, Mass. . . . Mel Safner, Eddie Ruff Associates, states-rights distributors, was in Hartford on one of his rare visits. . . . Mrs. Greta Andersen, widow of the Hartford Courant amusements editor, H. Viggo Andersen, is now on that morning newspaper's public relations staff. . . . Hy Fine, retired home office executive, New England Theatres Inc., the regional ABC (American Broadcasting Companies) affiliate, was in Hartford. . . . Earl Wright, former Connecticut drive-in theatre manager, who resigned to accept a similar post with Florida drive-in interests, has retired for health reasons. . . . Albert M. Pickus, owner, Stratford, Stratford, and ex-TOA executive committee chairman, has opened the Colonial Square shopping center in that Bridgeport suburb, consisting of nine stores and three offices. . . . A spring opening is anticipated for the 1250-seat motion picture theatre being built for Stanley Warner in the Danbury Shopping Plaza, Danbury. The circuit will continue operation of the Palace, downtown Danbury.

NEW ORLEANS

The Louisiana Association of Theatre Owners and the Mississippi Theatre Owners Association sponsored the recent opening of Gulf States' new Tammany in the Tammany Mall Shopping Center, Slidell, La. Proceeds from the sale of tickets went to the benefit of Hurricane Betsy Relief Fund. 20th Century-Fox's "Do Not Disturb" was the opening attraction. . . . The people of Waterproof, La., and surrounding area who have been clamoring for a motion picture theatre since the Home was closed some eight years ago have been satisfied as Robert Eagan scheduled Feb. 1 to reopen the updated house on a full week's schedule. . . . Claire and Robert Downer, she is a concession clerk at Martin Cinerama, are looking forward to their first baby, and her mother, Mrs. Helen Anselmo, the Cinerama's head cashier, is readying a seat on "cloud nine" as it will her first grandchild. . . . Actress Joan Stanley was in in connection with the opening of Universal's "The Ghost and Mr. Chicken" and was to appear with star Don Knotts at the Joy at the premiere. . . .Also in town was Andre de la Varre, Jr., co-producer of the Burton Holmes' travelogue, "The Grand Tour of Europe In Your Own Car," scheduled for two performances at the Saenger.

PHILADELPHIA

A. M. Ellis Theatres take over the Tower and Nixon from Paramount Theatres on March 1. . . . Boxoffice records were being broken in Wilmington, Del., by Warners' "My Fair Lady" at the SW Warner, and United Artists' "Thunderball" at Loew's Aldine. . . . Wilmington, Del., exhibitors may be hit by a city income tax urged by Mayor Babiarz in his "state of the city" message to city council. No specific rate was suggested for the new levy which would apply to city residents and non-residents alike. Approval by the Delaware General Assembly as well as by the Wilmington city council would be necessary for adoption of the tax.

SEATTLE

Funeral services were held for W. R. "Buck" Seale, 54, at the English Chapel in Coeur d Alene, Idaho, where he passed away suddenly. He was well-known and had hosts of friends in the industry. For the past 22 years, he had been employed by Columbia Pictures and covered the eastern Washington territory. Survivors include his wife and two sons. . . . The new address of Buena Vista Film Distributing Company is 2419-2nd Ave. . . . Nick Usher, Columbia shipper, is leaving for Alaska, where both he and his wife Doris will be employed by the Gross Circuit, Juneau. . . . A new baby girl makes it a trio for the Larry Blairs (20th-Fox sales manager). The new arrival, Susan Christine, joins sisters Linda and Terri. . . . The Gramercy announced a new policy and change of name, through Erwin Glass, manager of the theatre. The house, which had shown "nudie" films in the past, has adopted a new policy of running only quality second-run art films, and the name has been changed to "Cinema 21." . . . The film version of "La Traviata" opened an opera film festival at the Jewish Community Center.

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Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29 year old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

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SECTION TWO
Vol. 74, No. 26
February 2, 1966

COLUMBIA

The Chase

DRAMA
130M.

Columbia
(Technicolor)
(Panavision)

ESTIMATE: Well-made, compelling drama.

CAST: Marlon Brando, Jane Fonda, Robert Redford, E. G. Marshall, Angie Dickinson, Janice Rule, Miriam Hopkins, Martha Hyer, Richard Bradford, Robert Duvall, James Fox, Diane Hyland, Henry Hull, Jocelyn Brando, Katherine Walsh, Lori Martin, Marc Seaton, Paul Williams, Clifton James, Malcolm Atterbury, Nydia Westman, Joel Fluellen, Steve Ihnat. Produced by Sam Spiegel; directed by Arthur Penn.

STORY: A small southwestern town is "owned" by wealthy E. G. Marshall, who rules the town and its inhabitants like a feudal lord, with all kinds of conflicts between rich and poor, old families and new arrivals coming to the fore, along with unpredictable situations created by alcoholism and adultery. On a balmy Saturday afternon, the news sweeps through town that Robert Redford, one of the poorer element, has escaped from the state penitentiary with another convict. The latter kills a driver to get his car and clothes and leaves Redford to shift for himself. Some accept Redford's guilt in the murder. Others refuse to believe this of him, and one of these is Marshall's appointed sheriff, Marlon Brando, who believes that Redford will be heading towards home and the people he knows best. The women of the town spotlighted are Angie Dickinson, Brando's wife, who loves and tries to protect him and guide him. Jane Fonda, Redford's wife, has been having an affair with Redford's best friend, James Fox, only son of Marshall, who is married in name only. Janice Rule, married to bank vice-president Robert Duvall and bored with him, is not ashamed to admit she has sex-driven feelings for Duvall's colleague at the bank, Richard Bradford. The latter's wife, Martha Hyer, is frustrated by her loveless marriage. There is a birthday party for Marshall given by the town's prominent citizens, and the uninvited have a party of their own hosted by pleasure-seeking Rule. Bradford and some of his friends are annoyed at Brando for keeping a tight rein over their attempts to let off steam. This leads to an uneven fight where Bradford and two others beat Brando mercilessly as Redford reaches the outskirts of town. The escapee makes contact with Fonda and Fox to get help to get away, but the news leaks out that he is hiding at an auto junkyard. The whole town winds up there for thrills, seeking to smoke out the fugitive. During the confusion, Fox is fatally injured by a gasoline explosion as Brando arrives to take Redford into custody. He starts to lead him into jail before the assembled townfolk when one of the troublemakers, Steve Ihnat, draws a gun and kills Redford as the cause of the town's frustrations and troubles. Brando beats him, but by then, the damage is done. The town is deserted as Marshall and Fonda mourn the death of Fox at the local hospital. Brando and Dickinson leave for a better future somewhere else.

X-RAY: Here is an unpleasant, down-to-earth, compelling film that offers adult audiences a look at a small town filled with immorality, conflicting passions, clashing personalities, boredom that must be alleviated at any cost, and a disregard for individual rights and law and order. Viewers will be caught up in the plot and held tightly until the raucous, violent conclusion drains them and then lets go. Fine performances by individuals and by the cast as a whole contribute much to the film's quality, as does the superior direction and production. It will be a film that will be widely discussed and well attended. The expert screenplay is by Lillian Hellman, based on a novel and play by Horton Foote.

TIP ON BIDDING: Higher bracket.

AD LINES: "A Sensation-Seeking Town Split Wide Open by 'The Chase'"; "A Sensational Drama Loaded With Sex, Violence, Hatred, And A Passion For Thrills At Any Cost."

MGM

Made In Paris

MUSICAL COMEDY
101M.

MGM
(Panavision)
(Metrocolor)

ESTIMATE: Moderately entertaining tale of romance, high fashion.

CAST: Ann-Margret, Louis Jourdan, Richard Crenna, Edie Adams, Chad Everett, John McGiver, Marcel Dalio, Matilda Calnan, Jacqueline Beer, Marcel Hillaire, Michele Montau, Reta Shaw. Produced by Joe Pasternak; directed by Boris Sagal; written by Stanley Roberts.

STORY: Fashion buyer Ann-Margret wins a promotion and a buying trip to Paris when boss Edie Adams quits to get married, thanks to Chad Everett, son of department store owner John McGiver. Everett loves Ann-Margret, who is soon swept into Paris' world of high fashion and night life. Her chief pursuer is designer Louis Jourdan, who hopes to pick up with her where he left off with Adams. She also becomes involved with reporter Richard Crenna, who promises Everett he will keep an eye on her but soons enters the romantic fray himself. A series of misunderstandings and near-mishaps on the romantic front brings Everett to Paris to made his own romantic pitch. Ann-Margret makes the right romantic choice and refuses a life of sophisticated sin with Jourdan to find true love with Everett.

X-RAY: Joe Pasternak provides a lush production and some outstanding fashions for the ladies to drool over, but the script leaves something to be desired. Ann-Margret, whose outstanding physical attributes fill the demands of her role admirably, tries her best to keep things moving via some spirited musical numbers, but the story itself is reminiscent of too many other films of a similar nature. Her male pursuers are an attractive lot, with youthful Chad Everett an interesting newcomer. When things start to bog down, the camera concentrates on the fabulous Helen Rose fashions guaranteed to keep the attention of the ladies. Gentlemen can study the topography of Ann-Margret so in a sense there is something here for all audiences. Music is lively, but the story keeps getting in the way.

TIP ON BIDDING: Fair program rates.

AD LINES: "One Girl . . . Three Men . . . And The Magic Of Paris"; "The Go-Go-Go Girl Goes To Paris In A Merry Melange Of Romance And Music."

20th FOX

Dracula—Prince Of Darkness

MELODRAMA
90M.

20th-Fox
(English-made)
(Color by DeLuxe)

ESTIMATE: Effective horror entry.

CAST: Christopher Lee, Barbara Shelley, Andrew Keir, Francis Matthews, Suzan Farmer, Charles Tingwell, Thorley Walters, Philip Latham, Walter Brown, George Woodbridge. Produced by Anthony Nelson Keys; directed by Terence Fisher.

STORY: Four British tourists on a trip through the Continent, Francis Matthews; his wife, Suzan Farmer; his brother, Charles Tingwell; and the latter's wife, Barbara Shelley, are warned by priest Andrew Keir to stay away from a castle on their way to Carlsbad. When their driver refuses to proceed further as darkness approaches, they find that they must seek refuge in the forbidden castle. There, servant Philip Latham bids them welcome and serves dinner after apologizing for the absence of his master.

During the night, Tingwell investigates mysterious noises in the cellar and is killed by Latham, who hangs his bleeding body over the crypt of his dead master, Christopher Lee (Count Dracula). The blood provides a lifegiving force, and Lee rises from the grave. He receives further nourishment from the throat of Shelley, and the latter is transformed into a stalking, evil vampire. They go after Matthews and Farmer, who escape and are rescued by Keir. He gives them refuge in his monastery. Lee and Shelley pursue them there. Keir kills Shelley with a stake driven through her heart, but Lee kidnaps Farmer. Latham drives them back to the castle. Keir and Matthews pursue them, shooting Latham as they reach the castle. They are able to destroy Lee with the aid of running water and rescue Farmer before she becomes a vampire.

X-RAY: Horrific scenes showing murder and bloody mutilation will limit this as far as the very young are concerned, but others may get a bit of a shock and a thrill out of the reincarnation of Dracula and his bloodthirsty attempts to stay alive. Interest is held on high via an attention-getting pace. Performances, direction, and production are good. The use of color is a horrific asset, and the program of this and co-feature "The Plague of the Zombies" can give an effective account of itself at the boxoffice. There are quite a few exploitation possibilities going for the combo. The screenplay is by John Sansom.

AD LINES: "A Bloodthirsty Vampire Lives Again"; "The Greatest All-New Fright Show In Town—In Bloody Color."

The Plague Of The Zombies

20th-Fox (Color by DeLuxe) (English-made) — MELODRAMA 90M.

ESTIMATE: Well-made chiller for horror fans.

CAST: Andre Morell, Diane Clare, Brook Williams, Jacqueline Pearce, John Carson, Alexander Davion, Michael Ripper, Dennis Chinnery, Louis Mahoney, Roy Royston, Marcus Hammond, Ben Aris, Tim Condroy, Bernard Egan, Norman Mann, Francis Willey, Jerry Verno, Jolyan Booth. Produced by Anthony Nelson Keys; directed by John Gilling; screenplay by John Elder; A Seven-Arts-Hammer Production.

STORY: A mysterious plague strikes a Cornish village, causing the death under mysterious circumstances of several of the townsfolk. Local doctor Brook Williams sends for his professor, Andre Morell, who arrives with his daughter, Diane Clare. Williams and Morell dig up the graveyard to conduct postmortems, but all coffins are empty. Morell is suspicious of the village squire, John Carson, and suspects voodoo after he learns Carson spent considerable time in the West Indies. Williams' wife is a victim, and zombies are seen near an abandoned mine on Carson's estate. Carson works voodoo magic on Clare and is about to turn her into a zombie when Morell and Williams come to the rescue. A fire destroys the mine and Carson, along with his zombie workers. Morell, Williams, and Clare escape.

X-RAY: Hammer Films has a way with these colorful horror yarns, and this one is no exception. While the nonsense is not to be taken seriously and the story doesn't stand up to rigorous inspection, the chills are plentiful and the gore flows free. Horror fans should be well satisfied. Production is fine, and performances are more than satisfactory, with these good English actors able to read the most outrageous lines as though they believed them. Suspense builds nicely, with a few well-placed shocks along the way. The zombies themselves are a makeup man's triumph, and the eerie voodoo rites are also great fun. It shapes up as well-produced hoke, and along with its companion piece, "Dracula—Prince of Darkness," makes an entertaining program.

AD LINES: "Only The Lord Of The Dead Could Unleash The Plague Of The Zombies"; "The Masters Of Film Horror Present Another Lesson In Terror And Suspense."

UNITED ARTISTS

Lord Love A Duck

United Artists (Charleston) — COMEDY 109M.

ESTIMATE: Zany entry satirizes modern society effectively.

CAST: Roddy McDowall, Tuesday Weld, Lola Albright, Martin West, Ruth Gordon, Harvey Korman, Sarah Marshall, Lynn Carey, Max Showalter, Donald Murphy, Judith Loomis, Joseph Mell, Dan Frazer, Martine Bartlett. Produced and directed by George Axelrod; screenplay by Larry Johnson and Axelrod, based on the novel by Al Hine.

STORY: The "High IQ" of Consolidated High, an enormous plant for the processing of integrated young citizens reminiscent of more than one west coast diploma factory, is love-smitten impressario Roddy McDowall. Film opens as a calm McDowall, confined to an asylum, sends his female psychiatrist into a rage by failing to see sexual symbolism in ink blots. "You hostile creep," his doctor screams as he retreats to his padded cell and tape recorder to tell what was behind the chain of events that resulted in his institutionalization. First and strongest link in the chain is lovely, romantic Tuesday Weld, daughter of promiscuous cocktail waitress Lola Albright. Weld's abiding ambition, "Everybody has to love me," creates certain problems for her, but none too large for McDonald's febrille brain thirteen cashmere sweaters, the admission ticket to the "in" group of girls at Consolidated, are easy; McDowall instructs her on the fine arts of using her divorced father's guilt feelings. A school holiday vacation at Balboa; the romantic interest of Martin West, a budding marriage counselor firmly under the wing of his eccentric mother, Ruth Gordon; anything that Weld wants, McDowall gets. As manager and conductor of Weld's climb to the top of the love heap, he manipulates her way to the final glory—star of the "biggest" bikini picture ever attempted. When her marriage with West fizzles, however, McDowall finds himself compelled to descend to the level of common homo sapiens and destroy West to remove the last barrier to Weld's career. He inadvertently crashes a bulldozer into the speakers' platform on Consolidated's graduation day while pursuing West, who is confined to a wheelchair as a result of a previous assassination attempt. Film ends with constructive social spokesmen, such as phony principal Harvey Korman and Donald Murphy, minister whose sex seminars and drive-in services stamp him with "in" badge, soliloquizing as they rush back to earth following impact.

X-RAY: What producer George Axelrod has wrought is going to vary tremendously as individual beholders interpret this sometimes funny, sometimes treacherously barbed, sometimes boring footage. Principal targets of the satirical aspects of the film are the educational system, mother, psychiatry, Hollywood, and other sacred cows. Miss Weld's ultimate possession of the material accoutrements necessary for her global love conquest; asinine educator Harvey Korman; asinine modern man, Martin West; asinine bikini magnate, Max Showalter, et al, and all else that stands in her way is the film's method of showing that the trappings of modern life are often barren of love. McDowall, for example, drives Weld to a lovers' lane and proceeds to shine the spotlight of his car on the necking couples. Why? "I did it all for love," he humbly confesses at the end. It may not make sense to some, but the effort is outrageously funny in its attempt. In addition, a half-dozen memorable performances are chalked up by McDowall, Weld, Albright, Showalter, Gordon, and West. The snivelling neurosis of moderns, products of all the Consolidateds of education, business, industry, etc., is delightfully presented for what it is—utter insecurity—in a palatable enough way. Production plaudits might also be rendered, as well as the speculation that the film could go either way. Word of mouth should be favorable among disgruntleds and the open-minded. As straight comedy, it may play for mass appeal, as many situations are broadside or slapstick. The sophisticated audience should be amused.

AD LINES: "The Comedy That's So Far Out, It's Definitely In"; "When A Genius Turns To Love—The World Turns Slightly Mad."

UNIVERSAL

Moment To Moment

Universal (Technicolor) — DRAMA 108M.

ESTIMATE: Love story with involvements could attract femmes.

CAST: Jean Seberg, Honor Blackman, Sean Garrison, Arthur Hill, Peter Robbins, Gregoire Aslan. Produced and directed by Mervin LeRoy.

STORY: While her husband, Arthur Hill, a psychiatrist, is away on a lecture tour, Jean Seberg takes their son from their temporary home on the French Riviera into town. They make the acquaintance of American Naval Lieutenant Sean Garrison, on leave from the carrier in the harbor. She and Garrison wind up having lunch at her home. Later she calls Hill and asks him to come home, but he can't get away. Despite her feelings against becoming involved, she does see Garrison again. A moment of passion throws them together. She wants to end it then, but Garrison persists. A struggle develops over the maid's gun, and he is shot. Seberg asks her neighbor, fun-loving Honor Blackman, to help her dispose of the body, which they leave in a ditch. Seberg calls the police. Not seeing any news in the paper after several days, she drives past the ditch and finds it empty. A police stakeout has spotted her, and she is forced to answer questions. She denies ever knowing Garrison. Hill finally arrives home and the police ask his help in trying to restore the memory of a Naval officer who was found wounded, Garrison. The latter's memory slowly returns, but he decides not to involve Seberg. He leaves. Hill senses her involvement, but it is assumed that they'll work things out for the future together.

X-RAY: As one watches the tale unfold on the lush and attractive French Riviera, one gets the impression that this has been seen

before. There are some interesting twists in the otherwise ordinary plot, and performances are generally capable, with direction and production good. Women may get more of a charge out of the on-screen proceedings than men. Extra effort via promotion and publicity may prove of added value at the boxoffice. The screenplay is by John Lee Mahin, based on a story by Alec Coppel.

AD LINES: "When Her Husband's Away, Will She Play On The French Riviera?"; "She Had A Decision To Make—One That Could Affect The Future of Husband, Child, Lover."

The Rare Breed

DRAMA
97M.

Universal
(Technicolor)
(Panavision)

ESTIMATE: Cows and romance mixture offers adequate entertainment.

CAST: James Stewart, Maureen O'Hara, Brian Keith, Juliet Mills, Don Galloway, David Brian, Jack Elam, Ben Johnson, Harry Carey, Jr., Perry Lopez. Produced by William Alland; directed by Andrew V. McLaglen.

STORY: Visiting the stockmen's exposition in St. Louis in 1884 are Maureen O'Hara and her daughter, Juliet Mills, who lost their husband and father in a shipboard accident but came anyway to exhibit a Hereford bull and four cows from England. The cows are sold as milkers, but O'Hara is so vociferous about the bull's ability to start a hardier line of cattle that David Brian buys him for rancher Brian Keith. He employs cowhand James Stewart to deliver it to him. Brian tries making a play for O'Hara, but she refuses and goes along with Stewart to deliver the bull. Stewart, meawhile, has taken some money to sidetrack the bull to another rancher, who has not paid his injured cowhand Ben Johnson and his wife. Stewart gives the money to Johnson. When the rancher's hands force a premature showdown, Stewart kills the pair of would-be highjackers. They encounter Don Galloway, Keith's son, who is wounded and cared for by the two women. They reach Keith's ranch which is a mess, as is Keith. He has little faith that the bull will survive a winter on the range. As the women remain, Keith is attracted to O'Hara, cleans up himself and the ranch, and proposes. Galloway and Mills fall in love. Stewart has come to believe that the bull would leave offspring on the range. Keith ridicules the whole idea, especially after the bull is found dead. He offers to let Stewart have any crossbred Herefords that he can find. In the spring, Stewart finds a calf and proposes to O'Hara. She accepts, which starts a fight between Keith and Stewart. Keith gives up on O'Hara and the Herefords.

X-RAY: When imported cattle and women from England meet America's western cowboys and ranchers, almost anything can happen and does. Some of it is more interesting —some less. There's action, some suspense, some romance, average performances, adequate direction, and good production. The release shapes up as an entry that could please those inclined towards this type of outdoor action tale. The Stewart-O'Hara-Keith aggregation takes care of the adults, while the Galloway-Mills duet will take care of the teens and young adults, or at least it's fervently hoped this will be so. The use of color is an asset. The screenplay is by Ric Hardman.

AD LINES: "When Bulls And Romance Mix It Up On The Wild Range, Anything Can Happen"; "A Tale Of Texas, Where Anything Can Happen And Often Does."

MISCELLANEOUS

Alice In Wonderland In Paris

CARTOON
52M.

(Eastman Color)
Childhood Productions

ESTIMATE: Cute cartoon for the kiddies.

CREDITS: Directed by Gene Deitch; produced by William L. Snyder; featuring the voices of Carl Reiner, Norma MacMillan, Howard Morris, and Allen Swift.

STORY: Alice expresses a desire to go to Paris and visit author Ludwig Bemelmans' "Madeline" when a mouse appears conducting a cheese tasting survey. He is the great grandson of another cheese fancier, "Anatole," by Eve Titus. He gives Alice a piece of magic cheese which shrinks her, and he takes her on a guided tour of Paris and tells the story of Anatole, who became one of France's great cheese testers for the betterment of the industry. He next takes her to meet Madeline in the story, "Madeline and the Bad Hat," by Bemelmans, which has Madeline and her girl friends helping to reform a naughty boy. Her next adventure comes from Crickett Johnson's "The Frowning Prince," concerning a young fellow who frowns so much that he becomes convinced that the frown is permanent. A princess with an irresistible smile saves him from a life of frowning. A piece of fragrant cheese makes Alice dizzy, and she dreams that she is the princess Lenore in "Many Moons," by James Thurber. She pines away because she cannot have the moon to wear on a chain around her neck. The king and the wise men are perplexed, and solving her problem is the lowly court jester. Again on their way to Madeline's house, they become involved in "Madeline and the Gypsies," by Bemelmans, and they have an exciting time at a gypsy carnival. Alice finally returns home in her original size with the aid of the magic cheese.

X-RAY: This seems to contain all the ingredients needed to satisy the small fry, including the famed Alice of Wonderland and enough variety through the use of a number of tales in which she becomes involved. The use of color is a fine asset, and the general reaction should be good. Some exhibitors may even make use of the "names" of Carl Reiner and Howard Morris behind the characters on screen. The stories tied together by Alice's visitations are "Anatole," by Eve Titus; "The Frowning Prince," by Crockett Johnson; "Many Moons," by James Thurber; and "Madeline," by Ludwig Bemelmans.

AD LINES: "Follow Alice Through The Wonderful World of Storyland"; "The Wonderful All-New Adventures of Alice Is Fun Entertainment."

Murder In Mississippi

MELODRAMA
84M.

Supreme Films

ESTIMATE: Amateurish production relates sensational aspects of civil rights struggle.

CAST: Sheilla Britton, Sam Stewart, Derek Crane, Lou Stone, Martin St. John, John Steel, Wayne Foster, Dick Stone, Otis Young, Irv Seldin, Frank Philadelphia, Millie Moran. Produced by Herbert S. Altman; directed by J. P. Mawra; screenplay by Altman.

STORY: A group of civil rights workers engaging in a Mississippi vote drive are harassed by sheriff Derek Crane. When a beating of one of the workers fails to intimidate the others into leaving town, they are rounded up by deputies. Virginia blueblood Sheilla Britton witnesses the murder of two fellow workers and is forced to accompany two "redneck" types sent to bury the bodies and dispose of her. She persuades the pair to contact her brother, a Hollywood star, for ransom in return for sparing her life. Her brother, Dick Stone, arrives in Mississippi with the money, but the sheriff discovers the plot and cuts himself in. Britton, meanwhile, is molested by her captors. Stone, entertained by a Negro prostitute, awaits arrival of Britton, but local Negro rights leader Lou Stone sets out to find her on his own. When Lou Stone stumbles on the shack where Britton is held captive, he battles one of the rednecks attempting to rape the girl. He and Britton flee but are caught by a posse as they huddle in each others' arms. He is castrated and murdered and the girl raped. She, however, is turned over to her brother and lives to speak out in court, though the case is promptly dumped by local judges. She reaffirms her committment to the cause. The film closes with a group of Negroes and whites walking down a road while President Johnson's noted speech adopting the "We Shall Overcome" of the rights movement and Old Glory are superimposed.

X-RAY: Bearing in mind that sidewalk space at a hospital fire has commercial possibilities, let us weigh this uneven production, loosely based upon one of the ugliest tragedies of the decade. The episodes that dominate the shooting script relate the violence that befalls civil rights workers in Mississippi while attempting to get out the Negro vote. This is portrayed with such a lack of cinematic finesse that the viewer is alienated rather than won over by the film. The sensationalism inherent in rural Mississippi Negro-white relations, validly explored by writers with the stature of William Faulkner, is here shown at its worst. With such a strongly sensational orientation, we would say its impact would incite the worst kinds of racial emotionalism rather than contribute to the public understanding of the real events in Mississippi surrounding the murder of a trio of civil rights workers that produced a national outcry. Production values are, at best, mediocre. Acting is spotty, and casting of secondary characters, such as rednecks, deputies, southern Negroes, judges, etc., is so stereotyped, it is farcical. The script, by producer Altman, also suffers from an abundance of staged "messages." Whatever the film maker's intent, the net effect is an artless treatment of a volatile subject. With exploitation-minded handling, it may attract the less discriminating patron, but exhibitors will want to screen the film before booking.

AD LINES: "The Civil Rights Murders"; "The Story Behind The Riot Headlines."

FOREIGN

The Sleeping Car Murder

MELODRAMA
90M.

Seven Arts Productions
(French-made)
(Wide-Screen)
(English-titles)

ESTIMATE: Fairly interesting import.

(*Continued on page* 5372)

ALPHABETICAL GUIDE TO 160 Feature Reviews

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Living It Up—85m.—Par.—Re. 5322
Lord Love A Duck—109m.—UA 5370
Love In Four Dimensions—108m.—For. 5339
Loved One, The—116m.—MGM 5336

M

Mad Executioners, The—92m.—Para. 5343
Made In Paris—101m.—MGM 5369
Magic World Of Topo Gigio, The—75m.—Col. 5362
Male Companion—92m.—For. 5365
Marriage On The Rocks—109m.—WB 5327
Married Woman, The—94m.—For. 5328
Mickey One—93m.—Col. 5329
Moment To Moment—108m.—U 5370
Money Trap, The—92m.—MGM 5363
Mozambique—98m.—For. 5366
Murder In Mississippi—84m.—Misc. 5371
Murieta—108m.—WB 5323
Mutiny In Outer Space—85m.—AA 5341

N

Nanny, The—93m.—Fox 5336
Never Too Late—105m.—WB 5344
Nobody Waves Goodbye—80m.—Misc. 5323

O

Once A Thief—107m.—MGM 5321
Operation C.I.A.—90m.—AA 5349
Othello—170m.—WB. 5365
Our Man Flint—107m.—Fox 5358

P

Pardners—88m.—Par.—Re. 5322
Paris Secret, 84m.—For. 5328
Patch Of Blue, A—105m.—MGM 5353
Pinocchio In Outer Space—71m.—U 5337
Plague Of The Zombies, The—90m.—Fox 5370
Planet Of The Vampires—86m.—A-I 5353
Playground, The—95m.—For. 5346
Pussycat Alley—99m.—For. 5366

R

Racing Fever—90m.—AA 5341
Rage To Live, A—101m.—UA 5327
Railroad Man, The—105m.—Cont. 5339
Rare Breed, The—97m.—U 5371
Ravagers, The—79m.—For. 5366
Red Line 7000—110m.—Para. 5343
Return From The Ashes—105m.—UA 5337
Repulsion—105m.—For. 5332
Return Of Mr. Moto, The—71m.—Fox. 5351
Revenge Of The Gladiators—100m.—Para. 5326
Reward, The—92m.—Fox 5326
Rope of Flesh—91m.—Misc. 5331

S

Sabrina—113m.—Par.—Re. 5322
Sands Of The Kalahari—119m.—Para. 5343
2nd. Best Secret Agent In The Whole Wide World, The—96m.—Emb. 5350
Secret Agent Fireball—89m.—AIP 5361
Secret of My Success, The—112m.—MGM 5330
Seven Slaves Against the World—96m.—Par. 5331
7 Women—93m.—MGM 5353
Shepherd Girl, The—105m.—For. 5355
Situation Hopeless—But Not Serious—97m.—Par. 5330
Skull, The—83m.—Par. 5322
Sleeping Beauty—70m.—For. 5339
Sleeping Car Murder, The—90m.—For. 5371
Slender Thread, The—98m.—Para. 5354
Snow White—74m.—For. 5340
Spaceflight IC-1—65m.—Fox. 5336
Spy In Your Eye—85m.—AIP 5361
Spy Who Came In From The Cold, The—112m.—Para. 5354
Swedish Wedding Night—96m.—For. 5355

T

Taffy And The Jungle Hunter—87m.—AA 5333
Ten Little Indians—92m.—For. 5366
10th Victim, The—92m.—Emb 5357
That Darn Cat—116m.—BV 5325
That Man In Istanbul—117m.—Col. 5362
Thousand Clowns, A—118m.—UA 5351
Thunderball—131m.—UA 5359
Time of Indifference—84m.—Cont. 5335
Treasure of Silver Lake—82m.—Col. 5321

U

Ugly Dachshund, The—93m.—BV. 5362
Underworld Informers—105m.—Cont. 5335

V

Village of The Giants—80m.—Emb. 5335
Violent And The Damned, The—62m.—For 5328
Viva Maria—119m.—UA 5358

W

War Lord, The—123m.—U 5331
When The Boys Meet The Girls—110m.—MGM 5351
Where The Spies Are—110m.—MGM 5351
Who Killed Teddy Bear?—90m.—Misc. 5338
Wild On The Beach—77m.—Fox 5323
Wild, Wild Winter—80m.—U. 5364
Willy McBean and His Magic Machine—94m.—Misc. 5324
Winter A-Go-Go—88m.—Col. 5342

Y

You Must Be Joking—100m.—Col. 5342

The Sleeping Car Murder

(*Continued from page* 5371)

CAST: Simone Signoret, Yves Montand, Pierre Mondy, Catherine Allegret, Pascale Roberts, Jacques Perrin, Michel Piccoli, Jean-Louis Trintognant, Charles Denner, Claude Mann, Nadine Alari. Produced by Julien Derode; directed by Costa Gavras.

STORY: On the overnight train from Marseille to Paris, Catherine Allegret, on her way to a job in Paris, helps Jacques Perrin ride the train without a ticket. She suggests he occupy an empty berth in her compartment. The other occupants are Simone Signoret, a fading actress with a weakness for young men; Pascale Roberts, a perfume company representative; Michel Piccoli, an office worker and a truck driver. Perrin returns in the morning to retrieve his suitcase after the others leave and finds the dead body of Roberts. He quickly leaves. Inspector Yves Montand is placed in charge of the case, and the names of the other occupants are published in the papers requesting them to get in touch with the police. The other passengers are eliminated by the killer and only young lovers Allegret and Perrin remain. They are next until Montand saves them from the killer, Claude Mann, a recent addition to the police force and Montand's staff. He killed to cover up a large theft from the bank account of Signoret, and at the end, he takes his own life with a machine gun.

X-RAY: The identity of the killer is a well-kept secret here because he happens to be a member of the police force, which is not exactly cricket. There's enough involvement, flashbacks, etc. to keep viewers off balance. Performances are okay, and direction and production are good. It should do average in the art spots. The screenplay is by Costa Gavras, based on a novel by Sebastien Japrisot.



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EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna.—19107.

"Doctor Zhivago" Fashions

From every indication, MGM's "Doctor Zhivago" will make a strong and stunning impact on the world of fashion in 1966. Photography for the seven-page section to appear in February issue of VOGUE has been completed and will be a dressy addition to the publication's fashion selections, set against some of the brilliant art taken from the production. This promotion will be titled the Caviar Collection Inspired by DOCTOR ZHIVAGO, a unique effort involving the Schraeder Corporation clothing manufacturer, confined to 60 major stores throughout the country on an exclusive one-store to a city basis. This marks the first time a promotion of such importance has been achieved with one participating manufacturer. Extensive displays and fashion shows will be held in each store, accompanied by extensive newspaper advertising and radio/TV coverage. . . . Spain's leading young designer, Mitzou, was named "Coutourier of the Year" by the Guild of Spanish Designers for her imaginative collection inspired by "Doctor Zhivago." Her fashions will be carried for the first time in Southern California by one of the city's most exclusive stores (I. Magnin), with several of her suede coats and suits from the "Doctor Zhivago" collection featured. . . . Costumes from the production were also displayed in the windows of Saks Fifth Avenue. The elaborate display featured female mannequins wearing fur coats similar to those worn by Geraldine Chaplin and Julie Christie in the production. The theme was "AND THE HEROINE WAS IRRESISTABLE IN HER FABULOUS FUR COATS" and prominent credit of the World Premiere was given.

"Telemark" Novelty Intrigues

A do-it-yourself showmanship device designed to dramatically focus the attention of key consumer newspaper, magazine, radio-TV and trade press editors on Anthony Mann's "THE HEROES of Telemark" is being "warmly" received, according to Columbia Pictures, distributor of the large-scale action adventure drama.

The promotional device, which utilizes the "burning paper" gimmick, has been designed as a map of the Telemark, Norway, area in the year 1943, the time of the story of "THE HEROES of Telemark." A team of nine Norwegian patriots was given the almost impossible mission of blowing up a Nazi heavy water installation, heavily guarded and almost inaccessible to conventional attack, to thwart the Germans' development of the atom bomb. By touching a lighted cigarette to the map at designated points, one is able to follow the trails of Norwegian saboteurs as the paper burns.

Belly-Dancers Get Belly Laughs At "Laurel & Hardy's Laughing 20's"

"The Bible" In Pageant

Pageant Magazine devotes ten full pages of its January issue to a photo story on the Adam and Eve sequence of the Dino De Laurentiis production, THE BIBLE. In addition, the back cover features a full-length portrait of Ulla Bergryd as Eve.

"Adam and Eve in Paradise" is the title of the Pageant story, which also bears the headline "How John Huston Filmed the Miracle of Creation."

The article states that motion pictures today "brashly pry into intimate subjects. Yet for years directors have either ignored, or tiptoed over, a dramatic natural—the creation of Man and his subsequent life in the Garden of Eden. Until now, that is. For director John Huston has come to grips with the controversial material in THE BIBLE. . .

"The Garden of Eden sequences required only two actors, but it took 212 people to stage it. Every day, crews had to freshen up the plants, trees and flowers. Trainers had to control the lions, giraffes, deer, cattle, zebras and birds placed in the garden for authenticity. Huston himself coaxed a balky giraffe to walk toward Adam and Eve after the handlers had tried unsuccessfully for hours."

The article is illustrated with Louis Goldman's photos.

To an industry that has become increasingly research-conscious, MGM added a new dimension recently when four belly-dancers from New York's famed Roundtable Club watched a screening of "Laurel and Hardy's Laughing 20's" to determine whether belly-dancers get more belly-laughs than ordinary mortals. They did.

A committee of judges, headed by noted double-talk comic, Al Kelly, watched the girls and made notes as they were exposed to the antics of the famed masters of mirth on the screen of MGM's Penthouse Projection Room. The dancers, clad in what might be described as their non-costumes, were Princess Nyeela of Istanbul, Fariha of Morocco, Mine of Turkey and Morocco of Morocco. Since MGM at a previous sneak preview had clocked the laughs of "ordinary mortals to "Laurel and Hardy's Laughing 20's", it was immediately revealed that the belly-dancers achieved greater midriff convolutions and paroxysms than those with less talented and more static stomachs.

Double-talker Kelly doubled as author, when in an interlude, he read several passages from his newly published autobiography "Al Kelly's Double Life" to the assembled belly-dancers. They proved almost as receptive as they did to Laurel and Hardy, bestowing on the author several unmistakable

(*Continued on page* EX-736)



Belly-dancers got belly laughs at MGM's "Laurel and Hardy's Laughing 20's" at a recent screening of the film, and "shook" approval. Famed double-talk comic Al Kelly, center, judged the experiment to discover if they got more belly-laughs than ordinary mortals. From left to right are Morocco, of Morocco; Princess Nyeela, of Istanbul; Farhia, of Morocco; and Mine, of Turkey.

AIP "Beach-Bikini" Gang To Travel Around U.S. In Live Variety Shows

NEW YORK—American International Pictures has concluded a deal with John F. Dugan Agency to develop and produce variety show entertainment units keyed to the theme of AIP's "beach and bikini" theatrical films which Dugan will book for "live" appearances throughout the United States.

The deal, according to AIP executives James H. Nicholson and Samuel Z. Arkoff, is another facet of company showmanship designed to increase theatre attendance.

The new traveling Beach Gang Variety Show units will feature personalities who have appeared in AIP's beach films, bolstered by other well-known stars who have worked in AIP pictures, Nicholson and Arkoff reveal.

According to Dugan, initial reaction to the anouncement of the forthcoming "live" shows is so enthusiastic that several units will be on the road at one time.

"Like the 'beach' movies, these shows will be basically fun shows," he says. "They will be put together by outstanding people and will feature outstanding people, providing substantial entertainment for up to two and a half hours."

They will be booked into all phases of the personal appearance field, Dugan asserts, including concerts, fair dates, theatres, industrials, and one-nighters, with the first unit hitting the road early in spring.

Each show will be self-contained, carrying its own lighting and stage equipment, and all other paraphernalia for proper presentation.

It is observed by Dugan that while each season brings out numerous touring companies and concert attractions, this is believed to be the first time a major motion picture company has developed and produced a stage attraction featuring its contract players "live" on a nationwide show tour.

AIP executives Nicholson and Arkoff add that aside from building the star value of the personalities featured in the shows, the tour will serve to effect advance press for pictures subsequently to be released by AIP, parts of which will be integrated into skits and songs especially created and written for the touring shows.

Your Telephone Is Important

Paramount's special promotional featurette on "The Slender Thread," titled "Dial O For Emergency," is winning very favorable acceptance from many of the country's top television stations.

Philadelphia's WCAU-TV was so enthusiastic about the "Slender Thread" featurette that it devoted its entire "Ten Around Town" show to the film. To round out the half-hour program, a panel of telephone company executives discussed the real-life repercussions of the suspense drama, in which the telephone plays a crucial role in a life-and-death struggle.

In San Antonio, WOAI-TV thought so highly of "Dial O For Emergency" that it programmed it three times within a single day, on its mid-day and late-night news shows and at the conclusion of its late afternoon movie.

U Personalities Tour

With the personalities of "Moment To Moment" converging on Miami and the personalities of "The Rare Breed" converging on Texas for the respective premieres of these two films coupled with the activities of the personalities in New Orleans for the launching of "The Ghost and Mr. Chicken," Universal currently is in the midst of one of the most intensive concentrations of the use of personalities for promotional purpose in its history. This of course will be followed early in March by a similar concentration of personalities for the launching of "Madame X" in Miami and other key cities.

Producer Mervyn LeRoy and Honor Blackman, starred with Jean Seberg, joined co-star Sean Garrison in Miami for the premiere of "Moment To Moment" and the Florida territorial openings of the picture following three days of promotional activity in New York. Garrison has been in the Florida territory since January 17th touring Jacksonville, Daytona, Orlando, Tampa, St. Petersburg and Sarasota before his current appearances in Ft. Lauderdale, Hollywood and Miami for the multiple-theatre Miami premiere and the Florida territorial openings.

Don Galloway, co-starred in "The Rare Breed," who has been touring Texas cities since January 19th including El Paso, Amarillo, Abilene, Tyler, Wichita Falls, Waco, Austin, San Antonio, Houston and Dallas was joined in Waco by director Andrew McLaglen who will visit the remaining above listed cities jointly with Galloway. They are to be joined in Fort Worth by stars James Stewart and Maureen O'Hara and co-star Juliet Mills. They will participate in the four-city Texas World Premiere of "The Rare Breed" in Fort

(*Continued on page* EX-735)



Which is the real Doris Day? The one on the left, smiling happily because her look-alike, Tuula Mattila, of Finland, won the Doris-For-A-Day international competition held recently in connection with 20th-Fox's "Do Not Disturb." The winner was brought to Hollywood for the premiere of the film.

THE EXHIBITOR'S EXPLOITATION EFFORTS

E. D. HARRIS, director of promotion, merchandising and group sales for Herbert Rosener Theatres of Southern California with ace team work from general manager Sydney Linden; Bill Watters on publicity; and Vagabond manager Ted North, recently made a concerted effort in exploiting the re-release of Jeanette McDonald-Nelson Eddy-MGM light operettas. These films made the rounds a few years ago on one day playdates for a pretty thorough saturation. Due to recent demands by woman's groups for family type entertainment and the latest cultural kick taking place nationally, it was thought it would be a good idea to call the womens' bluff and challenge them to support the films they cry for. It worked. Under the general title of "Jeanette McDonald Film Musical Festival," the plan called for the showing of two such films on one program for one week only. Surprised results gave the theatre three additional weeks of McDonald musicals. Publicity and art, plus feature stories by columnists, in advance and during the run, had full coverage in all dailies and weeklies. Special promotion and group sales was instituted to attract Senior Citizens with a daily $1.00 matinee. Senior Citizens from Los Angeles and surrounding areas even came in private busses chartered by their clubs. All Senior Citizen clubs and associations as well as the Senior Citizen division of the recreation departments of the city of Los Angeles and nearby cities, put out notices in all publications going to its members. To build evening patronage, the major womens clubs were contacted and sent film programs to go with their publications to members. They also announced it at meetings. Colleges, music, dancing and drama schools put out notices on bulletins and also announced the programs during classes. Record distributors took advantage of the promotion campaign, stocking retailers with recordings of music played in the film musicals. They got disk jockeys to play songs from films and compliment the Vagabond theatre for reviving the films with the unforgettable tunes.

IN HOLLYWOOD, CALIFORNIA—William Tuttle, head of MGM's Makeup department, appeared on Dennis Bracken's KNX radio program, "At Your Service," and discussed the complexities of makeup for motion pictures with "A Patch of Blue" as the specific subject. During the 45-minute show, telephone lines were opened so Tuttle could personally answer questions put to him by listeners. Four-foot-long bumper placards announcing "Read the Popular Book, See MGM's "A Patch of Blue" at the Crest Theatre Westwood" were attached to the 75 trucks of the Sunset News Co. distributors of the Popular Library book, "A Patch of Blue." The paperback, being distributed to more than 1500 local bookstores, is a new edition of the original novel by Elizabeth Kata, "Be Ready with Bells and Drums." MGM arranged two special screenings of "A Patch of Blue" for 200 dealers and music store owners throughout the greater Los Angeles and Southern California area. The Merit Distributing Company set up showings at the Studio's Theatre in connection with an extensive promotion campaign for the sound track album of the Jerry Goldsmith score and the five singles of the title theme song.

(*Continued on page* EX-736)



A. E. Hallam is shown with the 25 pounder gun and soldiers provided by the Army to boost recruiting generally and his booking of MGM's "Operation Crossbow" ("The Great Spy Mission") at the ABC Nuneaton, England, in particular.

U Emphasizes Music

Universal is placing heavy emphasis on music in its all-out promotional campaigns on three upcoming reelases—Mervyn LeRoy's "Moment To Moment," Ross Hunter's "Madame X" and Patton-Weinrib's "Wild, Wild Winter."

"Madame X" will get hefty plugs through Decca's sound track album of Frank Skinner's score. In addition Jackie Gleason has included the love theme from the score in his new album, "Swedish Rhapsody" and the love theme has been recorded as singles by the 101 Strings, Quartet Tres Bien, Ronnie David, Jimmy Sedlar, Andre Kostelanetz, Jose Melis, International Pops, George Greeley and Liberace.

Interest in "Moment To Moment" is being heightened by the Henry Mancini and Frank Sinatra singles which already are hitting the music charts.

Decca this month is issuing an original sound track album from "Wild, Wild Winter," which in addition to Jerry Long's musical score contains the songs sung by Jay and the Americans, the Beau Brummels, the Astronauts, Dick and Dee Dee and Jackie and Gayle. All of the vocal groups also have recorded their numbers as singles for various labels.

U Personalities

(*Continued from page* EX-734)

Worth, Dallas, Houston and San Antonio.

Producer Ed Montagne and star Don Knotts, joined co-star Joan Staley in New Orleans for the pre-release launching of "The Ghost and Mr. Chicken." Previously co-star Dick Sargent had visited Baton Rouge, Shreveport, Jackson and Mobile and Miss Staley, Baton Rouge, Alexandria, Shreveport, Mobile and Pensacola. Miss Staley visited Raleigh, Durham and Crarlotte, North Carolina and Greenville, Columbia and Charleston, South Carolina, in connection with the Charlotte territorial pre-release openings of "The Ghost and Mr. Chicken."

EXPLOITATION—an encyclopedia of useable exploitation stunts — is published every other week as a section of Motion Picture Exhibitor.

British Showmanship

By Jock MacGregor

Press and tv coverages on "Khartoum," Julian Blaustein's multi-million dollar Cinerama Technicolor production for UA, is claimed to be as "remarkable as it has been world wide." From the start of shooting at Pinewood Studios in August the combination of Charlton Heston, Laurence Olivier, Richard Johnson and Ralph Richardson and the epic story of General Gordon captured the imagination of correspondents and commentators. Some 60 American, Canadian, British, European, Japanese and other international press and tv personnel visited the studios and locations in Egypt. These included Earl Wilson, Henry Gris, UPI, Vert Bacharach, Hearst Headline Service, Fred Ribbins, Robbins Nest, and Peer Oppenheimer, Family Weekly. For Art Linkletter's visit, UA flew a camera crew from Rome and he collected material for two tv programs. Eleven top tv personalities were flown from North America, Nancy Beebe (WCAU, Philadelphia), Casey Colhmia (WFFA, Dallas), Liz Dribben (WKBW, Buffalo), Roger Grimsby (ABC, San Francisco), Jackie Nokes (KSL, Salt Lake City), Dick Osgood (WXYZ, Detroit), Virginia Pace (KDRC, Houston), John Pela (WWL, New Orleans), Paul Sole (CBS, Toronto), Hal Stein (WYKB, Chicago) and Merry Lynn (NBC, Denver). They were accompanied by a camera crew from New York and in three and a half days all produced individual programs. Heston did 22 interviews and director Basil Dearden and leading technicians all cooperated. Individual shots of all commentators were taken in front of the Pyramids. The British press and television services have given the picture considerable attention. Sunday Times photographer Roger Wood flew to Egypt and BBC radio producer George Angel is doing a documentary on the making of "Khartoum" from start to finish. On the photographic front, Elliot Elisofon of "Life" spent several weeks at the studio and on location and Simon Nathan has been using special wide angle lenses to capture the big desert battle scenes. Phil Stern, Denis Cameron and Japan's Kiyoshi Kurado have also been in action. Unit stillsmen have been Harry Gillard and Norman Gryspeerdt and throughout the location Jim Catney has been shooting tv footage for UA. Director Basil Dearden and his editor, Fergus McDonnel, are now completing the picture with a July premiere in mind. Publicity and public relations on "Khartoum" have been handled by Theo Cowan on behalf of Julian Blaustein Productions and UA with Jim Katz of UA's New York head office and Ralph Cooper as unit publicists.

J. F. Burleigh, Odeon, Chelmsford, when playing "Lord Jim" contrasted the sea service of those days with that of the present. The Sea Cadets mounted a display and provided a guard of honor for the arrival of the mayor for the first evening performance. A local weekly carried a front page picture . . . L. A. Derek, assistant at the Odeon, Cardiff, Wales, rounded off a comprehensive campaign playing up the fashion book and music angles in "What's New Pussy Cat" with a throwaway incorporating a contest in which recipients were invited to answer six questions which necessitated seeing the movie. He also persuaded chief cashier, Heather Trevelyan, to tour the town wearing a sexy pussy cat outfit with the slogan on her back, "Follow Me to The Odeon."

Ron Gordon, of the Twin Odeons, Nottingham, pulled all the stops when he played "Fall of the Roman Empire." Additional to many window displays and routine promotions, he invited the heads of the local schools to run an essay competition among senior pupils on "What benefits do we now enjoy as a result of the Roman Empire" for a $15.00 prize. He also offered cut rates for big school parties and free loans of the 16mm promotional feature "Rome in Madrid." Response was good. He also offered 50 firms with 500 or more employees special terms if they were prepared to organize staff parties of 70. A foyer standee invited patrons to "Be a Film Critic." Tickets for future shows were offered for the best. It shows strength and goodwill that some highly critical ones were included among the winners.

Playing "Help!" at the Odeon, Rochester, H. N. Minnican, got an extensive press buildup when it was announced that the first comers to the newspapers' two branch offices would receive Beatle discs and the next 40 free tickets for the show. First laddie lined up at 2:30 a.m. for the 9 a.m. opening. With a one day two performances on a reserved seat basis booking of "The Bolshoi Ballet" he arranged a window display tying in the film with men's evening dress wear to stress just what a social and exclusive show it would be.

Dell Comic Book For "MAYA"

Dell Books will publish a cartoon-style picture book this spring on "Maya," the King Brothers' new MGM Production starring Clint Walker and Jay North. The publication date has been set to coincide with the start of the camp season, which precedes the film's summer release, and is part of an intensive six month national promotional campaign beginning after the first of the year. The adventure film concerns an American boy who joins a Hindu youth in delivering a sacred white elephant to a distant religious temple.

Helen Rose Wardrobe Tours

Metro-Goldwyn-Mayer will send the $250,000 Helen Rose designed wardrobe for "Made In Paris" on a promotional tour in mid-January.

Miss Rose will return to New York from a European vacation to participate in the first presentation, when national fashion editors will be in town for the National Press Week sponsored by the New York Couture Group. The Academy-Award winning designer will then leave on a six-city tour where special fashion shows will be held in Washington, Phila., Chicago, Detroit, Atlanta, and Dallas.

'Whispering Glades' Hostesses Hail MGM's "Loved One" Chicago Opening

Pamela Curran, Barbara Hines and Claire Kelly, the three hostesses from Whispering Glades, the memorial park in MGM-Filmways' "The Loved One," proved to be sensational guests on various radio and television programs during their ten city tour on behalf of the production. Dressed in the low cut black costumes they wore in the film, the three actresses appeared on over 75 radio and television programs and were interviewed by forty newspapers and magazines.

Their Chicago schedule was typical of the ones that followed in other cities. Arriving at the airport the three "hostesses" were given white carnations which they passed out to bystanders in the area. Six pall bearers dressed in top hats, afternoon suits and holding tall, thin candles, presented each of the young ladies with a wreath bearing the inscription, "Welcome to the Live Ones from THE LOVED ONE." After newspaper photos were taken, the pall bearers escorted the girls to black, crepe-draped limousines, which took them to Chicago's famed Ambassador East Hotel. Upon arrival, they went to the "Star of the North Hall," Suite-Section One, for their "Press Wake," attended by two hundred mass media representatives. When the girls entered, an organ player offered an appropriate rendition of "When the Saints Go Marching In," the lights were dimmed and, to achieve a "misty effect," one hundred pounds of dry-ice were placed on the floor. An ice carving of a tombstone with the lettering "The Loved One" decorated the hors d'oeuvre table. During the "press wake" candle light replaced electric light, and the only drinks available were Bloody Mary's.

Following this novel press conference and other promotional activities, the girls toured the city of Chicago, visiting those sites which were of interest to them. Included in their sightseeing agenda were such famous landmarks as the City Morgue, the scene of the St. Valentine's Day Massacre, and the theatre lobby where FBI agents shot John Dillinger to death. In the afternoon the girls participated in a parade down State Street, standing on top of a casket being drawn in an open hearse.

Newspaper interviews were conducted in appropriate settings such as the local cemetery, crepe-draped booths at elegant restaurants, and the meeting room of the Funeral Directors of America. Highlight of the Chicago agenda was the presentation of wreaths and grave breaking shovels to important municipal officials.

The three girls were driven to the airport in a hearse, prepared for a similar schedule and reception in the next city on their tour.



"Loved One" pallbearers recently welcomed "Whispering Glades" hostesses Pamela Curran and Barbara Hines to Houston during their 10-city promotional tour for the MGM-Filmways' production.

Belly Dancers

(*Continued from page* EX-733)

risible reactions. It was no double talk when MGM's Si Seadler, in charge of the proceedings, explained that the research happened to coincide with the opening of the film in approximately 20 showcase theatres in New York and environs following a highly successful dual engagement of the Robert Youngson comedy at Rugoff's Beekman and Murray Hill Theatres in New York City.

Exhibitor's Exploitation Efforts

(*Continued from page* EX-734)

Singles of the "A Patch of Blue" song were distributed to disc jockeys in Southern California from San Diego to Santa Barbara.

FRANK OSTEROTH, manager, Braumart, Iron Mountain, Mich., recently conducted a promotion in connection with Paramount's "Beach Ball" that resulted in standing room only. Playing the film for one day only, Osteroth noted that The Hondells appeared in the picture and contacted the local Honda dealer, who saw the tremendous advertising value in a tie-in. A lobby display was set up several weeks in advance and through his cooperation a Honda was given away on the night of the show. In addition a local rock and roll group, the Trolls, put on a stage show. Each person entering the theatre received a two for one pass which this group honored at a dance they conducted at a later date. To give the stage show additional life we used some High School Go-Go Girls and Boys. This made a terrific package and the teenagers just could not pass it up. To top it off, we added the United Artists' short subject, The Dave Clark Five; and we had the biggest night in a long, long time. Admission was $1.

ED LINDER, Kisco Cinema's Mount Kisco, Mount Kisco N. Y., recently celebrated the third anniversary of the theatre. His punch line was "Santa Comes To The Mount Kisco Theatre With The Co-operation Of The Mount Kisco Merchants and Banks." Anyone could leave their name and address for the drawing of gift certificates in the contest box in the lobby—anyone could enter—positively no obligations. Bob Holloway, president, Mt. Kisco Board of Trade, drew the lucky entries on the stage of the theatre at an evening show several days before Christmas. A 40x60 was used in the outer lobby giving details and the names of participating dealers and another 40x60 was used in the front frames. This type of publicity, says Linder, builds up plenty of good will and interest especially during the pre-Christmas time of the year and gives the theatre a shot in the arm. The Patent Trader area newspaper came through with some helpful publicity on the stunt. In all, 19 gift certificates were promoted and awarded.

Vogue Features James Bond Girls

Vogue magazine has launched 1966 with a special fashion layout on two of the "Thunderball" girls, Claudine Auger, who plays Domino, and Martine Beswick, who is seen as Paula. Titled "The Bond Girls—Coming Up For Air," the two-page color break in the January issue presents Miss Auger and Miss Beswick modelling the latest in swimwear, the first in silver and the second in gold nylon-and-metallic yarn.

The layout was shot in Nassau, between scenes there for "Thunderball."

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